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DEPARTMENT OF EDUCATIONAL AND SOCIAL POLICY

POSTGRADUATE PROGRAM OF STUDIES
EDUCATION AND LIFELONG LEARNING

Master's Thesis

**ENGLISH POP-SONGS IN A GREEK EFL CLASSROOM SETTING
AS A MOTIVATIONAL TOOL TO GAIN AND RETAIN ENGLISH
VOCABULARY**

by

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LIST OF ABBREVIATIONS

AVKS	Adapted Vocabulary Knowledge Scale
CEFR	Common European Framework of Reference for Languages
EFL	English as a Foreign Language
GBoP	Giessen-Bonn Corpus of Popular Music
ICE-GB	International Corpus of (British) English
VKS	Vocabulary Knowledge Scale
IN STATISTICAL TESTING	
p	p-value, level of statistical significance
t	t-value (in a t-test)
n	number of units in a subgroup of the sample size
N	sample size
SD	standard deviation
df	degrees of freedom
M	mean
PreM	Pre-test mean
Post M1	Post-test 1 mean
PostM2	Post-test 2 mean
PostM3	Post-test 3 mean

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Abstract

The present thesis explores the power of English pop songs in English vocabulary acquisition. The author attempts to explore the effectiveness of English pop songs as a motivational tool for elementary Greek ESL learners to gain and retain vocabulary in a classroom setting. Thus the study addresses the following research questions:

1. Can Greek EFL learners of elementary proficiency acquire English vocabulary knowledge by listening to and engaging with English pop songs in a classroom setting?
2. Can they retain English vocabulary by listening to and engaging with English pop songs in a classroom setting?

In its theoretical part, the study reports previous academic research and presents the conceptual framework rotating around this topic. In its practical part, it includes the author's own research carried out in a foreign language institution in the prefecture of Pella, Greece. 15 Greek learners of English (at elementary level) participated in the study for which the mixed method research approach was selected.

The conclusion extracted after the completion of the study was that elementary Greek learners of English do regard the use of English pop songs as a motivational tool to acquire vocabulary knowledge in an EFL classroom environment. However, some learners found it difficult to remember the meaning of all target words/phrases in all aspects in the end.

1. Introduction

In the 21st century, access to interactive digital media and to high-speed Internet connections is a reality for most developed countries. This reality has transformed the landscape of literacy practices as people have easier access to various cultural products including music (Chik & Breidbach, 2014). Relatively recent studies provide evidence upon the assumption that learning vocabulary in combination with a well-known melody may aid long-term retention or facilitate mental rehearsal in between testing sessions (Rainey and Larsen, 2002).

It comes as natural, then, that the relationship between music and language acquisition has recently gained great popularity among scholars. However, in real EFL (English as a Foreign Language) settings, music-based English teaching has not been widely incorporated. To this day, the empirical studies researching aspects of song use in language teaching are only a few. There is only a very small number of experimental and quasi-experimental studies which have explored the effectiveness of using songs for the retention of words, phrases and longer text (Hahn, 1972; Salcedo, 2002; Salas, 2006a; Milton, 2009), frequently with a particular focus on young children (Hahn, 1972; Medina, 1990). The limited number of empirical research on this practice has equipped some teachers with insecurity about implementing it. For others, though, it has paved the way to carry out further empirical research and enrich the literature review with their studies. The current dissertation aims to serve the purpose of the latter school of thought.

In this chapter, the reasons that triggered the decision for this dissertation to be carried out will first be presented. The research questions that are going to be examined throughout empirical study will next be presented and finally an overview of the content of this dissertation paper will follow.

1.1 Rationale of the study

The purpose of this study is to examine the effectiveness of incorporating English pop songs in an EFL classroom setting as a motivational tool for elementary Greek learners to acquire and retain English vocabulary. The reasons having initiated the idea of conducting this study are briefly presented further down.

First of all, personal experience, both as a foreign language learner and as an EFL teacher, has challenged me to carry out an academic research to either prove or reject Wallace's (1994:1472) firm belief that a song may open doors to learners' learning and retaining the words in their mother tongue. This belief has further been supported by Medina (1990:18) who proved that music can enhance foreign vocabulary learning.

Secondly, studies have shown that students are actively involved in and committed to the learning process when music as an educational tool is represented through their favourite genre (Davis and Blair, 2011). A recent research conducted in Greece (Papapanagiotou, 2006) proved that the Greek students' most favourite kind of music is pop.

As for the number of researches on the contribution of pop music in a classroom setting this is rather limited in Greece, let alone in the field of EFL. To my knowledge, most of the studies have mainly placed emphasis on the contribution of music in the first language acquisition (Chiotaki, 2011; Konstantopoulou, 2013).

"It would seem that some things, like songs, have more staying power than others, and that some conscious processes may help, or hinder, our use of these powerful mental strategies".

Murphey (1990: 61)

The introduction of songs to learners provides them with the chance to encounter a great range of new vocabulary as well as cultural aspects of the target language. As Harmer (2001:242) states, "it can make a satisfactory connection between the world of leisure and the world of learning." Language teachers should be encouraged to incorporate songs in their language teaching on the grounds that songs contain natural language, are easily obtainable and are natural and fun (Lynch, 2005).

Motivational as it might sound, such a proposal begs the following question, though: does singing a song necessarily mean we are semantically aware of what we are singing? How many times have we all caught ourselves experiencing the song-stuck-in-my-head phenomenon (Murphey, 1990b) with English pop songs? Does this make us foreign language proficient or are we under the illusion that we can understand English simply because we repeat a catchy tune?

“In this sense, we can speak of a child knowing-how to sing a song and it is important to note that the same would apply to the singing of meaningless songs of a kind that children often sing in a foreign language without understanding their meaning”.

Miller (2011:266)

The answers as Miller (2011) puts it are obvious. By simply repeating words we do not automatically raise semantic awareness of these utterances. To do so, we need to acquire semantic knowledge of these utterances and this is what throws weight around the present study.

1.2 Research questions

In an effort to interweave learners’ multiple intelligences (Gardner, 1993), this study will explore the power of English pop songs in target language vocabulary acquisition. Thus, exploring the effectiveness of English pop songs as a motivational tool for elementary Greek EFL learners to gain and retain vocabulary will be the heart of this study. The above-mentioned assumption raises the following research questions:

1. Can Greek EFL learners of elementary proficiency acquire English vocabulary knowledge by listening to and engaging with English pop songs in a classroom setting?
2. Can they retain English vocabulary by listening to and engaging with English pop songs in a classroom setting?

The exploratory nature of both hypotheses should be clarified at this point meaning that a research hypothesis should not be confused with a null hypothesis for statistical testing.

1.3 Overview

The main focus of this thesis is the presentation of the empirical study on vocabulary acquisition and retention through pop songs. Following this introduction a literature review will provide the necessary theoretical grounding for such a research project.

Chapter 2 is divided in three sections. The first one rotates around foreign language acquisition; it will first consider the concept of vocabulary acquisition and try to find a definition for this notion. Then, relevant aspects of foreign language vocabulary acquisition will be introduced and discussed briefly. These aspects concern the notions of motivation, retention and attitude. The second section outlines the relationship between music and foreign language learning, which constitutes a vast field of interdisciplinary research. Previous researches and empirical studies on music and vocabulary learning will be presented thoroughly. The last section is devoted to the concept of pop music which has evolved as part of the wider notion of pop culture in the course of time. Great focus will be later placed on pop songs as an educational tool. The advantages and disadvantages of pop songs in class will follow and the chapter will close with an overview of the criteria for choosing a song.

Chapter 3 marks the beginning of the second part of this thesis, which is mainly concerned with the presentation of the empirical study. In this chapter the methodology, which was devised especially for this research project, will be introduced and detailed explanations about the research design, the participants, the design process of the materials and data collection as well as scoring will be given.

Following the methodology section, chapter 4 describes the different methods of data analysis and presents the results of the study. These will then be discussed and interpreted with reference to insights gained from the review of the literature in chapter 5, which will be the conclusion section. Additionally, the limitations of this study will be presented and finally possible suggestions for future research will mark the completion of this paper.

2. Literature review

2.1. Introduction

The previous chapter included a brief presentation of the main points of the present study. In this chapter the concepts of foreign language acquisition, the practice of combining English pop songs with English language acquisition and pop music will be discussed jointly. First, background information on the notion of foreign language acquisition, vocabulary acquisition, retention, motivation and attitude will be presented with regard to their historical development and different definitions. In the next section, theories and findings as well as previous studies on the technique of using music in a foreign language class and the relation between music and vocabulary learning which are relevant to the present study will follow. Finally, theories, previous studies and findings on the concept of pop music, the use of pop songs as an educational tool, the advantages and disadvantages of pop songs in class as well as the criteria for selecting a pop song will be presented.

2.2. Foreign language acquisition

Ever since the dawn of foreign language learning, dating back over 500 years ago, there has been a constant attempt to reform foreign language teaching methods along with learning approaches (Kelly, 1969; Howatt, 1984). For example, John Locke and Comenius, among others, had made reformation proposals to change the way Latin was taught in the seventeenth century (Richards & Rogers, 2001). First, teaching of Latin revolutionized the field of education as Latin provided the foundations for all the major European languages, much as it continues to do today and second, the idea of a classroom including all children, and not just the more privileged ones, marked a new era in education. With Grammar Translation Method being the offspring of German scholarship (Kelly, 1969), the field of foreign language learning has today reached the point of counting more than 15 different widely acclaimed methods and approaches (see Appendix 1).

With such a great range of educational techniques at our disposal, one would assume that we, foreign language teachers, are privileged enough to have inherited such a wealth of pedagogical alternatives. The truth, however, is somewhat more complicated. There is no right or wrong answer to which method is more effective on the grounds that the very notion of knowing a foreign language is itself complicated.

“A person has learnt a foreign language when he has thus, first, within a limited vocabulary mastered the sound system (that is, when he can understand the stream of speech and achieve an understandable production of it) and has, second, made the structural devices (that is, the basic arrangements of utterances) matters of automatic habit”.

Fries (1945:3)

It is a common belief nowadays that a foreign language can be acquired faster and more effectively when the learning experience is an enjoyable one (Schinke-Llano & Vicars, 1993). When it comes to language learning this should be a pleasant and enjoyable procedure for language learners (Krashen, 2004a). After thorough research, Krashen introduced a highly influential concept on this field, the Input Hypothesis, more recently known as the Comprehension Hypothesis. He insists that language is naturally acquired (as opposed to ‘learned’) when students understand messages. He also claims that the process of learning a language should involve no energy, no hard work at all (2003: 4). He also adds that the only thing a teacher needs to do is expose students to comprehensible messages that they will pay attention to. On the other side, McLaughlin (1987: 51) argued for “[A] more balanced view of the second language learning process”, which embraces internal and external factors, comprehension and production in an equal manner.

Although he rejects language instruction per se, Krashen suggests that a foreign language teacher’s role should be that of a provider of comprehensible input in stress-free situations and points out that the principal factors of success in second language acquisition are related to the student’s emotional state. As a result, the teacher’s ability to deal with the students’ emotional state is crucial to make a better learning environment in EFL classrooms.

Another researcher, Arnold (1999: 59), is of the same opinion and claims that language anxiety *“ranks high among factors influencing language learning, regardless of whether the setting is informal (learning language on the streets) or formal (in the classroom)”*. In addition, Brown (2007: 161) claims that *“Intricately intertwined with self-esteem, self-efficacy, inhibition, and risk taking, the construct of anxiety plays a major affective role in second language acquisition”*.

These theories imply that there should be a special tool to make learning a state of anxiety-free and relaxation process to acquire new languages. The teaching method called Desuggestopia or suggestopedia (Lozanov, 1978) meets the above-mentioned requirements. It suggests that music can be a way to avoid negative feeling, like anxiety, in EFL classrooms because students feel more comfortable and enjoyable when they are learning English with music. Suggestopaedia supports that the students' barriers and negative attitudes such as low self-esteem, anxiety or lack of motivation to learning could significantly influence the effectiveness of the learning process. Its fundamental element is music played in the background when learners read some conversations. Some equally important features of that teaching method involve a relaxed atmosphere, a classroom positive environment, a new identity of learners, or music activities themselves (Larsen-Freeman, 2000). This way, students' learning is transformed into a subconscious process leading to a positive attitude towards learning, which is a key factor in their effective perception of what is taught.

Komorowska (2005: 151-152) examines foreign language learning from another angle and identifies the most important aspects that account for successful language acquisition. She argues that language learning nowadays is basically related to communication and vocabulary plays a crucial role in conversation. The author adds that a limited range of vocabulary might cause communication blockage whereas ungrammaticality is not likely to be a communication barrier. Additionally, she points out that without vocabulary exercise no speaking, listening comprehension, reading and writing developments are possible. McCarthy (1990: viii) is of the same opinion and states that it is word mastery that could guarantee meaningful communication and not grammar knowledge. Ur (2012: 3) adds that if a person wishes to communicate, lexis and the minimum knowledge of grammar is useful, not conversely and Wilkins (1972: 111-112) summed up the importance of vocabulary learning stating that: "*without grammar very little can be conveyed, without vocabulary nothing can be conveyed*". Finally, studies have provided us with evidence that vocabulary awareness can, in fact, be considered a precondition to learning and applying grammatical rules (Meara, 1995; Barcroft, 2002) and that vocabulary size is often connected to writing quality, reading and listening comprehension (Laufer & Shmueli, 1997; Stæhr, 2008) and speaking fluency (Hilton, 2008).

Vocabulary plays a fundamental role in learning a foreign language and teachers should invest more time on practicing and developing new language items (Szpotowicz & Szulc-Kurpaska, 2009) if they wish to see their students' communication skills progress. As for students themselves, Szpotowicz and Szulc-Kurpaska (2009: 98) claim that they like learning new vocabulary and they are curious of not only what a new word looks like but also what it means.

Overall, with the above considerations in mind, a discussion on the conceptual framework around vocabulary acquisition, motivation and retention is required to follow below.

2.2.1. Vocabulary Acquisition

This section focuses on defining what we understand under vocabulary. There has been a remarkable number of authors who gave their own view of what constitutes such a wide term. Two of them are going to be presented below having been met with wide acceptance and recognition in linguistic circles.

To begin with, according to Ur (1996: 60) “*vocabulary can be defined, roughly, as the words we teach in the foreign language*”. She makes the difference between words and phrases clear, though. There are plentiful examples in which more than one word is used to represent an idea. In utterances like *mother-in-law* or *record shop*, for example, there are two or three words used, but still, they present one concept. In addition to this, she also distinguishes idioms, like *call a day*, in which the meaning cannot be predicted only by knowing the meaning of given words. Therefore, speaking of vocabulary this does not consist of words only. Ur (1996: 60) finally suggests using the term ‘items’ rather than ‘words’.

Another well-acclaimed definition is that of Scrivener (2005: 227) who supports that vocabulary can be either single words like *dog* and *green* or very tightly linked two-or three-word combinations like *stock market* and *compact disc*. The author also states that the term *lexis*:

“(...) refers to our ‘internal database’ of words and complete ‘ready-made’ fixed /semi-fixed/ typical combinations of words that we can recall and use quite quickly without having to construct new phrases and sentences word by word from scratch using our knowledge of grammar” (Scrivener 2005: 227)

Scrivener (2005: 246) argues that the definition of ‘knowing a word’ is rather limited. He makes clear that knowing a word means being able to use it in a variety of contexts and not being only aware of the core meaning because it is observed rather frequently. In terms of acquiring knowledge Bloom (1956: 7) had earlier introduced a set of hierarchical models, commonly known as Bloom’s taxonomy (see Figure 1). That taxonomy includes a classification of the different learning objectives and skills that educators set for their students meaning that learning at the higher levels is dependent on having attained prerequisite knowledge and skills at lower levels. The learning objectives cover cognitive, affective and sensory domains. This model was later revised (see Figure 2) by Lorin Anderson (Krathwohl, 2002). As reported by Thornbury (2002: 15), at the most basic level, knowing a word involves knowing its meaning and its form. Thus, an important aspect when planning lexis work is the differentiation between productive and receptive lexis (Scrivener 2005: 229).

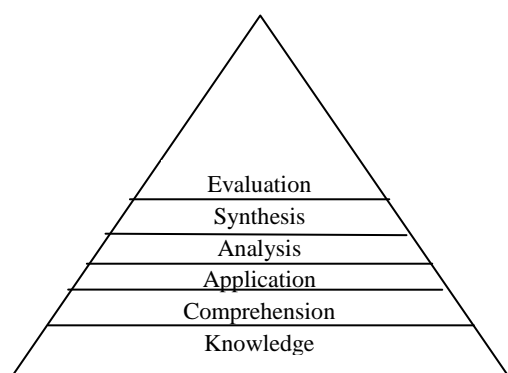
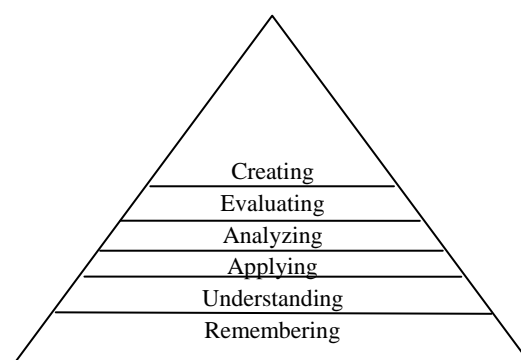


Figure 1: Bloom’s taxonomy (Bloom, 1956: 7)



**Figure 2: Revised Bloom’s taxonomy
(Anderson and Krathwohl, 2001 : 67-68)**

Knowing a word often means having first formed a form-meaning connection. According to Nation (2001: 27) knowing a word entails being aware of its *form*, *meaning* and *use*. In other words, receptive and productive knowledge in not only spoken but also written form requires taking various and often gradual steps including a word’s grammatical functions, its collocations and its constraints of use (Nation, 2013). This means that oftentimes learners assume that they have acquired a word when in fact they are aware of only certain aspects of the word. There are aspects of word knowledge, such as its grammatical and pragmatic functions and its collocations and

associations, which require a contextualised presentation of the target vocabulary in both written and spoken form to be totally acquired.

With regard to language input contextualized in authentic material, songs can be used as a source of foreign language structures and provide a meaningful context for practicing language skills (Abbott, 2002; Mishan, 2005; Ludke, 2009). Given their repetitive structures songs (Murphey, 1992b: 771) can further promote exposition to the target language and enhance willful access to target language structures (Murphey, 1990b; Schoepp, 2001). In addition, music can serve as a mnemonic for words and phrases and thus facilitate long-term vocabulary retention (Gravenall, 1949; Maley, 1992; Fonseca, 2000; Abbott, 2002).

2.2.2. Retention

Acquiring vocabulary might be a complex process to go through yet achievable. The question now is how this knowledge can be stored in learners' long-term memory. It is believed that music and melodies can actually serve as mnemonic devices to retain vocabulary. This holds truth for a lot of people who remember lyrics of a song during singing it spontaneously, which means that a specific note may act as a reminder of a specific word or phrase.

Historical evidence can prove that words when connected with melody can be more easily retained. Minstrels, for example, used songs to narrate their stories and today many adults can effortlessly recall the lyrics of a well-known song from their childhood or adolescence (Wallace, 1994; Rainey and Larsen, 2002). In our days, it is common belief that using songs can facilitate the memorization of phrases and formulaic sequences (Stansell, 2005; Engh, 2013; Kerekes, 2015) and enhance the acquisition of words in context. Arleo (2000:10) is of the opinion that songs' value as mnemonic tools should be regarded as the number one reason using them in the classroom.

To this day, the empirical studies researching aspects of song use in language teaching are only a few. There is only a very small number of experimental and quasi-experimental studies which have explored the effectiveness of using songs for the retention of words, phrases and longer text (Hahn, 1972; Salcedo, 2002; Salas, 2006; Milton, 2008), frequently with a particular focus on young children (Hahn, 1972; Medina, 1990).

Scientific research has been carried out on this belief from a neuroscientific standpoint to examine whether a song can indeed promote vocabulary recall. Three experiments were conducted (Wallace, 1994) providing evidence that music may aid recall of previously unknown song lyrics in immediate and delayed post-tests, under the condition that the melody is simple and easy to learn and is relatively often repeated. Unless these two requirements are met, vocabulary cannot be easily retained through lyrics. An additional study investigating this assumption was carried out and gave similar results (McElhinney and Annett, 1996). Participants were exposed to a little-known pop song in a song or prose condition. Their results showed that participants in the song condition remembered significantly more words already after the second and third trial and recalled larger chunks of language.

A medical study (Thaut et al., 2008) showed that music has also a positive impact on verbal learning in multiple sclerosis patients with cognitive deficits. Overall, these studies are indicative of the belief that music may indeed act as a mnemonic device for verbal information in many cases. While several experiments have provided evidence that a melody may aid retention of word lists as well as longer connected text in one's native language, the number of studies which have explored the impact of a musical medium on the retention of vocabulary and verbatim text in a foreign language still remains scarce (Hahn, 1972; Medina, 1990; Salcedo, 2002; Salas, 2006).

It is widely accepted that song lyrics are mainly composed of repetition and variation of memorized formulas, and that these formulaic lexical phrases are so flexible that allow for many repetitions (Wray and Perkins, 2000). Additionally, intonation, rhythm and stress patterns are artistically combined with formulaic lexical phrases found in songs, making it easier for the learner to remember and apply. In every pop-song, for example, there is at least one part that is repeated in the song several times - mostly called *chorus* or *refrain*. We could assume then that pop songs could be useful not only for discrete lexical vocabulary item recall, but also for longer utterances and formulaic phrases. This assumption has yet to be further investigated throughout the current study.

2.2.3. Motivation

The term motivation in a foreign language learning context refers to the point up to which the learner willfully works to learn the language and the satisfaction experienced in this activity (Gardner, 1985). Motivation, thus, is an affective factor that can positively influence learners' effort to learn languages. However, it has been suggested

that motivation may be connected to certain differences in second language acquisition among learners such as a learner's strategies, a learner's autonomy and their preferred learning styles (Sinclair, 1996; Cohen et. al., 1998; Benson, 2006).

Motivation has been investigated from a lot of different angles but the distinction that is related to the current study is that between *intrinsic* and *extrinsic*. Intrinsic motivation is defined as motivation from inherent satisfactions whereas extrinsic motivation is defined as motivation deriving from external rewards (Ryan and Deci, 2000). It is of utmost importance for teachers to be able to distinguish the kind of motivation that their students have to learn English and do their best to trigger intrinsic motivation in a classroom setting. There are several practical suggestions for making intrinsically motivating activities in a foreign language classroom (Brown, 2007). By applying them we can see that students can be motivated to learning when they are in a stress-free and relaxing environment.

The aforementioned assumption has been investigated from an educational as well as a scientific aspect. From an educational point of view, Krashen (1992:13) viewed foreign language acquisition as a subconscious process with the learner being totally ignorant of the exact amount of knowledge having been stored in their mind. With his Affective Filter Hypothesis (Richards & Rogers, 2001), Krashen introduced us to the notions of Motivation, Self-confidence and Anxiety as the main affective variables related to second language acquisition. Krashen's Affective Filter Hypothesis suggests that negative emotional responses function as a barrier in language acquisition blocking thus the learning centers in our brain.

This hypothesis was further examined from a scientific point of view. In a lecture on the functioning of the brain as a learning machine, a German neurologist (Spitzer, 2002) insisted that it is inside the brain and not necessarily inside a school that learning takes place. He added that attention, emotion and motivation are important factors that influence learning. On the grounds of medical science (Spitzer, 2008), when the learner is engaged in a learning process as a positive experience then the brain releases endorphins which are morphine-like substances that further increase the learner's feeling of well-being. Furthermore, Spitzer (2006: 55) claims that when information enters the brain, the number of neuron connections produced by the brain depends on the person's mood. The better the mood, the more connections are activated, allowing

the brain to take in and store the information more effectively as well as enabling easier access to it later on.

With regard to Krashen's innovative theory, teachers should expose learners to input that is stimulating, interesting and motivating creating thus an enjoyable and stress-free atmosphere in EFL classes to unlock students' learning potential. He suggests that teachers focus on providing students with comprehensible input in class while creating enjoyable conditions throughout learning process (2004a: 6). He implies that teachers should get rid of old beliefs about what constitutes a 'good' teacher and effective learning. To him, comprehensible input contextualized in low-anxiety conditions is seen as the key to a successful learning experience on the part of learners. According to Jukes, McCain & Crockett (2010:14) "*We can no longer feel content with serving what exists- what has existed for decades. Rather, we just shape what we can, what might, and what absolutely must be*". To achieve this, we, EFL educators, need to incorporate real life English utterances in the classroom setting that serve the learners' needs, interests and preferences in a way that the whole process of learning English can be a pleasant, enjoyable, stress-free and effective experience.

2.2.4. Attitude

Another influential factor in learning a foreign language is attitude (Breer and Locke, 1965), which is usually confused with motivation. For instance, one may be motivated to learn English because of their positive attitude towards English culture, or towards their teacher. This example makes clear that attitude and motivation can sometimes be equated, so we need to make the difference between these two notions clear.

An attitude is a relatively enduring set of beliefs around an object or a situation, predisposing one to respond in a certain preferential manner (Smith, 1971). Attitude is not inherent in students but it can be shaped depending on several factors like peer group influence, specific events in the individual's past, sources of anxiety, basic strivings, mechanisms of defense, intelligence, age, sex, interests, and aptitudes to name just a few. A student, for example, with a fairly neutral attitude about the language but a personality structure open and willing to perceive and respond, could experience a change of attitude about language and language learning if s/he is positively influenced by learning conditions in the classroom. Attitudes are situational and can therefore be generalized. Language, teacher, class, book and homework are within the frame of

reference of learning and within the situation of school. Therefore, good attitudes and feelings are needed to raise the efficiency of the students in language learning classes.

As a matter of fact, affective reasons are connected with Krashen's Affective Filter Hypothesis (1982: 45) according to which *"for effective learning the affective filter must be weak. A weak affective filter means that a positive attitude to learning is present"*. In a nutshell, this theory justifies why some learners learn and others do not. The important thing is that students need to develop a positive attitude towards learning (Eken, 1996). Hence teachers' task is to provide a positive atmosphere favorable for learning. Eken (1996: 46) concludes that music and songs may be one of the methods for obtaining weak affective filter.

The obvious conclusion to be drawn is that today, more than ever, conventional teaching methods should make way for the implementation of technology-oriented approaches. Learning in a high-tech learning setting, learners can be better encouraged to develop their language skills especially when their classroom experience is related to outside interests and activities. For example, listening to English language songs or watching English video clips can lead students to broaden their perspective on their language acquisition process. Motivational teaching techniques like these may be the key that can unlock learners' positive attitude towards learning and raise their motivation levels up and we, EFL teachers, hold this key in our hands.

2.3. Music all around us

In our days music is all around us in everyday life and students usually know and enjoy English songs (Murphey, 1992; Domoney and Harris, 1993; Mishan, 2005). Music has become such an integral part of our lives that people all over the world spend a remarkable amount of money for musical business (McDermott and Hauser, 2005). In addition, music most commonly addresses our emotions as a wide range of feelings can be triggered (Murphey, 1990; Abbott, 2002; Mishan, 2005) and it can have a relaxing effect on our emotional state (Murphey, 1992a).

Music surrounds people not only as a form of expressing themselves and relaxing but also as a common topic of discussion especially among teenagers who share their opinions about the latest news regarding their favorite artists or upload their favorite video clips on social media. Teenagers share opinions, comment on others' viewpoints and get engaged in verbal interactions about music in "globalized online spaces"

(Benson & Chik, 2010), “translocal activity spaces” (Leppänen, 2009), or “passionate affinity spaces” (Gee & Hayes, 2011) (i.e., online communities, gaming activities) practicing thus their English.

2.3.1. Music in a foreign language class

Learning a foreign language through music has recently been seen as an informal learning approach through the term of *edutainment*. According to Buckingham and Scanlon (Okan, 2003) edutainment entails learning a language through informal entertainment-oriented software. The basic principle of edutainment is to draw learners’ attention, keep them emotionally involved and make them interested in the lesson (Okan, 2003: 255). Activities which are conducted with the use of the edutainment method are done in an enjoyable way and this is why teaching with the use of music has been named after the words *education* and *entertainment*.

In a classroom setting music can enhance motivation (Maley, 1992; Abbott, 2002) and contribute to a positive classroom atmosphere (Lems, 2001; Lake, 2002). Griffiee (1992: 5) remarks that songs can function as a kind of a culture capsule including within themselves a meaningful piece of social information. Thus, songs can be used to raise awareness of other cultures contributing this way to intercultural learning (Gravenall, 1949; Lems, 2001; Mishan, 2005). From a linguistic point of view, Jolly (1975: 11) stated that “*normal speech and songs are on the same continuum of vocally-produced human sounds*”.

However, the use of songs during classes has rather recently gained popularity. Fairly early on, scholars (Coe, 1972; Griffiee, 1989) had noticed this as well. They stated that there had been no music use in the language classroom experiments and that songs and music were not extensively used in the language classroom because of a lack of theoretical perspective and empirically based research in the field. Murphey (1992b: 7) suggested that such a practice was reasonable on the grounds that for the majority of people listening to music is connected with spare time, not with working or learning. It comes as natural then that a review of the literature is met with a scarcity of empirical evidence on the effectiveness of the use of songs in language teaching as few research projects have actually investigated these claims empirically (Sağlam et. al., 2010). Foreign language teaching journals feature only a few articles on the subject compared to articles on other more conventional approaches (Salcedo, 2010). Although most of

the studies have reported positive findings, there is definitely a need for further research in this area (Sposet, 2008).

2.3.2. Music and vocabulary learning

Fitting music and song together in an English language-learning environment is not new. This approach dates back to the 60s when scholars (Bartle, 1962; Richards, 1969; Jolly, 1975) first introduced the idea of incorporating music in a language acquisition setting both for the linguistic benefits and the motivational interest that could be gained by language learners. Some studies followed with a view to investigating the effectiveness of this practice within school projects (Medina, 1990 & 2003; Benko, 2002; Groot, 2006; Beasley and Chuang, 2008; Legg, 2009; Li and Brand, 2009; Yilmaz, 2011). These studies compared a group receiving music-based teaching with one or more control groups in order to examine whether music can function as an effective tool in vocabulary learning.

Medina (1990: 18) drew the conclusion that a music-based approach could be at least as effective as a traditional teaching method with regards to foreign language learning. Murphey (1992a: 6) noted that *“the use of music and songs can stimulate very positive associations to the study of a language, which otherwise may only be seen as a laborious task, entailing exams, frustration, and corrections”*. After a thorough research on the effectiveness of signing when coupled with developing receptive vocabulary skills, Schunk (1999) concluded that songs may indeed contribute greatly to language learning.

Similarly, Benko (2002) carried out a research with Maltese learners of English and concluded that the incorporation of singing a song written especially for the experiment and a simple choreography in a language learning classroom demonstrated positive effects on the learning of new words found in the song. One week after being exposed to the song and the new vocabulary, the learners took a vocabulary post-test. The results showed that most of the learners were able to recall the meaning of the previously unknown words at once or with the help of the melody, which therefore indicated that music and songs may actually act as a mnemonic.

Legg (2009) went through an investigation of the acquisition of French words and phrases introducing a short poem and a song version of the same text in the language learning setting. The findings illustrated that there was a statistically significant

difference between the results of the music group and the results of the non-music group after two French lessons.

Another study (Li and Brand, 2009) with adult Chinese ESL students examined the influence of the use of songs on vocabulary learning, language usage and meaning. The findings suggested that teaching with songs can have positive effects on lexical learning. Stanislawczyk and Yavener (1976: 60) had long before highlighted the significance of a song as an educational tool and insisted that a teacher should exploit songs in a language classroom. Throughout this study (Stanislawczyk and Yavener, 1976) great emphasis was placed on learners' active engagement in songs either through singing or through creating their own lyrics in advanced levels. It was finally suggested that music should be an integral part of language study if learners were eager to raise both linguistic and cultural awareness of the foreign language.

Other studies (Schön et al., 2008, and Kolinsky et al., 2009) have concluded that music could have positive short-term impact on verbal learning. These studies showed that receiving language input combined with melody enhances speech segmentation and that a consistent coupling of linguistic and musical information enhances learning. In other words, *"learning a new language, especially in the first learning phase wherein one needs to segment new words, may largely benefit of [sic] the motivational and structuring properties of music in song"* (Schön et al. 2008: 975).

Therefore when music functions as a learning medium in the language classroom, then cognitive along with metacognitive learning strategies are enhanced (Jones, 2008), learners' receptive skills towards language inputs are developed (Bancroft, 1978; Lozanov, 1978; Magahay-Johnson, 1984) and language is effectively explored (Cullen, 1998).

The very same conclusions have been drawn from a scientific standpoint. Modern neurochemistry has investigated the relationship between music and neural system, in terms of changes caused in endorphin and cortisol levels. Several scientific researches on human brain have also investigated the effectiveness of music in language learning. It has widely been accepted the fact that the left hemisphere of the brain deals with language among other functions (Bever and Chiarello, 1974) while the right hemisphere of the brain deals with the perception of music among other functions (Buzan, 1983). Therefore while learners use the right hemisphere of the brain to perceive music, language learning relies heavily on the left brain. Combining music and language

perception at the same time can be regarded as a bridge between the two hemispheres opening thus a door for interaction between them (Guglielmino, 1986). Throughout a study on “the effects of songs in the foreign language” Salcedo (2002: 43-44) argued that given the relaxing and motivating aspects of music, this interaction between the hemispheres could also bridge the gap between native and foreign languages (Claerr and Gargan, 1984).

Finally, Eken (1996: 46) highlighted the basic reasons for the use of songs in a language classroom. First of all, a song may facilitate the introduction of a topic or new vocabulary. Secondly, it may be used to practice vocabulary. Songs can create a stress-free and pleasant classroom atmosphere and contribute to an enjoyable learning experience. Songs can also be used to practice listening skills. In addition, songs could function as motivating stimuli for learners to discuss feelings and attitudes. Communication among learners could also be enhanced with learners exchanging opinions and ideas on a song. Finally, songs may be said to develop imagination and creativity skills during foreign language lessons.

Taking everything into consideration, what can be inferred in the context of the present study is that a review of the literature has provided us with evidence that incorporating songs in an EFL classroom setting could prove beneficial for learners. From a scientific point of view, songs and language are integrated cognitively in the human brain. From a linguistic viewpoint, songs in an English classroom include linguistic information such as vocabulary items, pronunciation or grammar. From a pedagogical aspect, students could acquire new knowledge very often with no intention of doing so. Therefore what is implied and will further be investigated throughout the current study is that songs not only provide pleasure, but they also enhance language practice and positively affect vocabulary acquisition and memorisation.

2.4. Pop music

Witnessing an ever-increasing global community of social media and online spaces penetrating our lives and especially teenagers’ lives is a reality which should not be left outside an EFL classroom. The English language has greatly been affected by this new reality. Being a globally accepted medium of communication among different cultures, English has recently gained unprecedented popularity since it is conceived as a medium opening up opportunities for teenagers to express their eagerness to be part of the world (Kramsch, 2006).

Pop Culture is defined in English Oxford living Dictionaries (2018) as “the general culture of a society, including ideas, music, books, and the mass media, as opposed to high culture”. In fact, popular culture has the power to lead teenagers into a subconscious exploration of English texts (through song lyrics, online chatting communities, blogs etc.) engaging them in meaningful literacy practices (Shegar & Weninger, 2010). Examining this observation from another perspective, it can be noted that online communities and social media are actually enabled and facilitated by the English language. Using English as a medium of communication and research, young people are able to move across different genres and media formats without any restrictions and pursue their interests empowering thus pop culture (Leppänen et al., 2009). Therefore, it can be inferred that pop culture today can be seen as a stimulus for young people to explore their interests and actively engage with the English language.

Benson and Chik (2010: 71) notice that the English which is learned in classroom settings is “*not for immediate or concurrent use, but for use at some unspecified point in the future*”. Young people’s everyday use of English, however, related to global forms of popular culture and media sets English as the “default” foreign language (Crystal, 2003). In the context of the present research the branch of pop culture which is going to be thoroughly analyzed is that of pop music as a medium for EFL learners to voluntarily develop their linguistic skills in the classroom setting.

The definition of pop music is rather complex because the term has been used with various, often depreciatory, connotations. A brief resume of the history of pop music would offer a better understanding of its complicated nature.

The term *popular music* was first introduced in the 18th century to describe songs that were similar to folk music but were not part of the traditional repertoire (Lamb, 2017). At the end of that century a new meaning was given to popular music with the introduction of lithography, which linked popularity to sales figures for the first time. Technological advancement and the spread of entertainment media later on including the advent of the gramophone, cinema, radio and television had a direct impact on the development of popular music. By World War II popular music from Anglo-American cultures also spread throughout Europe (Gammond & Gloag, 2011). The 1950s marked a new era for popular music. It was then that the term *pop music* was first used to refer to “a particular group of popular music styles” (n.d, Middleton et al.) similar to the terms *pop art* and *pop culture*. Rock and roll music staged an appearance in the late

1950s only to be regarded as the pop music of that time. In the late 1960s and early 1970s rock music on the one hand and pop music on the other were clearly distinguished. From the 1970s onwards, sociocultural changes brought about changes in what has been conceived as pop music (Gammond & Gloag, 2011) and nowadays several styles of pop music coexist. Pop music is regarded as the dominant musical style of our century as was the case with Baroque music style in the 17th and 18th centuries or Romantic music style in the 19th century.

Today, a clear-cut definition of popular, or most commonly pop, music is a rather challenging task. If we accept the common belief that popular music is defined as "*commercially mass produced music for a mass market*" (Shuker, 2008), then we come to reject the sociocultural aspect of popular music as a medium which reflects and expresses popular culture and accept its connotation of minor value. Popular music did not initially bear the connotation of minor value; this connotation was later attached in the 20th century when the music of the previous centuries was divided into *art music* or *serious music* and *popular music* or *music for entertainment* (Adorno, 1941). It has been defined broadly in opposition to classical music (n.d., Kennedy) or more narrowly in contrast to rock music (n.d., Middleton et al.). Seen from this angle, pop music often goes hand in hand with negative connotation of commercial music with minor value. If we accept a definition of popular music in musical terms then we may fail to distinguish which rhythms, instruments, vocal and recording styles clearly account for this genre (Wilson, 2011).

What transfuses popularity in music can be summarized taking into account three fundamental criteria (n.d., Middleton and Manuel). First of all, popularity can be translated in terms of sales figures; secondly, popularity can be conceived as the extent of coverage by the mass media; and thirdly, popularity can be connected to the target audience, for example the young. Consequently, popular music can be defined only if a set of parameters are taken into account. Since parameters in this field are constantly changing, the very definition of popular music goes under constant change as well. This means that pop music has constantly changeable musical characteristics and social connections (n.d., Middleton and Manuel). Therefore, we had better accept liquidness as the main feature that describes what is conceived as *popular music*.

On the whole, although defined in many different ways, pop music as we know it today is often seen as the type of music appealing mostly to teenagers and the term is

generally used in this sense within the context of the current study. In the research presented in this thesis, pop music is regarded as music in the charts mostly appealing to the young. Such a convention further implies that pop music is widely spread by the mass media and associated with the social group of teenagers.

2.4.1. Pop songs as an educational tool

Given the influential power of pop culture, and pop music in extend, in young people's lives, it is highly recommended that we, EFL teachers, incorporate everyday uses of English that mirror teenagers' voluntary and personally meaningful uses of English in an English learning environment and stop focusing only on fluency or lexicogrammatical accuracy (Kramsch, 2014). English as a foreign language should be seen and treated from a contemporary point of view by teachers just the way it is already seen by learners. Teachers should take this new reality seriously and abide by its norms. In contrast with formal learning settings, teenagers willfully incorporate the English language in their daily verbal interactions to discuss their interests, lifestyles and beliefs, without being concerned about precision, and most importantly, without the fear of being corrected or rejected (Pennycook, 2007; Pitkänen-Huhta and Nikula, 2013).

The task of listening to English pop songs as a pastime activity can be classified as a Vocabulary Learning Strategy. Schmitt (1997: 208) included this task in one of the metacognitive strategies proposed as "use of English-language media (songs, movies, newscasts, etc.)". Foreign language learners apply metacognitive strategies to design, monitor and assess their own learning and increased exposition to foreign language is one possibility to enhance learning opportunities. According to Schmitt (1997: 216) the more exposed learners are to the foreign language, the more efficiently they can acquire it.

The use and effectiveness of pop songs for second language teaching and learning have been met with academic interest over the years and the increasing number of articles on this issue indicate great pedagogical research on the matter (Richards, 1969; Gelman, 1973; Jolly, 1975; Abrate, 1983; Baechtold & Algier, 1986; Murphey, 1987; Dethier, 1991; Arleo, 2000; Foncesa, 2000; Kao & Oxford, 2014). Some scholars highly suggest the use of pop songs to teach and learn a foreign language giving an account of various reasons to justify their opinions (Domoney & Harris, 1993; Adkins, 1997; Lems, 2005). First of all, pop songs are ubiquitous in everyday life. Some other reasons presented

regard the chunking of vocabulary and grammar in the lyrics, songs' motivational aspect, songs' power to build confidence, the presentation of meaningful contextualized language, and songs' potential as a mnemonic tool. Through these researches there is a set of teaching goals such as grammar, syntax, vocabulary, fluency, listening comprehension and classroom management, and a plethora of classroom activities ranging from the classic fill-in-the-gap exercise to the production of a music video suggested by EFL teachers. In terms of vocabulary content, pop songs as a genre are short, lexically simple and highly repetitive. Murphey and Alber (1985: 794), after a small-scale study of one song only concluded that pop lyrics are simple, non-threatening, highly affective and, in essence, a "*motherese for adolescence*". Finally, most popular songs are related to a standard set of topics related to common feelings and notions like friendship, love, dream and sorrow.

Pop songs were investigated by Murphey (1990a; also 1989, 1992) from a linguistic and educational point of view. He compiled a corpus of 13,161 tokens from 50 English songs taken from the *Music & Media* Hot 100 Chart in the second week of September 1987. Similarly, in 2007 Kreyer and Mukherjee compiled the Giessen-Bonn Corpus of Popular Music (GBoP) collecting 176,000 words from 442 songs on 27 top albums from the 2003 US Album Charts. They conducted an analysis of the corpus in terms of lexical, lexico-grammatical and thematical aspects. Afterwards, they compared their findings to the written and spoken sections of the International Corpus of (British) English (ICE-GB). What this analysis depicted was, among other things, that song lyrics feature characteristics of both written and spoken text. The short average word-length and the high use of the personal pronouns *I* and *you* support the view of song lyrics as resembling spoken discourse. However, what still remains rather unclear, due to limited empirical research, is the kinds of popular songs teachers typically select for in-class use.

2.4.2. Advantages and disadvantages of pop songs in class

As it has already been discussed above, the relationship between music and language acquisition has gained great popularity among scholars. The limited number of empirical research on this practice has equipped teachers with insecurity about implementing it. Such an inhibition sounds natural if we consider that implementing a new practice in a classroom environment comes along with not only benefits but also drawbacks, which are going to be presented below.

The positive impact of pop songs incorporated in an EFL classroom has been a matter of concern for several scholars over the past decades. Murphey (1990a: 231–233) carried out an analysis on the language of pop songs and reached some pretty interesting conclusions. First of all, he concluded that the language of pop songs is relatively simple and serves a conversational style of discourse. He revealed that pop songs include many personal references, yet not addressing to a fixed referent, which in turn allows for identification of the listeners with the storyline expressed through lyrics. This feature exemplifies how extra-musical context influences music reception and how the use of music can act as a means of emotional self-expression among teenagers. With regard to language learning, Murphey (1990a: 233) placed great emphasis on the outcome that the affective nature of pop songs can contribute to students' motivation for language learning.

Using pop songs may provide learners with the authentic language they will be confronted with in a genuine English speaking environment outside the classroom. Griffie (1992: 5) supported the idea of introducing the natural and everyday language of pop songs in the classroom as opposed to the artificial language in many course books. Pop songs, for example, include a lot of examples of colloquial speech. As it has already been discussed above the availability of pop is almost infinite and there is a great range of pop songs to choose from (Griffie 1992: 8).

On the whole, pop songs may enhance vocabulary acquisition as they are short texts that contain simple conversational language. Their repetitive nature and the combination of music and language in self-contained phrases can contribute to long-term retention, which often results in the so-called *catchy tune phenomenon*. Lastly, with regard to the content of the lyrics, self-identification and affective involvement may be two of the reasons why young people frequently and voluntarily engage with pop songs, and hence promote vocabulary learning indirectly through an increase of listening repetitions.

Despite the advantages of using pop songs in an EFL classroom, there are some concerning issues that may arise and these should not be overlooked. First of all, great emphasis should be placed on the volume the music is played on when it comes to a schooling setting. Murphey (1992: 8-9) noted that playing songs loudly in a classroom may disturb the surrounding classes. Secondly, some learners may get so excited that they may even forget about the discipline.

Another issue relies on the learners' musical preferences. Likes or dislikes on the song that has been picked up by the teacher may cause either reduced motivation or conflicts among learners. More importantly, many songs may be incomprehensible for students in case they contain many colloquial expressions and the pace is too fast. Others might feel embarrassed or confused in case the song contains taboo topics like violence and sexism (Siek-Piskozub and Wach, 2006). Teachers, thus, should be cautious when they look for a suitable song. When they do not take this task seriously, they may easily fail resulting in learners' getting bored and disinterested in the song.

In addition, when learners are listening to a song in the classroom they do not expect to do any kind of work on that. In case teachers go through song-based activities at the end of the song, learners may not be so co-operative as a teacher would expect. For this reason, teachers should constantly observe learners' mood in the class, so when the children give evident signals of dissatisfaction, the teachers should not prolong this activity and switch into other tasks.

Whether or not a teacher will eventually incorporate the use of pop songs in his/her EFL lesson is a decision which can be made taking into account both the positive and the negative aspects of this technique.

Whether or not a teacher is capable of adopting this technique is a matter of skills. A foreign language teacher's experience, skills and insight on pop music along with computer literacy do play a determining role in the implementation and success of the use of pop songs. A teacher's age and capabilities cannot define the success of this practice, but they may play a role in the whole process. The very definition of pop culture implies that people of lower age are more willing to use modern technologies and their attitude to computers and players as well as to pop culture is more positive.

Whether or not a school is appropriately equipped for such an initiative is a matter of educational infrastructure. In Greece, almost every language class in the private sector has been equipped with interactive whiteboards and computers, where teachers can connect to the Internet and project videos and content of websites. In public schools, things seem to get all the better since all Greek schools do have at least the basic technological devices (e.g. CD players, MP3 players) while more and more schools are getting equipped with smart boards and have Internet access. In such conditions, using songs in the classroom setting is easy to apply. However, this is not the case with underdeveloped or developing countries. In less-developed countries, there are many

places where schools are not even able to use electricity. So another disadvantage of this technique is that it cannot practically be implemented worldwide.

2.4.3. Criteria for choosing a song

What is noticed among EFL teachers today is that they show a keen interest in using songs in a classroom and this derives from two undeniable factors; first comes the extended availability and variety of songs in the market today and the second is our attitude toward them (Griffie, 1990). The former, however, could be a double-sided coin meaning that it could be more of a disadvantage for a teacher. The choice of the song which is to be used in the lesson does not belong to the simplest decisions. For some teachers it can even be chaotic to make the right decision.

Teachers are required to bear in mind several factors, such as the suitability of both the content and the language for their students. In particular, teachers need to approve of the vocabulary used in the lyrics and whether it is appropriate for the target learners' level, age and interests (Richards, 1969; Jolly, 1975; Murphey, 1990a; Purcell, 1992; Salcedo, 2002; Aquil, 2012).

In addition, hardly ever are classes homogeneous, meaning that every student is not the same. The teacher, thus, is expected to take into account students' differences. McCarthy (1990: 66) included the criteria of word frequency, need and level, culture, expediency, and also an aspect of learnability and coverage in a list with the most important benchmarks to be taken into consideration. According to McCarthy (1990: 86), learnability of vocabulary is highly related to the notions of frequency and form, hence, the most repeated frequently words will presumably be learnt because they occur routinely. Nation (1990: 18) added that "*the more iterated a word is, the more useful it becomes*". In terms of difficulties in the form MacCarthy refers to either spelling difficulties or phonological problems which may be troublesome to native learners.

When pop songs are used as a medium for learners to acquire and retain vocabulary, which is the main concern of the current study, it is the teacher's responsibility to recognise what students need lexis for and select the most suitable song. Students may lose interest and motivation if they are exposed to vocabulary that they do not need (Haycraft 1992: 45).

Griffie (1992: 6-7) collected the most essential criteria to be taken into account by teachers when selecting a song. Firstly, teachers should consider students' age. Also,

students' personal interests and musical tastes should be taken into consideration. A good idea may be to let the students bring the lyrics of songs they like and then choose the appropriate ones. The time of the day is also important. Some learners may feel tired in the afternoon and music might energize them, while other classes may need to have their energy disciplined a bit more. The language teaching purpose is of utmost importance, as well. The song should have instructional value; it should not be just for fun. Finally, music may disturb other classes, so it should not be played loudly.

Music cannot be separated from lyrics in songs, so selecting a pop song means selecting the lyrics that serve a teacher's purpose. What cannot be denied is that the target song should be positive, comprehensible, and morally and linguistically reliable. At first glance even the title of the song may be indicative of its content and its appropriateness. When it comes to a song serving an educational purpose then songs with negative messages involving violence, pain, war, death, betrayal, infidelity, racism, crime, religion, hatred or despair should be out of the question. Although young people are exposed to such topics everyday through media, films, TV series and games, teachers should be very cautious. Teachers should think twice before their final choice. Even when a song conveys positive meanings, it is of middle tempo and grammatically appropriate for young learners, it may not necessarily lead to success. Comprehensibility is an aspect to be considered. Teachers should avoid songs with complicated lyrics, too abstract and poetic expressions, which cause confusion and are difficult to understand (Fleming, 2007).

As far as the ethical aspect when selecting a song is concerned, this is a rather complicated issue in the present day. Over the past decades the lines of moral boundaries across globalized society have gotten blurred. What was immoral and obscene twenty years ago, has now become natural and ordinary. The advent of the Internet in our lives and the expansion of the media have liberated morality. Internet users of all ages can have access to content which can be inappropriate for the younger. Pop songs as part of the broader pop culture include sexual issues and abusive vocabulary which are considered common. Such lyrics are not censored because their separate elements, words, are proper (Greitemeyer, 2009). There are songs, which may sound innocent and serious from a linguistic and semantic aspect, but should be rejected because of visual inappropriateness. The music video, for example, could contain scenes where people may act immodestly, wearing seductive clothing, or doing things which should not be presented to young learners. Teachers therefore have to be very selective

and make sure that the target song is morally and ethically appropriate for young ages. The immoral subtext may be well-hidden behind metaphors, symbols and images.

Finally, with regard to the form of the language, that is grammatical and syntactic structures, in a song, teachers should not take correctness for granted. Music industry has been globalised and all the more artists long for an international career. English, of course, is the language they perform their songs in to impress the masses. There are thousands of artists deriving from a non-English speaking origin singing in English. Any possible syntactic, grammatical or even linguistic slips are possible to occur in the lyrics. It is the EFL teacher's responsibility to recognize immediately any mistakes in the lyrics and of course avoid exposing learners to reproduction of ungrammaticality or incorrectness of any nature. Teachers often overlook basic information about the artist or the band, which is something that should be taken seriously when selecting a song.

2.5. Conclusion

This chapter included a detailed review of the literature covering all the concepts related to the main research questions of the current thesis. Previous researches and empirical studies have also been presented as they are the conceptual theory upon which the present project was based. In the chapter to follow, the methodology which was selected for the implementation of the empirical study will be thoroughly explained.

3. Methodology

3.1. Introduction

As described in Chapter 1, the purpose of this study is to explore the effectiveness of English pop songs as a motivational tool for elementary Greek EFL learners to gain and retain vocabulary. Following a "Review of the literature", this chapter provides an analysis of the methods applied for the implementation of the research, a description of the participants as well as the material devised and concludes with a presentation of data collection, preparation and scoring. This sum of information paves the way for the presentation of the results and the analysis of the data collected, which will be further discussed in the following chapter.

3.2. Research methods and approaches

Research is a term used to describe any kind of investigation that is intended to uncover interesting or new facts while *research methods* are the tools and techniques for doing research (Walliman, 2017). A researcher's primary task is to define some kind of research problem in order to provide a reason for doing the research. Then, he/she can select the kind of analysis, that is the *research approach*, that will enable them to come to conclusions that provide answers to the question(s) raised in the problem. According to Creswell (2014: 3) *research approaches* are designs and the corresponding processes for research that move from broad assumptions to detailed methods of data collection, analysis, and interpretation. He argues that there three basic research approaches: quantitative approach, qualitative approach and mixed method research approach.

According to Minichiello et al. (1990) a qualitative research differs from a quantitative one on the grounds that the latter gathers data in a numerical form which are analyzed through statistical analyses (Table 1).

	Qualitative	Quantitative
Conceptual	Concerned with understanding human behaviour from the informant's perspective Assumes a dynamic and negotiated reality	Concerned with discovering facts about social phenomena Assumes a fixed and measurable reality
Methodological	Data are collected through participant observation and interviews Data are analysed by themes from descriptions by informants Data are reported in the language of the informant	Data are collected through measuring things Data are analysed through numerical comparisons and statistical inferences Data are reported through statistical analyses
Source: Adapted from Minichiello <i>et al.</i> (1990, p. 5)		

Table 1: Qualitative versus quantitative research (Minichiello et al., 1990: 5)

The collected data can be measured on different scales depending on their nature (Stevens, 1946). That is to say, they can be measured on a nominal, ratio, ordinal or interval scale (Table 2).

Scale	Basic Empirical Operations	Mathematical Group Structure	Permissible Statistics (invariantive)
NOMINAL	Determination of equality	<i>Permutation group</i> $x' = f(x)$ $f(x)$ means any one-to-one substitution	Number of cases Mode Contingency correlation
ORDINAL	Determination of greater or less	<i>Isotonic group</i> $x' = f(x)$ $f(x)$ means any monotonic increasing function	Median Percentiles
INTERVAL	Determination of equality of intervals or differences	<i>General linear group</i> $x' = ax + b$	Mean Standard deviation Rank-order correlation Product-moment correlation
RATIO	Determination of equality of ratios	<i>Similarity group</i> $x' = ax$	Coefficient of variation

Table 2: Levels of measurement (Stevens, 1946: 678)

3.3. Mixed method research

Framing and eventually devising a suitable research method, which would best serve the purpose of this study, presented a challenge for the researcher with little practical experience on the field of academic research. Investigating the phenomenon of acquiring and attaining vocabulary through exposition to English pop songs required a study of previously conducted research on this field that would offer a rationale for the decisions taken. After a thorough study of the literary review on this field and taking into consideration the theoretical and practical features of the current study, the conclusion to be drawn is that mixed method research methodology would best meet the demands of this research.

Mixed method research or multi-strategy research, as Bryman (2001: 448) puts it, denotes the application of different research strategies related to a complex range of research questions and a complex research design. There are several different possibilities to combine methods, such as ‘parallel mixed designs’ and ‘sequential mixed designs’, for instance (Dörnyei, 2007). This research project followed a ‘parallel mixed design’, in which “both quantitative and qualitative approaches run simultaneously but independently in addressing research questions” (Cohen et al. 2011: 25).

“Its central premise is that the use of qualitative approaches in combination with quantitative ones provides a better understanding of research problems than either approach alone”.

Creswell (2007: 5)

By combining qualitative and quantitative methods together the outcomes of the results can be interpreted in at least four different possibilities depending on the phase of the

research project the researcher works on. That is to say, the possibilities of corroboration, elaboration, complementarity and contradiction among the results collected from different methods pave the way for the investigation of a single issue from different points (Brannen, 2005).

Applying a purely quantitative research method would raise weaknesses in the result analysis. Statistical data would provide the researcher with numerical output ranking the participants' degree of acquisition and attainment of the words and phrases while the aspects of the participants' engagement and motivation would remain vague. These issues could better be examined through interviews. So, some kind of qualitative research method should come into play for a more comprehensive result analysis. In a nutshell, utilizing the strengths of one method to overcome the weaknesses of the other, which is the main advantage of the mixed methods approach (Dörnyei, 2007), appeared to be the most vital criterion in the final selection of a methodology for this study.

Given the complex nature of this methodology, all phases of the current research project are cautiously handled as discussed below. A combination of a survey to explore the learners' exposition to English pop songs and the aspect of motivation, a quasi-experiment to measure the degree of acquiring and retaining the target vocabulary, planned intervention to trigger the participants exposition to the song and interviews to examine the participants' active engagement in learning vocabulary through an English pop song were implemented for the purpose of the present study.

During the first phase, the outcomes were collected with the use of a quantitative survey. A questionnaire was handed out to the subjects to identify themselves, their interests, their exposition to English songs and previous experience of gaining or/and attaining English vocabulary through pop songs (see Section Materials).

The second phase of the research rotated around a quasi-experiment with a pre-test-post-test design which was a key component of the study (see Section Materials). Quasi experiments are similar to true experiments except for the fact that quasi-experimental research designs do not include a comparison with a control group at all and hence do not use randomization (Cohen et al., 2011). Practical limitations are the reason for the use of a quasi-experimental design in this research project. Since the study was carried out in a private language school (Frontistirio), it was not viable to randomly assign participants to experimental groups, but students were tested in their intact classes.

Known as before-and-after, pre-test/post-test, or pre-experimental designs, these quasi-experimental approach designs expose all subjects to the treatment or stimulus. The comparison in these designs comes from examining subjects' values on the outcome of interest prior to and after the exposure. If post-treatment values differ significantly from pre-treatment values, a case can be made that the treatment was the cause of the change (Morgan, 2000). Given that there is no control group in this study, the option of a quasi-experiment (Campbell & Stanley, 1973) was at hand at this stage. Subjects first went through the pre-test phase of the quasi experiment. At this point the subjects' acquaintance with a certain number of words and phrases of the target pop song was tested through an Adapted Vocabulary Knowledge Scale Pre-test, known as AVKS (see Section Materials).

In the present study, the questionnaire consists of nominal and ordinal variables. The scale of measurement for the vocabulary test scores is an interval scale. The scale of measurement proved to be, however, a matter of concern in the present study. As Wolter (2005) underlines VKSs function as breadth rather than depth measures. Daller et al. (2007) added the aspect of fluency to breadth and depth to define a three-dimensional lexical space (Milton, 2009), which makes it hard to argue that language grades constitute an interval scale (Figure 3).

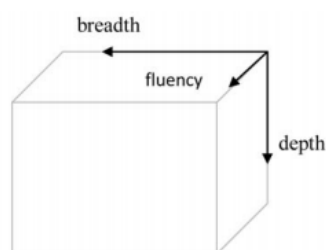


Figure 3: The lexical space: dimensions of word knowledge and ability (based on Daller et al., 2007:8)

The next phase of the study included the researcher's intervention in the classroom setting by exposing the subjects to a pop song and observing their active engagement through singing and dancing. Since the aspect of the words and phrases, which subjects were expected to learn, was the semantic one, there was a challenging pedagogical issue arising here; that is, how would the subjects learn the meaning of these words/phrases? The problem was expected to be overcome with a homework assignment. Learners were assigned with a project to do at home under the title "My English Project" (see Appendix 2), which was the fourth phase of the research. They were expected to go

through a self-study of the target vocabulary. The learners were notified that this project was not part of their curriculum, meaning that their work would only serve the purpose of the study.

What followed was the post-test phase of the quasi-experiment which was handed out to measure the learners' acquisition of the target vocabulary. Another intervention followed in order to test the second hypothesis. Learners were exposed to the song at the end of three consecutive lessons. In practice, the last four minutes of three lessons were devoted to listening to the song with no further reference to the target vocabulary. The post-test phase came into play again to measure learners' target vocabulary attainment. Finally, learners were individually interviewed so that we could identify the way they had handled their project, see their attitude to the whole process, check their out-of-the-classroom engagement with the song and most importantly crosscheck the answers they gave in the questionnaire and the AVKS pre-post tests.

3.4. Participants

The appropriate survey sampling method as well as the choice of the experimental classes proved to be the main concern of the researcher before the actual beginning of the research study. In Greece the teaching context of English language acquisition in primary school raised a number of limitations to be taken into consideration.

First of all, a study (Papaoikonomou, 2011) has proven that 90% of Greek students attend English lessons both at a state school and in a frontistirio (that is a private EFL educational organization). This means that almost all Greek students attend EFL classes after school. This is the case from the very first levels (beginners) to advanced ones (proficient). Depending on the level of English, the curriculum in a frontistirio might have the students attend a class from 2 to 6 hours a week.

Secondly, the extensive use of audiovisual material (90%) in a frontistirio compared to a state school plus the limited number of students in a frontistirio classroom compared to a state school setting were criteria taken into account. Thirdly, the level of proficiency in the English language is not practically diagnosed in Greek primary schools as is the case in secondary and high schools (Official Gazette, 2006)¹. Finally, gaining access to a state school EFL classroom in order to conduct a survey is a time-consuming process especially for an EFL teacher who works in the private sector. The

¹ FEK 2732/B/31-8-2016

educational authorities have to approve of the research study and the principals need to grant the researcher with an official permission to have access to the target EFL classrooms. The afore-mentioned reasons led the researcher to carry out the research with students of a frontistirio.

15 Greek students attending five EFL classes in a frontistirio in the prefecture of Pella, Greece, participated in this research project during October 2017 and February 2018. All of the students attending classes in that frontistirio went through a diagnostic test to be qualified for the survey. Out of 50 students only 15 were diagnosed with an A2 level of proficiency (see Figure 4) according the CEFR², Common European Framework of Reference for Languages (Council of Europe, 2001).

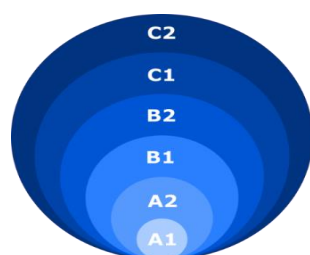


Figure 4: Common European Framework of Reference for Languages (CEFR)³

Given the circumstances and after a thorough examination of all the sampling considerations, convenience sampling was the best available option for the current study. Availability of and easy access to the sample population are the most distinct advantages of this strategy (Dudovskiy, 2016). This strategy entails, however, problems of generalizability, which need to be taken into account in the data analysis (Cohen et al. 2011: 154–156).

The ages of the students (N=15) ranged between 9 and 12 years old, as expected for this level. Out of the 15 participants only 4 (26,6%) were boys while the remaining 11 (74,4%) were girls. All the participants were of Greek origins, sharing thus the Greek language as their mother tongue. Finally, the years of attending EFL classes ranged between 2 and 4 years with almost half of them (46,6%) having taken classes for 3 years, another 26,6% for 4 years and only 20% for 2 years.

² The CEFR describes foreign language proficiency at six levels: A1 and A2, B1 and B2, C1 and C2. It also defines three 'plus' levels (A2+, B1+, B2+)

³ Retrieved from <https://www.coe.int/en/web/common-european-framework-reference-languages/level-descriptions>

3.5. Materials

This research project consists of quantitative and qualitative materials with the latter crosschecking and giving more light to the former.

A questionnaire especially designed for the purpose of the quantitative survey was the first material to be applied during this research. The types of questions included in that questionnaire are the following: demographic questions, multiple choice questions, dichotomous questions and semantic differential scale questions. In its final version the questionnaire (see Appendix 3) consisted of nine blocks of questions providing the researcher with statistical information on the participants' personal data (age, sex, years of attending EFL classes), attitude towards music (frequency, favourite kinds of music, parallel activities, favourite song, comprehension of a favourite song), habits of listening to English pop songs (sources), habits of listening to English pop songs (places), comprehension of English lyrics, active engagement with English pop songs, English pop songs in an EFL classroom, attitude towards the use of English pop songs in an EFL classroom.

A supplementary set of tools especially adapted for the current research paper contained a pre-test-post-test AVKS. The Vocabulary Knowledge Scale (VKS) (Paribakht & Wesche, 1997) has been described as a vital tool for research on the very first stages of vocabulary learning by Vidal (2003: 65) who regards it as “a suitable measure for tracking the early development of specific words”. The original test is a five-scale design and asks learners to rate their knowledge of a specific lexical item on the resulting 5 categories (see Table 3).

Self-report categories	
I	I don't remember having seen this word before.
II	I have seen this word before, but I don't know what it means.
III	I have seen this word before, and I <u>think</u> it means _____. (synonym or translation)
IV	I <u>know</u> this word. It means _____. (synonym or translation)
V	I can use this word in a sentence: _____. (Write a sentence.) (If you do this section, please also do Section IV.)

Table 3: Original Vocabulary Knowledge Scale (Paribakht and Wesche, 1997: 180)

The Adapted Vocabulary Knowledge Scale (AVKS) constructed for and applied in this research does follow the original format of the VKS having been enriched with an additional paper of instructions to make participants feel more familiar with this type of test (see Figure 5). The participants’ young age and their unfamiliarity with this kind of vocabulary assessment created the necessity for some kind of instruction.

Another distinct feature of the AVKS compared to the original VKS is its style. In the Adapted version learners are confronted with a set of smileys which were carefully chosen to represent the five categories. Driven by experience the researcher reached the decision to turn the original style of the test into a more approachable and funky style in order to attract the participants’ attention and this proved to work pretty effectively. The decision for the use of smileys came after a lot of consideration on certain criteria. These concerned a) what could make the test look challenging, b) what would help the participants identify each category easily and c) what is widely recognizable and familiar to the participants. Besides personal experience, a recent research (Allen et al., 2017) on the positive use of smileys in primary school children also gave a reliable answer to the afore-set questions.

The pre-test was especially designed to measure the participants’ awareness of the target vocabulary. On a later phase of the research the very same AVKS (post-test) was handed out to the participants to elicit data on the number of words/phrases that were eventually acquired (see Appendix 4).

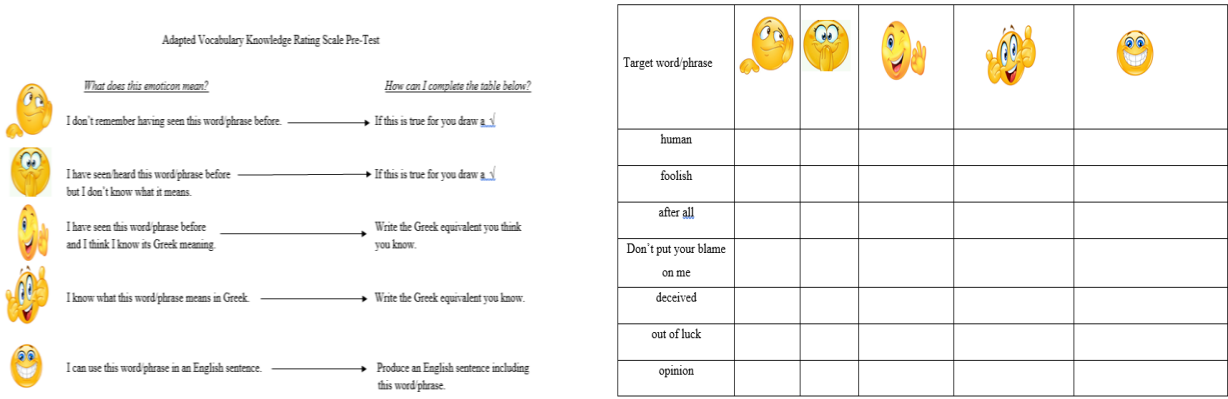


Figure 5: Adapted Vocabulary Knowledge Scale designed for the present study

Speaking of vocabulary acquisition, it should be pointed out that a thorough research on the field of linguistics had to be conducted before the actual beginning of the current study (see section Vocabulary Acquisition). Several issues such as the definition of a ‘word’ and of ‘vocabulary knowledge’ had to be considered. The present study wholly rotated around acquiring the *meaning*, as Nation put it (see Table 4), or of *understanding* and *remembering*, as defined by Anderson, of words and phrases presented in English pop songs.

Form	Spoken	R P	Study 3	What does the word sound like? How is the word pronounced?
	Written	R P	Study 1	What does the word look like? How is the word written and spelled?
	Word parts	R P		What parts are recognizable in this word? What word parts are needed to express the meaning?
Meaning	Form and meaning	R P	Studies 1, 4, 5, 6 Study 2	What meaning does this word form signal? What word form can be used to express this meaning?
	Concepts and referents	R P		What is included in the concept? What items can the concept refer to?
	Associations	R P		What other words does this make us think of? What other words could we use instead of this one?
Use	Grammatical functions	R P		In what patterns does the word occur? In what patterns must we use this word?
	Collocations	R P		What words or types of words occur with this one? What words or types of words must we use with this one?
	Constraints on use (register, frequency...)	R P		Where, when, and how often would we expect to meet this word? Where, when and how often can we use this word?

Table 4: “What is involved in knowing a word?” (Nation, 2001:237)

While the pre-test and post-test were designed to measure the participants’ acquaintance with and acquisition of the targeted vocabulary accordingly, another set of handouts specially constructed for the current research paper was designed to motivate the participants’ self-involvement in the learning process. In a nutshell, the participants were individually handed out a homework project (see Appendix 2) and were expected to go through a self-study of all the phrases and words included in the target English pop song. On top of everything, it should be clarified at this point that the participants were not guided with instructions on how and where to look up for the meaning of the words and phrases they were unfamiliar with. This kind of self-studying was intentionally left unguided given that it was not an aspect to be researched on this paper. It could present an opportunity for a future research, though, as discussed in the Conclusion Chapter (see Section Suggestions for future research).

Finally, the selection of the target English pop song to serve as a core axis of this research was an issue to be given a lot of consideration and cautious management. Aristotle (Highet, 1989) viewed art as an integral part of education when he argued that “*The aim of art is to represent not the outward appearance of things, but their inward significance*”.

Guided by pedagogical experience and serving the role of an educator as it was defined by Aristotle, the researcher made the final decision on which song would best instill more than linguistic knowledge to the participants. The selected piece of art should be defined by the following features; it should be an English pop song in pop music top charts in Greece and most importantly it should have a message to convey to the participants. That is to say, although the list of the successful English pop songs in Greek charts was rather long, the criterion of meaningful songs narrowed down the options and led the researcher to single out the song “Human” by Rory Charles Graham, better known as Rag'n'Bone Man. At the 2017 Brit Awards he was named British Breakthrough Act and also received the Critics' Choice Award. The album won the BBC Music Award for British Album of the Year in 2017 and he was nominated for Artist of the Year. The song was at the top of the Greek airplay charts and in the top 3 of iTunes for 13 weeks. The participants were exposed to the song by watching the official video clip on YouTube⁴.

3.6. Data collection

The present study was practically divided into 8 steps or phases as discussed above (see Section Mixed Method Research). This section will describe the data collection process as it was applied for the purpose of this dissertation (see Table 5).

STEP	TIME	ACTIVITY	COMMENTS
1	10 mins.	In-class questionnaire completion	<ul style="list-style-type: none"> • Instructions provided beforehand • Clarification questions allowed
2	15 mins.	In-class AVKS (pre-test) completion	<ul style="list-style-type: none"> • Instructions provided beforehand • Clarification questions allowed

⁴ The selected YouTube video falls into "Standard YouTube License", which grants YouTube the *right to broadcast* the video and warrants the *copyright* to the uploader. Since the purpose of reproducing the music video is purely educational, there is no law violation according to YouTube Terms of Service (<https://www.youtube.com/t/terms>)

3	5 mins.	Classroom intervention – presentation of the song	<ul style="list-style-type: none"> • Researcher as listener
4	Christmas holidays (23 rd December – 8 th January)	“My English Project” homework	<ul style="list-style-type: none"> • Instructions in a printed form • No further clarification in class
5	15 mins.	In-class AVKS (post-test) completion	<ul style="list-style-type: none"> • Instructions provided beforehand • Clarification questions allowed
6	20 mins.	Classroom intervention – presentation of the song In-class AVKS (post-test) completion	<ul style="list-style-type: none"> • Researcher as an observer • No clarification questions allowed
7	20 mins.	Classroom intervention – presentation of the song In-class AVKS (post-test) completion	<ul style="list-style-type: none"> • Researcher as an observer • No clarification questions allowed
8	4-6 mins each	Interview	<ul style="list-style-type: none"> • Individual, recorded sessions

Table 5: Summary of data collection process

In practice, the study was implemented between October 2017 and February 2018. The anonymity and confidentiality of the results were stressed out at the very beginning of the study. Given that all the participants were under 18, their parents were handed out a parental permission form (see Appendix 5). It included a detailed description of the study (title, name and contact information of the researcher and the supervisor professor, their child’s involvement in the whole process and the ethics of anonymity and confidentiality applied throughout the whole process). To avoid any misunderstanding or misinterpretation on the part of the parents, the permission form was written in the Greek language. The phases of the study will be discussed below following a chronological order.

1. The participants were provided with a questionnaire. They had been instructed on how to complete it before taking it. The time they had at their disposal was 10 minutes. Clarification questions were permitted. At the end of the timeline, a participant collected the questionnaires which were submitted to the researcher. No questionnaires included the participants' names.
2. An AVKS (pre-test) was given to each participant to be completed within 15 minutes. The instructions for the completion had already preceded and participants were free to ask any clarification questions. The participants were unaware of the source of the words and phrases. That is to say, they did not know that the material they were assessed on derived from the lyrics of a song. At the end of the timeline, a participant collected the pre-tests which were submitted to the researcher. No pre-tests included the participants' names.
3. The researcher's intervention in the classroom and the participants' exposition to the target song followed soon after the completion of the AVKS (pre-test). The researcher informed the participants that they would listen to and watch the video clip of an English pop song on YouTube. The whole process took 5 minutes. The researcher was silent throughout this session observing the participants and their reactions, which were briefly discussed in 2 minutes after the end of the song. The questions asked to the participants were whether they were familiar with the song and how they liked it.
4. The assignment of "My English Project" was the next step. The participants were intentionally given this project to be completed throughout Christmas holidays (23rd December – 8th January). All the instructions were included in the project in a typed form. No further clarification on how to proceed with the survey they had to conduct was given on the grounds that this was not an aspect to be analyzed in the present study. Just for the record, information on how it was finally handled was provided in the interview.
5. Having been acquainted with the meaning of the target words and phrases by doing the project, the participants were given the AVKS (post-test). As it has already been mentioned both the pre-test and the post-test are exactly the same thing. The core difference is that they were used to measure different aspects. The former measured the participants' awareness of the target words and phrases before exposition to the target song, while the latter measured the participants' awareness of the target words and phrases after exposition to and involvement

with the target song. This detail was never revealed to the participants so that the results can be reliable.

6. In practice, the participants were exposed to the target song in class by watching the official video clip on YouTube at the beginning of the lesson as a warm up activity. No notification was provided on what would follow at the end of the lesson. A regular EFL lesson followed and 20 minutes before the end of the lesson the participants were exposed to the song once more. They were encouraged to sing along or even dance to the song. Afterwards, they were given and expected to complete the post-test within 15 minutes. No clarification questions were permitted. At the end of the timeline, a participant collected the post-tests which were submitted to the researcher. No post-tests included the participants' names. The whole process was practiced within the first week after Christmas holidays.
7. The very same practice was applied once more the following week without any previous warning or notification to the participants. A sum of three sets of post-tests was collected to measure the participants' gaining and attaining the target vocabulary of an English pop song.
8. The quantitative results had yet to be discussed in accordance with the qualitative outcomes, which were collected in the form of oral interviews. The number and the nature of the questions for the interviews had been preset before the collection of the quantitative data.

3.7. Data preparation and scoring

This section will provide information on the preparation of the data for statistical and qualitative analyses while particular emphasis will be given on the scoring procedure for the vocabulary tests.

The first step of data preparation was to collect the number of the words and phrases that would compose the items to be included in both pre-test and post-test AVKS. After this initial step, scoring procedures had to be planned. The original scoring scheme of the Vocabulary Knowledge Scale is presented in Table 6.





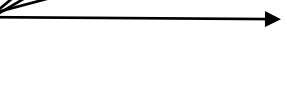
Self-report Categories	Possible scores	Meaning of scores
I. 	1	The word is not familiar at all.
II. 	2	The word is familiar but its meaning is not known.
III. 	3	A correct synonym or translation is given.
IV. 	4	The word is used with semantic appropriateness in a sentence.
V. 	5	The word is used with semantic appropriateness and grammatical accuracy in a sentence.

Table 6: VKS scoring categories: Meaning of scores (Wesche & Paribakht, 1996: 30)

As depicted in the schematic illustration above, an unfamiliar word/phrase (category I) receives 1 point. A score of 2 is given if words/phrases are familiar but the meaning of which is unknown (category II), as are all incorrect answers in categories III, IV and V. A score of 3 points is given if a correct synonym or translation is provided in either category III or IV. A score of 4 means that the word was used in a wrong grammatical, but appropriate semantic form in a sentence while 5 points are given to productive answers in category V that are both semantically and grammatically correct. A thorough analysis of all scoring categories and how they were handled in the present study is presented below (Table 7) to provide a short reasoning for the scores awarded in an attempt to include all different possible answers⁵.

Category or problem	Score	Level of knowledge and explanation
I.	1	Total unfamiliarity with the form and the meaning of the word.
II.	2	Partial unfamiliarity. Familiarity with the form of the word. Total unfamiliarity with the meaning of the word.

⁵The AVKS pre-test and post-test of the present study include emojis to represent the categories from one to five (I to V). On the scoring table above, it is noted that numbers (I, II, III, IV, V) are used to designate the level of knowledge in order to maintain cohesion with the original VKS scoring table.

III.	2	Misconception of the meaning of the word.
IV.	2	Misconception of the meaning of the word.
V.	2	Incomprehensible sentence showing familiarity with the grammatic or syntactic form of the word but semantic misconception.
III.	3	Partial familiarity with the meaning. The translation is close in meaning. The translation indicates semantic familiarity but total grammatic unfamiliarity (a derivative is provided).
IV.	3	Partial familiarity with the meaning. The translation is close in meaning. The translation indicates semantic familiarity but total grammatic unfamiliarity (a derivative is provided).
V.	3	The sentence signifies only grammatical familiarity with the word/phrase. The sentence signifies only syntactic familiarity with the word/phrase. The sentence signifies only semantic familiarity with the word/phrase poorly used in context.
IV.	4	Full understanding of the meaning of the word with the exact translation.
V.	4	Full semantic understanding of the word in a context but grammatically and/or syntactically poor.
V.	5	Totally comprehensible word with the correct translation and a comprehensible sentence denoting the exact meaning of the word in a context.

Table 7: Scoring scheme of the Adapted Vocabulary Knowledge Scale used in the present study.

The left column in the table above displays the categories that are available to the participants for selection. The column in the middle represents the scoring rates based on the original scoring scheme of the VKS. The right column provides a brief explanation of what the participant's response is assumed to mean in terms of level of vocabulary knowledge and relates special cases to the five default categories.

A number of issues were cautiously handled and resolved with the application of the scoring scheme. First of all, when the data were collected, the researcher made sure that the answers were legible. Practically speaking, in cases of illegible sentences or words the participant was asked to re-write his/her answer clearly before the final submission of his/her test. Secondly, the feature of polysemy (multiple meaning of a word) emerged and a decision had to be taken. To put it briefly, the question was whether to accept or not an alternative but correct meaning of a word even though that was not the target meaning conveyed through the song. The problem was solved by accepting all the different meanings of a given word that can be found in common dictionaries, even if they differed from the way the word is used in the original pop song. At this point, some would argue that by accepting any correct meaning and labeling it as if it were the target one the results would not be reliable. The truth, however, is that the words were selected so cautiously that only three words (human, lie and way) could raise the concern of multiple meaning. No matter which meaning the candidates had been familiar with in the pre-test, by completing their project they came to realize that there is a second meaning to each of these words which is more of a benefit than a problem to the smooth flow of the study.

After the scoring procedure was completed, the resulting data were transferred into an SPSS datasheet (SPSS Inc., 2010a). The total pre- and post-test scores were calculated for each participant by carefully examining the answers and labeling them to the appropriate scoring category.

Qualitative answers were elicited through Structured Open-Ended Interviews (Gall, Gall, & Borg, 2003) and transcribed into a Word file (Microsoft Corporation, 2010). The structured interview is a qualitative research method where the interviewer asks interviewees a set of predetermined questions, allowing only a limited number of response categories (Lindlof & Taylor, 2002). Structured open-ended interviews are likely the most popular form of interviewing utilized in research studies because of the

nature of the open-ended questions, allowing the participants to fully express their viewpoints and experiences.

As is the case with structured interviews, the interviewees were asked the same questions in the same order while as little flexibility as possible was allowed to the interviewer. The questions were mostly open-ended, neutral, sensitive and understandable (Britten, 1999). Eleven participants were asked identical questions, but the questions were worded so that responses were open-ended. The interviews were all taken in the interviewees' native language (Greek) to avoid misunderstandings on their part, which would negatively affect the results of the research (see Appendix 6).

At this point, the data were compiled into sections or groups of information, also known as themes or codes (Creswell, 2003). These themes or codes are consistent phrases, expressions, or ideas that were common among research participants (Kvale, 2007) and they were extracted from a set of structured interviews. Getting down to identifying themes in the interview data was an important consideration. Themes or codes within data can be identified either in an inductive 'bottom up' way, or in a theoretical, deductive 'top down' way (Braun & Clarke, 2006). In the current study a 'top down' approach was selected. According to Boyatzis (1998) "*theoretically derived themes allow the researcher to replicate, extend, or refute prior discoveries*". Since the purpose of the interviews was to throw more light on the quantitative results, the themes were extracted deductively. The data collected through interviews were analyzed based on a three-stage procedure (Creswell, 2007; Miles & Huberman, 1994) which included preparing the data for analysis by transcribing, reducing the data into themes through a process of coding and representing the data.

The data selection was followed by an interpretation of the findings. However, interpreting qualitative data is arguably more subjective than interpreting quantitative data analysis. To put it in other words, different researchers are likely to interpret the same qualitative data somewhat differently (Pope & Mays, 1999). On these grounds, the issue of the verifiability of qualitative data analysis comes into light. There are two key ways of having data analyses validated by others: respondent validation - returning to the study participants and asking them to validate analyses - and peer review - another experienced researcher independently reviewing and exploring interview transcripts, data analysis and emerging codes (Long, Johnson & Rigour, 2000). The second approach was applied in the current study for two main reasons. Compared to

respondent validation process peer review is more time-saving in the first place and more reliable on the grounds that the data is reviewed by academics (Cutcliffe & McKenna, 1999).

3.8. Conclusion

This chapter gave a detailed account of the methodology selected to serve the demands of the current study, including the participants, the materials, and the processes of data preparation, collection and scoring. After the completion of the data preparation phase several analyses were conducted, which will be presented in the next chapter together with their results.

4. Data Analysis and Results

4.1. Introduction

Chapter 3 included all the conceptual framework of the methodology applied in this research as well as the details about the participants, the materials, and the data preparation, collection and scoring that were exploited to find answers to our research questions. This chapter presents the analyses that were applied to the data and introduces their results accordingly. In mixed methods research both quantitative methods, such as frequency counts and statistical testing, as well as qualitative methods, such as the analysis of the findings of the interviews, are applied at each stage of the analysis. Consequently, the results of the different analyses support and complement each other and may thus provide more detailed insights. In this chapter, the results of the questionnaire are to be explained first, then the results of the quasi-experiment are presented and finally the outcomes of the interview will be described.

4.2. Results of the survey

The data from the questionnaire items were analyzed with the help of frequency counts. Frequency information from the quantitative data will be provided below in percentage of the sample size $N=15$) to allow for easier comparison. The figures in the present study do add up to a 100%, meaning that no missing data were observed. Thus, frequency counts of the quantitative data will be given in numbers. The findings from the questionnaire will be presented starting with the results concerning the participants' habits of music consumption, which were gathered in the second part of the questionnaire (see Appendix 3). All participants (100%) stated that they do like

listening to music. Concerning the time devoted to listening to English music (see Figure 6), the great majority of the students stated that they listen to music almost every day (n=14).

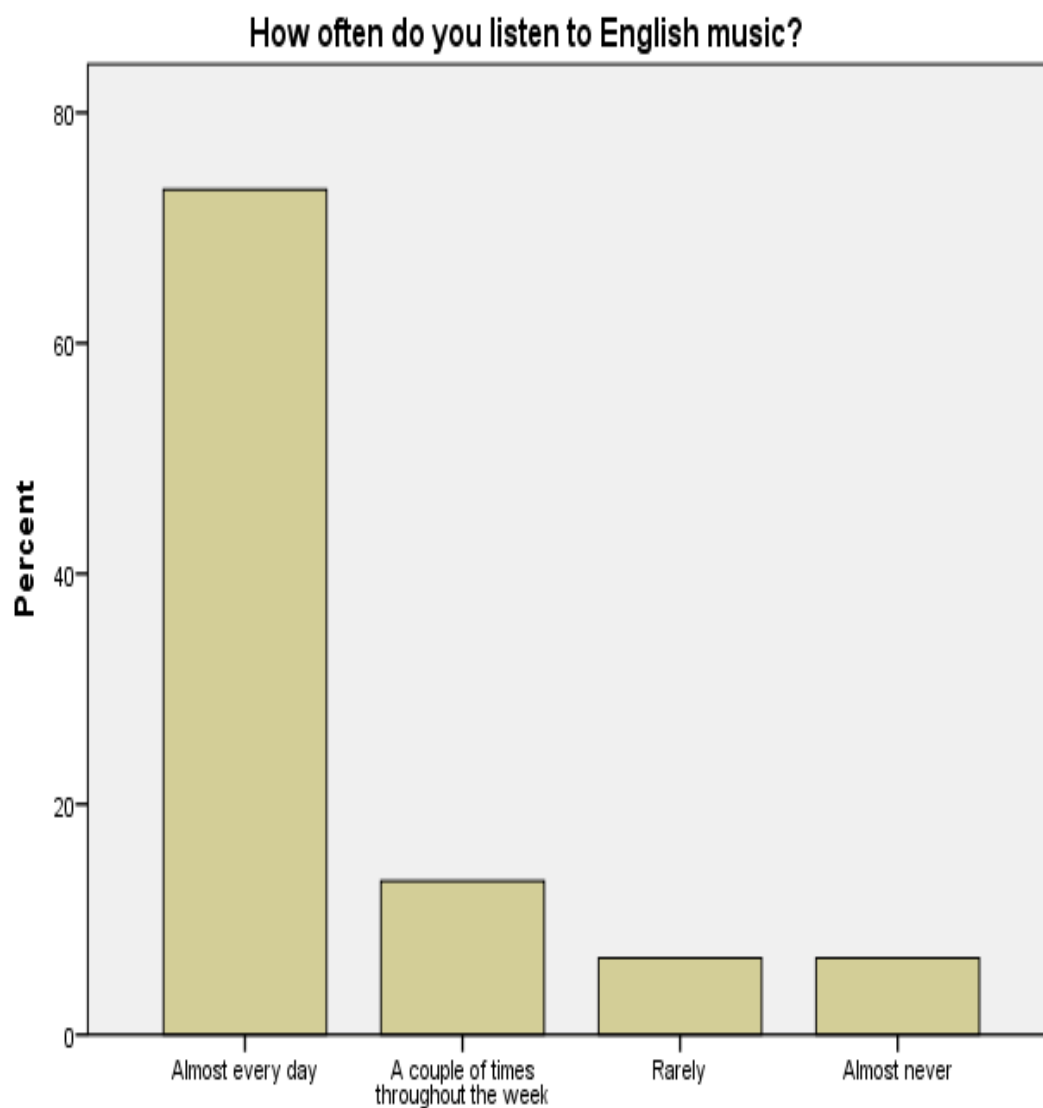


Figure 6: Time spent listening to music

However, the reasons for their preference were varied; getting into a good mood (60%, 9 students) was the most popular reason for their preference. Relaxation and calming down were also quite popular (50%, that is 8 students), while interestingly enough an estimated 13.3%, that is two students, replied that a reason for listening to music was to learn new vocabulary. As for concentration being a reason for listening to music, that accounted only for 6.7% (1 student) of the participants' replies.

Interestingly, almost all students reported to commonly engage in parallel activities while listening to music. The most popular parallel activity included chilling with friends or relaxing by themselves with all the participants (100%) giving a positive response to this activity. Other activities while listening to music included doing homework (20%, n=3), reading literature (6.7%, n=1), playing (33.3%, n=5), using the computer and surfing the internet (40%, n=6), carrying out household chores (46.7%, n=7), dancing (33.3%, n=5) and sports (26.7%, n=4). It is worth noting that, although this question was followed by an open answer to be completed by the participants, none of them added any other parallel activities.

Having guaranteed that all participants like listening to music, the next set of questions investigated which kinds of music they listen to and whether they also like the music in the current charts, that is to say English pop songs. The most popular music style among participants was pop (n=12). Hip-hop music was also a preferable kind of music for only a few participants (n=2), while rock music appealed only to the minority (n=1). The other kinds of music that were given as options were not picked up at all.

As for the students' opinion of English pop songs, 14 students (93.3%) stated that they generally like them, while only one claimed (6.7%) claimed that they do not. Reasons for positive answers comprised their coolness and fun (n=8), positive and motivating effects of pop songs (n=9), the fact that this style helps them concentrate while doing their homework (n=1) and learn new vocabulary (n=2). The main cause for the negative reaction against the charts can be summarized as uniformity of style (n=1).

This set of questions concluded with questions investigating the participants' most preferable English pop song and the level of awareness they had in terms of meaning (items 3g, 3h, 3i and 3j, see Appendix 3). It came as no surprise that 80% (n=12) of the participants did claim having a particular favourite English song, taking into account the fact that a 93% (n=14) had previously given a positive answer to whether they like listening to English music or not.

Despite the high percentage of the respondents who admitted having a favourite English song, the findings about the participants' semantic awareness of their favourite song (see Figure 7) provided essential feedback to the current research. With only one fourth of the participants (26.7%, n=4) admitting being aware of what the meaning of the song is, another 33.3% (n=5) replying that they are semantically aware of only a few words and finally with a 20% (n=3) being totally ignorant of what the meaning of their favourite song is, the necessity of conducting the current research proved to be imperative

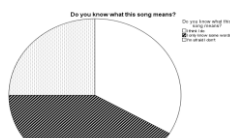


Figure 7: Semantic awareness of the participants' favourite song

The qualitative question (3j) that follows in the questionnaire comes as a kind of crosschecking the participants' true semantic awareness of their favourite song. To put it briefly, although the participants were required to write down at least 2 words or phrases with their Greek equivalents from their favourite song, none of them (n=8) noted down more than 2 words. With almost half of them having written down 2 words and their Greek translations, it must be highlighted that a 6.7% (n=1) should be considered as invalid given the misspelled English words and the incorrect Greek translation. Finally, yet of utmost importance, the majority of the participants (83.3%, n=12) reported that they had been exposed to their favourite English song outside an

English lesson setting. This finding made the completion of the current research study even more urgent.

The following two sets of questions, which attempted to gather information on the students' habits of music consumption, included items on the preferred place and time of listening to music and on the sources of music from popular media (items 5a, 6a, 6b, 6c and 6d, see Appendix 3). However, these results were not found relevant for later analyses and hence are presented here only very briefly. Participants reported that they mainly listen to music at home (n=13), but they also do it at parties and at a friend's house. Regarding the sources of music from popular media, the internet platform YouTube emerged as a clear favourite as depicted in Figure 8. This finding justified the decision to have the participants exposed to the English pop song through a YouTube channel in the current research paper.

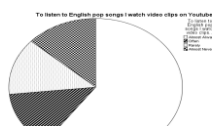


Figure 8: Sources of English pop music

4.3. Results of the quasi-experiment

As already discussed in the “Materials” section the implementation of an Adapted Vocabulary Knowledge Scale (AVKS) functioned as a research tool in the present study to measure the participants' linguistic awareness of the target vocabulary. An AVKS pre-test and three AVKS post-tests were handed out to measure the participants' acquaintance with and acquisition of the targeted vocabulary accordingly. The data collected in the quasi-experiment were examined quantitatively and analyzed through

statistical analyses. Of course, a thorough presentation of the basics of statistical testing is well beyond the scope of this thesis, yet the types of data used in the study, the type of statistical hypothesis test to compare the results and the issue of parametric and non-parametric tests need to be commented on here.

4.3.1. Introduction to the foundations of statistical testing

In the present study the pre-test and post-test scores were treated as interval data for two reasons (see Section Research methods and approaches). Firstly, statistical calculations were based on the total scores and secondly all previous studies (Paribakht & Wesche, 1996, 1997; Vidal, 2003) measured the VKS data on an interval scale.

The selection of the appropriate statistical procedure was another crucial decision to be made. For tests of statistical difference certain assumptions need to be satisfied to reach meaningful results. These determine the nature of the statistical procedure; that is, parametric or non-parametric. Parametric tests function under the assumption that given data follows a normal distribution while non-parametric tests are solely based on the numerical properties of the samples (Larson-Hall, 2010). A Kolmogorov-Smirnov (K-S) test and a Shapiro-Wilk test were applied in the current study to provide insight on the distribution of the data; the null hypothesis was that “the population is normally distributed”.

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	Df	Sig.	Statistic	df	Sig.
PreTest	,128	15	,200*	,945	15	,456
PostTest1	,129	15	,200*	,967	15	,814
PostTest2	,165	15	,200*	,960	15	,697
PostTest3	,154	15	,200*	,943	15	,417

*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

Table 8: Tests of Normality

The normality tests (Table 8) provided us with the results that led to the application of a parametric statistic (Larson-Hall, 2010). The fact that all tests of normality were not statistically significant (all p-values in both tests are greater than 0,05=5%) led to the conclusion that the null hypothesis could not be rejected (Kolmogorov-Smirnov test $p=0,20=20\%$ for PreTest, PostTest1, PostTest2 and PostTest3; Shapiro-Wilk test

$p=0,45=45\%$ for PreTest, $p=0,81=81\%$ for PostTest1, $p=0,69=69\%$ for PostTest2 and $p=0,41=41\%$ for PostTest3). In other words, these results indicate that the sample distribution was normal. This in turn allowed for a parametric statistic to be applied which is going to be discussed below.

4.3.2. Statistical tests

The statistical procedure applied to examine the basic research questions of the current study (see Section Research questions) was a paired-samples t-test. Several paired-samples t-tests were conducted (see Table 8) to investigate whether “*Greek EFL learners of elementary proficiency can acquire English vocabulary knowledge by listening to and engaging with English pop songs in a classroom setting*” (Research question 1) and if “*they can retain English vocabulary by listening to and engaging with English pop songs in a classroom setting*” (Research question 2). A set of multiple paired-samples t-tests was conducted to compare the participants’ vocabulary awareness results between the pre-test and the post-tests.

	Pre-test	Post-test1	Post-test2	Post-test3
Mean	1,7333	2,4190	2,4349	2,5175
Median	1,6667	2,2857	2,5714	2,5714
Variance	,174	,387	,297	,401
Std. Deviation	,41661	,62249	,54499	,63350
Minimum	1,10	1,29	1,33	1,38
Maximum	2,57	3,48	3,33	3,38

Table 9: Summary of measures of central tendency and dispersal for total pre-test and post-test scores (N=15)

A comparative analysis in pairs (see Table 9) can be indicative of the participants’ performance and their progress. To put it briefly, the first pair to be examined, which answers the first research question, included the pre-test scores and the post-test1 scores. There was a significant difference in the scores between the pre-test ($M=1.7$, $SD=0.41$) and the post-test1 ($M=2.4$, $SD=0.62$). The results of this paired-samples t-test, that is $t(14)=-2.761$ and $p<0.05$, showed that the mean post-test1 score was statistically significantly higher ($t=-2.761$, $df=14$, $p=0.015$) than the mean pre-test score.

Thus, there was indeed a statistically significant difference between students' performance on the vocabulary pre- and post-test1.

Multiple Paired Sample t-Tests							
Lexical Item	Pre M	SD	Post M1,2,3	SD	T	df	Sig. (2-tailed)
Human	2,8000	1,65616	3,7333	1,22280	-1,859	14	,084
			3,8000	1,20712	-,122	14	,905
			3,8667	1,24595	-,130	14	,898
Foolish	1,2000	,41404	2,9333	1,53375	-4,250	14	,001
			3,0667	1,38701	-,238	14	,815
			3,8667	1,24595	-1,666	14	,118
after all	2,1333	,74322	2,7333	1,03280	-1,655	14	,120
			3,0667	1,38701	-,688	14	,503
			2,9333	1,09978	,292	14	,774
Don't put your blame on me	1,4667	,51640	2,0667	,88372	-1,964	14	,070
			1,9333	,70373	,459	14	,653
			2,2000	1,01419	-1,169	14	,262
Deceived	1,1333	,35187	1,8000	,56061	-3,568	14	,003
			1,8667	,74322	,676	14	,510
			1,8000	,41404	-,676	14	,510
out of luck	1,6000	,63246	2,2000	,94112	-1,790	14	,095
			2,0000	,53452	-,880	14	,394
			2,2000	,94112	,791	14	,442
Opinion	1,8000	1,20712	3,0000	1,60357	-1,964	14	,070
			3,6000	1,40408	,333	14	,744
			3,2667	1,43759	-,792	14	,442
Lie	2,1333	1,40746	2,9333	1,27988	-1,382	14	,189
			2,8000	1,20712	,764	14	,458
			3,2000	1,08233	,292	14	,774
beg for	1,2667	,45774	1,9333	,70373	-2,870	14	,012
			1,7333	,45774	,000	14	1,000
			1,6667	,48795	,619	14	,546
forgiveness	1,3333	,48795	1,9333	,96115	-1,964	14	,070
			1,9333	,70373	,000	14	1,000
			1,8000	,41404	-,435	14	,670
That's all it takes	1,6000	,50709	1,8000	,41404	-1,146	14	,271
			1,8000	,35187	-,341	14	,738
			1,8667	,41404	-,151	14	,882
Mistake	2,9333	1,66762	2,9333	1,38701	,000	14	1,000
			3,1333	1,59762	-,222	14	,827
			3,2000	1,37321	-,636	14	,535

Prophet	1,5333	1,06010	2,6000	1,40408	-2,615	14	,020
			2,7333	1,06010	,000	14	1,000
			3,0000	1,46385	-,526	14	,607
Messiah	1,4667	1,06010	2,9333	1,38701	-3,460	14	,004
			2,9333	1,38701	,202	14	,843
			3,1333	1,45733	,000	14	1,000
somewhere higher	1,2000	,41404	2,0000	1,13389	-2,449	14	,028
			1,9333	,70373	-1,784	14	,096
			1,9333	,96115	-,435	14	,670
Prove	1,3333	,48795	1,4667	,63994	-,619	14	,546
			1,8000	,41404	-1,784	14	,096
			1,8667	,35187	-,435	14	,670
I do what I can	2,0000	,84515	1,8667	,99043	,343	14	,737
			1,9333	,25820	-,250	14	,806
			2,4000	,91026	-1,974	14	,068
I'm just a man	2,0000	1,46385	2,2000	,77460	-,468	14	,647
			2,6667	1,34519	-1,101	14	,290
			2,6000	,91026	,168	14	,869
Blind	1,6667	1,04654	2,8667	1,50555	-2,238	14	,042
			2,4000	1,05560	,564	14	,582
			2,4000	1,12122	-1,075	14	,301
Through	1,4667	,51640	1,9333	,25820	-2,824	14	,014
			1,8667	,35187	,564	14	,582
			2,1333	,91548	-1,075	14	,301
Way	2,3333	1,29099	2,9333	1,53375	-1,028	14	,322
			2,3333	,89974	1,210	14	,246
			2,6667	1,17514	-,892	14	,388

Table 10: Multiple Paired Sample t-Tests for pre-Test, Post-Test1, Post-Test2 and Post-Test3 scores of all target words and phrases

The findings measuring the central tendency for total scores in pre-test, post-test1, post-test2 and post-test3 (Table 9) were thoroughly confirmed by the results of multiple paired sample t-Tests (Table 10) conducted for each individual lexical item (word or phrase).

A closer inspection of these results indicated remarkable findings (marked in bold letters) concerning the participants' acquisition and retention of each word/expression (Table 10). A comparison between the mean score in the pre-test (Pre M) and the mean score in post-test1 (Post M1) shows the participants' acquisition of the target vocabulary. What is remarkable, however, is that out of the 21 words and phrases there

was one word –mistake- and one phrase -I do what I can- that raised concern in terms of acquisition.

The word *mistake* was the only lexical item with exactly the same mean scores in pre-test (Pre M=2,9333) and post-test1 (Post M1=2,9333) according to the results of the Paired Sample t-Tests (Table 10). Could we assume then that the participants did not raise awareness in this lexical item, which in turn would raise a number of questions? Such an assumption would be unreasonable without inspecting the participants' score frequencies for this particular word.

The Figures 15 & 16 indicate that although the mean scores for the word *mistake* looked identical (Table 10), they were in fact different with the frequency scores in post-test1 being higher (Figure 10) than in pre-test (Figure 9). In other words, most participants did acquire the word.

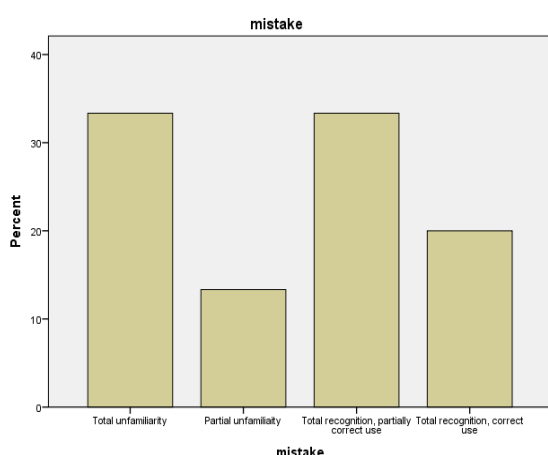


Figure 9: Pre-test score frequencies

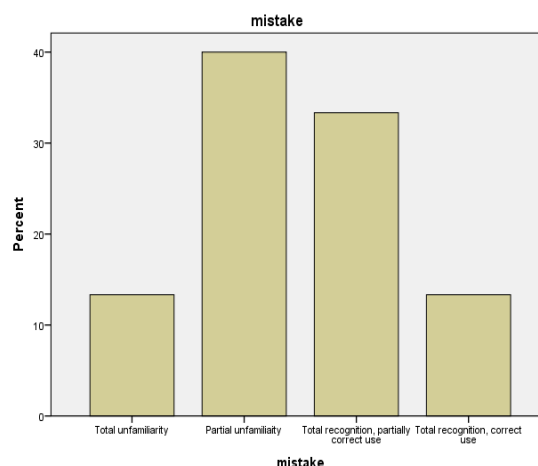


Figure 10: Post-test1 score frequencies

Another questionable lexical item was the phrase *I do what I can*. According to the results of the Paired Sample t-Tests (Table 10) surprisingly enough the mean scores in post-test1 (Post M1=1,8667) and post-test2 (Post M2=1,9333) were lower than the pre-test (Pre M=2,0000) which practically seems to make no sense at all. Before jumping to any conclusions, an overview of the frequency scores for this particular phrase might shed light to what seems to be puzzling.

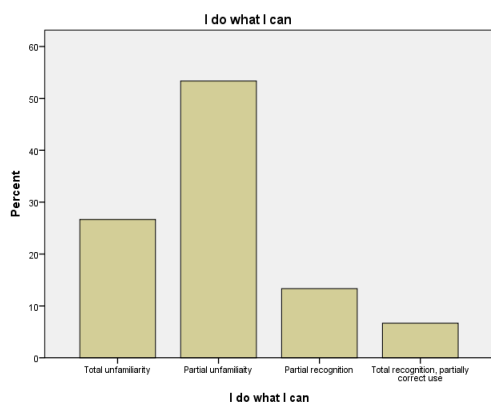


Figure 11: Pre-test score frequencies

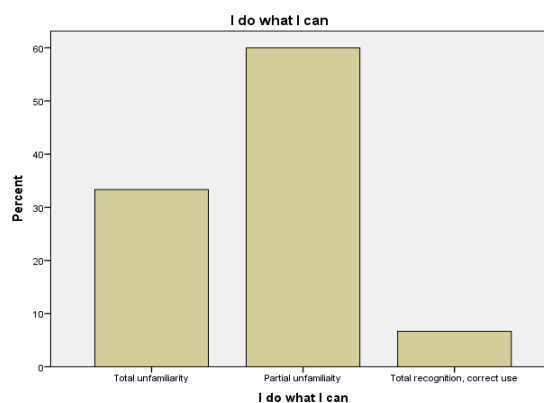


Figure 12: Post-test1 score frequencies

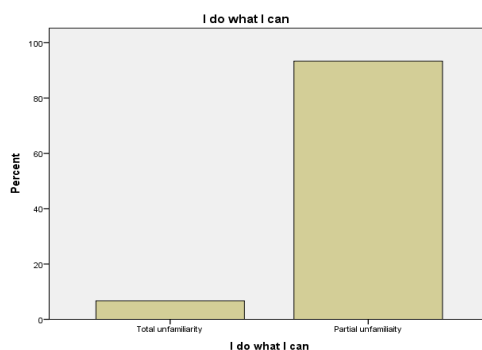


Figure 13: Post-test2 score frequencies

As shown in Figures 11 & 12 even after having being exposed to the vocabulary through the project assignment, one third of the participants were totally unfamiliar with the meaning and the form of the phrase. Even more surprising seems to be the fact that in the post-test 2 compared to pre-test and post-test 1 there was not even one participant totally familiar with the phrase (Figure 13). Awkward as these findings might seem, there is an explanation deriving from the participants' answers. The vocabulary tests scoring ranged in a scale between 1 and 5 (see Section Data Preparation and Scoring) examining not only the receptive knowledge but the productive as well. In an effort to understand what went wrong with the phrase *I do what I can*, we went through an investigation of the answers given by the participants only to realize that the root of such an ambiguity lay in both their receptive and their productive skills. The majority of the participants thought that they did know the phrase when in fact they gave a correct translation of only a part of the phrase or a partially correct translation of the phrase. In these three tests there was only one participant who gave a totally correct translation and produced a comprehensive sentence in post-test 1 (Figure 12).

Now, turning to the second research question the outcomes deriving from the statistical analyses stemmed from a comparison between the score results in the Post-test1 and the Post-test2 in the first place and then between Post-test2 and post-Test3. In Table 9 the second pair answers the second research question and includes the post-test1 scores and

the post-test2 scores. There was not a significant difference in the scores between the post-test1 ($M=2.41$, $SD=0.62$) and the post-test2 ($M=2.43$, $SD=0.54$). The results of this paired-samples t-test, that is $t(14)=-0.061$ and $p>0.05$, showed that the mean post-test2 score was not statistically significantly higher ($t=-0.061$, $df=14$, $p=0.953$) than the mean post-test1 score. Thus, there was not in fact a statistically significant difference between students' performance on the vocabulary post-test1 and post-test2. The last pair, which also answers the second research question and verifies the results of the second pair, included a comparison between the results of the post-test2 scores and the post-test3 scores (see Table 9). There was not a significant difference in the scores between the post-test2 ($M=2.43$, $SD=0.54$) and the post-test3 ($M=2.51$, $SD=0.63$). The results of this paired-samples t-test, that is $t(14)=-0.043$ and $p>0.05$, showed that the mean post-test3 score was not statistically significantly higher ($t=-0.043$, $df=14$, $p=0.67$) than the mean post-test2 score. Thus, there was not in fact a statistically significant difference between students' performance on the vocabulary post-test2 and post-test3.

A thorough review of the results in Table 10 is required to crosscheck the validity of what the results in Table 9 suggested. As depicted in Table 9 learners showed a better performance in the post-test3 (total mean score= 2,5175) than in the post-test2 (total mean score= 2,4349) which in turn was higher than in the post-test1 (total mean score= 2,4190). This could be regarded as a justifiable factor to accept that an English pop song did work, in our case, sufficiently enough to learners' retaining the target vocabulary. These scores, however, do contradict with some of the results in Table 10. To be more precise, out of the 21 target words and phrases almost half of them (7 words and 5 phrases) raised concern in terms of retaining vocabulary through English pop songs and begged the question of whether, and if so, up to which point EFL learners do remember words and phrases from an English pop song as an educational tool in an ESL classroom setting. The findings in these 12 words and phrases are going to be discussed below.

In order to identify whether these words and phrases were indeed difficult to remember, as Table 10 illustrates, we extracted the questionable scores in the form of graphs, which depict the participants' scores analyzed in terms of frequencies.

The first debatable lexical item was the phrase *after all*. According to the results of the Paired Sample t-Tests (Table 10) the mean score in the post-test3 (Post $M_3=2,9333$) was relatively lower than in the post-test2 (Post $M_2=3,0667$). Could one assume then that this phrase failed to remain in the learner's memory three weeks after it was initially learnt, which was when the homework project was assigned? The frequency counts in Figure 14 prove the opposite. In the post-test3 "total unfamiliarity"

(represented by a score of 1) dropped while at the same time “total recognition and correct use of the word/phrase” (represented by a score of 5) was met with an increase in comparison with post-test2 scores. This means that regardless of the mean scores, in practice the phrase was eventually retained.

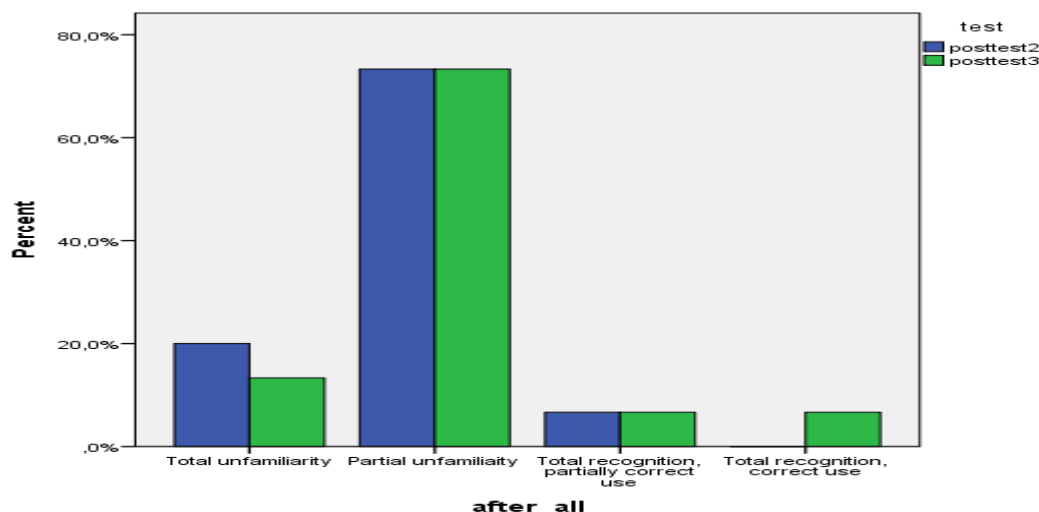


Figure 14: Post-test2 & Post-test3 score frequencies

With the phrase *somewhere higher* likewise the frequency counts did give another interpretation in the results of the Paired Sample t-Tests (Table 10). That is to say, while the mean score in the post-test3(Post M3=1,9333) was equal to the mean score in the post-test2(Post M2=1,9333), the corresponding frequency counts (Figure 15) did represent a better performance in terms of the learners’ remembering the word.

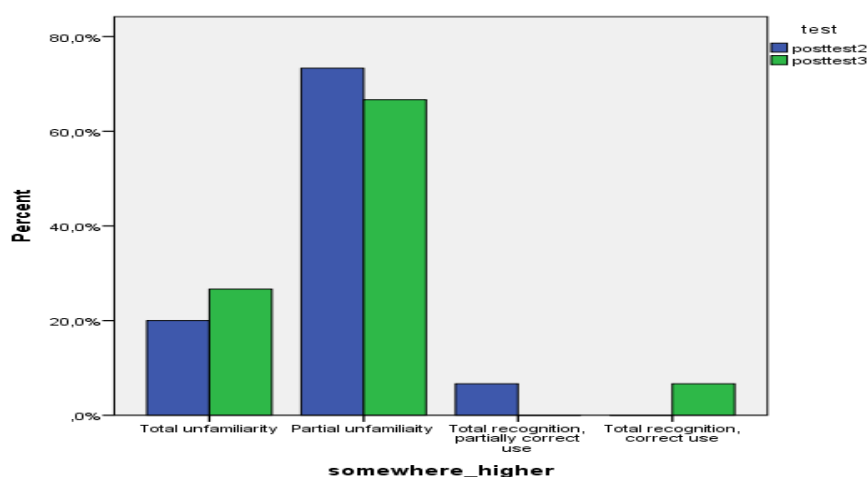


Figure 15: Post-test2 & Post-test3 score frequencies

What was noteworthy, though, was the remaining eight lexical items for which both the mean scores and the frequency counts gave results casting doubt on the point to which EFL learners could remember all words/phrases having been introduced through an English pop song in an EFL classroom setting. Let us take the word “deceived” for

example. According to the results of the Paired Sample t-Tests (Table 10) the mean scores in the post-test3 were equal to the post-test1 (Post M3=1,8000) and lower than in the post-test2 (Post M2=1,8667). This change in the learners' level of remembering this word is backed by the results represented in the frequency counts graph (Figure 16). The same goes with the words and phrases depicted in Figures 17 – 25.

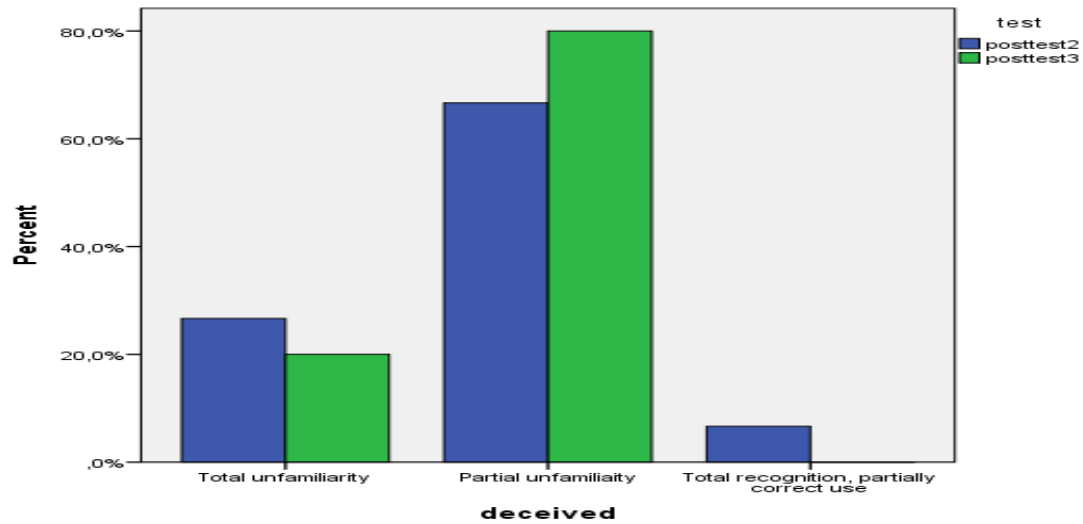


Figure 16: Post-test2 & Post-test3 score frequencies

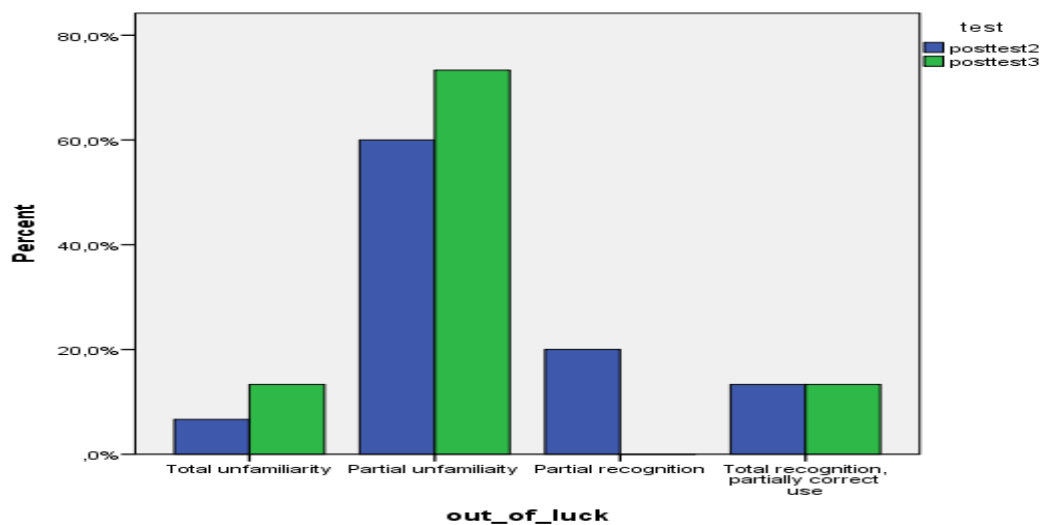


Figure 17: Post-test2 & Post-test3 score frequencies

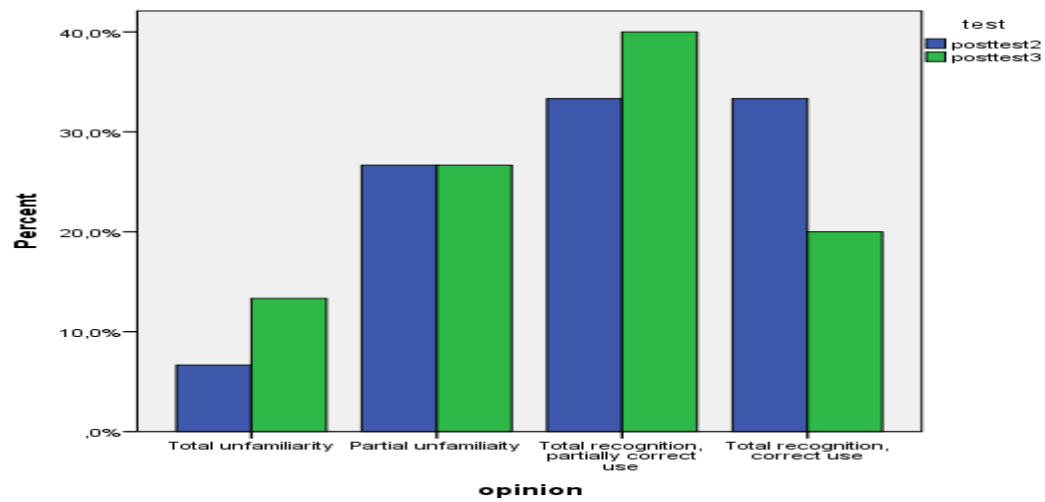


Figure 18: Post-test2 & Post-test3 score frequencies

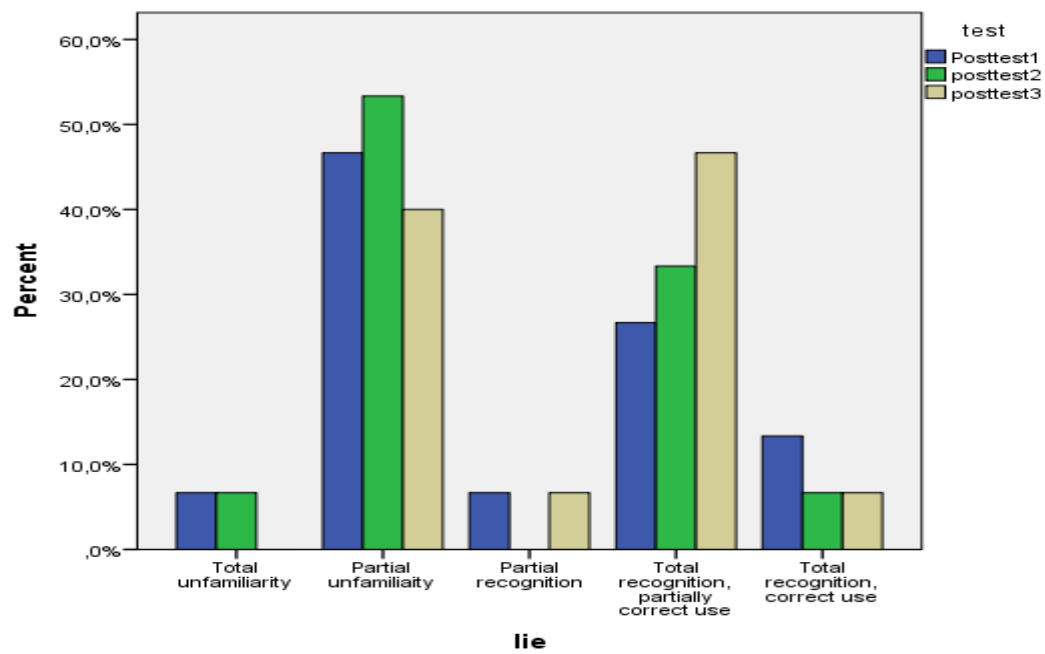


Figure 19: Post-test1, Post-test2 & Post-test3 score frequencies

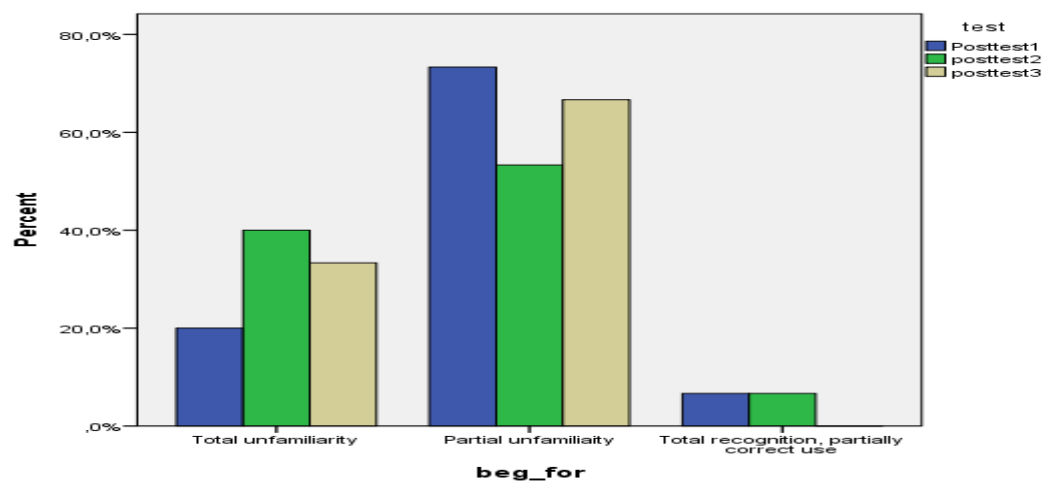


Figure 20: Post-test1, Post-test2 & Post-test3 score frequencies

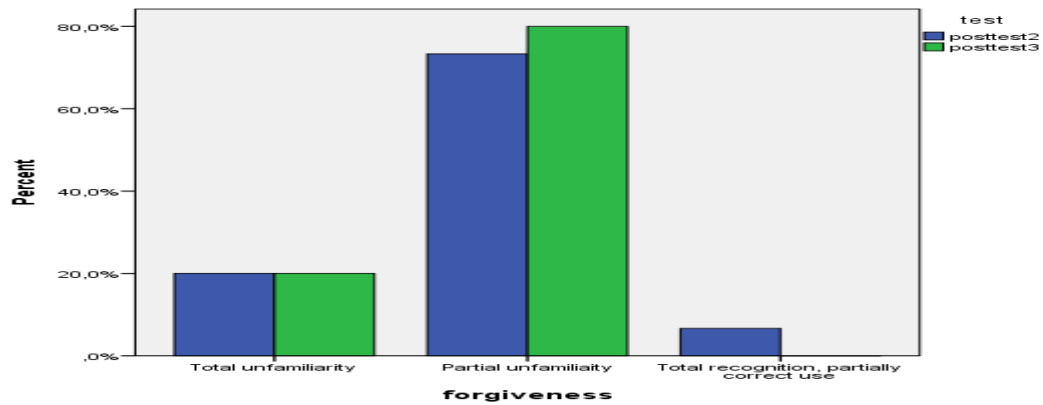


Figure 21: Post-test2 & Post-test3 score frequencies

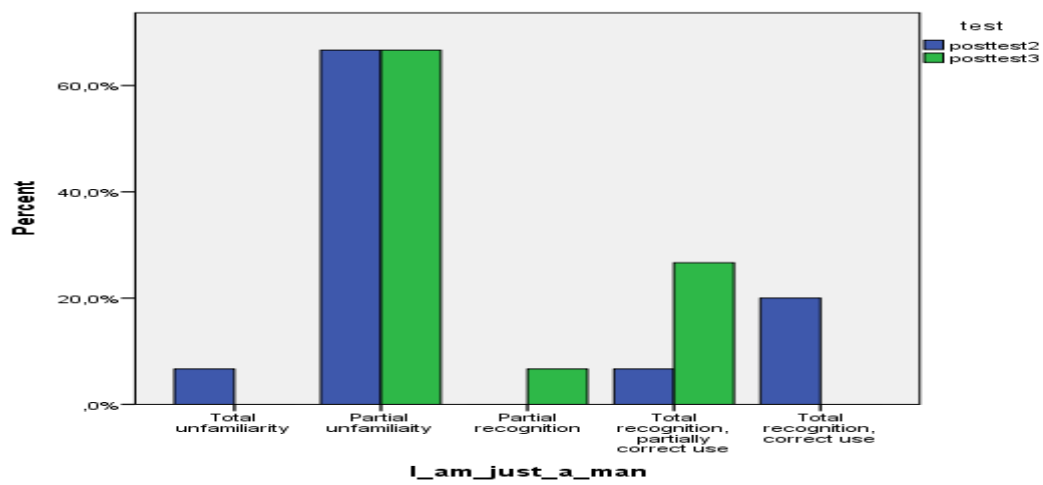


Figure 22: Post-test2 & Post-test3 score frequencies

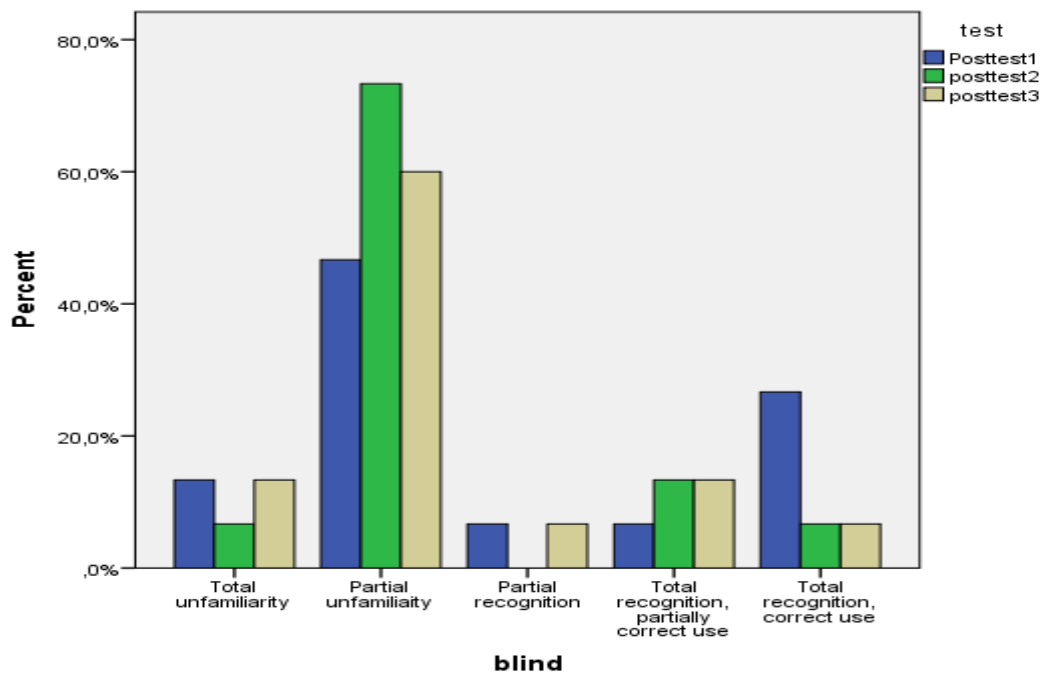


Figure 23: Post-test1, Post-test2 & Post-test3 score frequencies

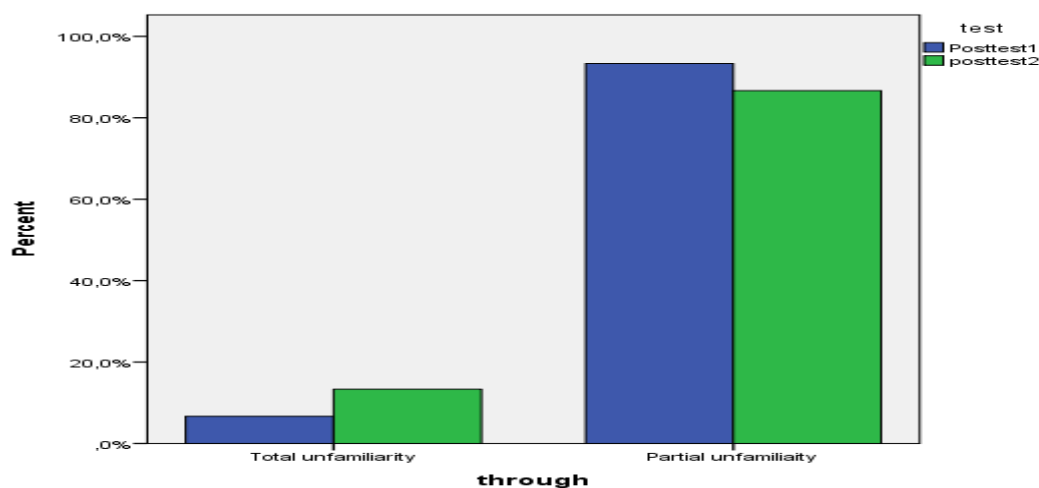


Figure 24: Post-test1 & Post-test2 score frequencies

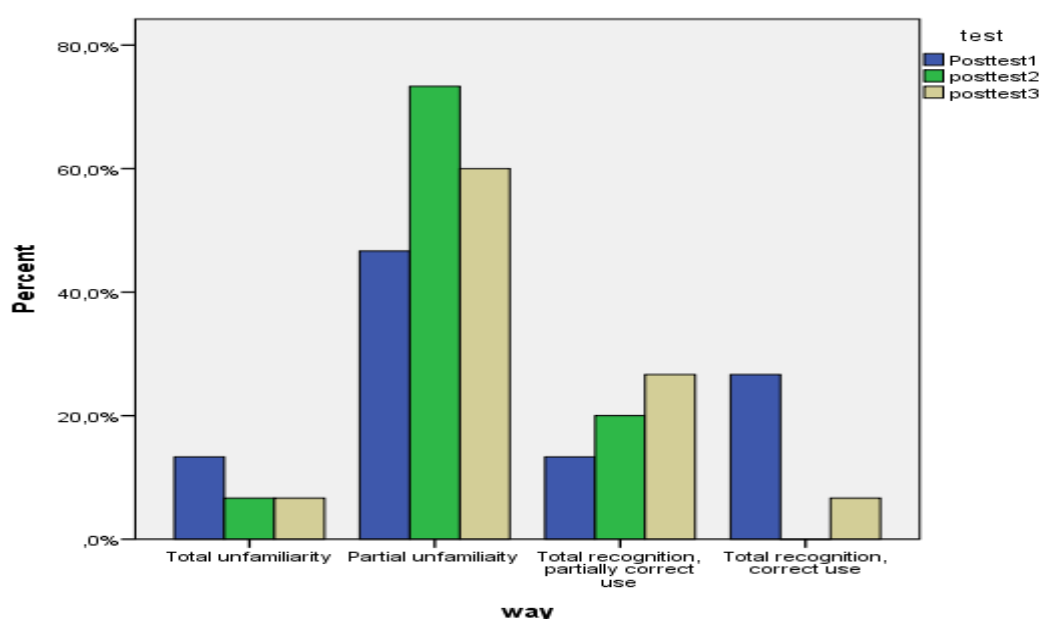


Figure 25: Post-test1, Post-test2 & Post-test3 score frequencies

4.4. Interview findings

In the present study the aspects of the participants' engagement and motivation were the main focus of the interviews. A secondary issue of interest was an exploration of the participants' handling the Homework Project, which was assigned to each one individually. Although this aspect was not within the scope of the current study, the outcomes provided us with insight on how the learners reached the meaning of the target words/phrases. Such input shed more light on our comprehending the learners' receptive knowledge. The learning approach they did follow as well as the resources they consulted to acquire the meaning of the song lyrics were vital to their acquiring both receptive and productive knowledge of the target words and phrases. The data collected through interviews are presented below (Figure 26).

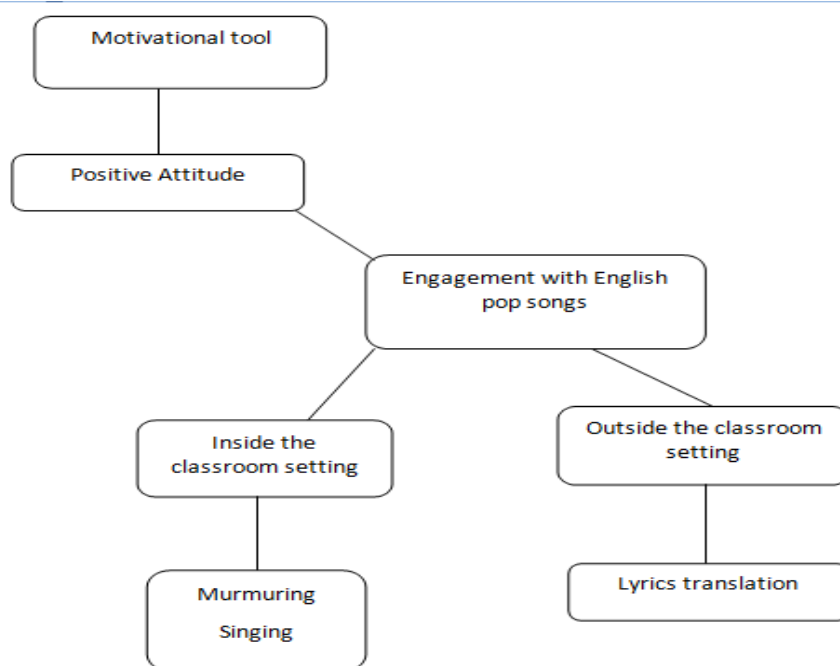


Figure 26: Thematic map

4.4.1. Engagement with English pop songs

The interviews demonstrated that the learners were practically involved in the whole process inside and outside the EFL classroom setting in different ways. They expressed a positive attitude towards learning English vocabulary through pop songs and found the whole process a motivational tool.

4.4.1.1. Inside the classroom

All learners were explicitly exposed to listening to the target English pop song in the classroom setting as this was part of the study. Their voluntary participation in the song, though, was an aspect to be noticed by the researcher and examined through the interviews. The interviewees were all asked the following question by the interviewer:

“While listening to the song in class, did you feel like singing, dancing, murmuring or expressing yourself in any other way?”

Out of the eleven interviewees only three gave an absolute “No” to the question while the rest admitted having actively been engaged through singing the song either out loud or silently. The ones who did not dare sing it were not brave enough to risk singing a song they did not know by heart in front of their classmates:

Interviewer: While listening to the song in class, did you feel like singing, dancing, murmuring or expressing yourself in any other way?

Interviewee 6: Singing it but I didn't know the song.

Interviewer: Do you mean the lyrics?

Interviewee 6: Yes.

Interviewer: Yet you did feel like singing it, didn't you?

Interviewee 6: Yes, I did.

Interviewer: After having heard it a couple of times in class did you still feel like singing it?

Interviewee 6: Yes, but I didn't know all of it.

Responses of this kind indicate that most learners did like listening to the song in the classroom and in fact they were willing to sing it as well but for the vocabulary barrier. In other words, they would even sing it out loud in class if they did know the lyrics by heart transforming thus the classroom into a more pleasant educational environment. This assumption allows for a future study on the effectiveness of encouraging learners to sing along (see section Suggestions for future research).

4.4.1.2. Outside the classroom setting

The learners were individually assigned with a Homework Project to complete at home during Christmas Holidays in order to find the meaning of the lyrics of the target song (see section Data Collection). In this way, they were implicitly urged to get involved in an investigation of the meaning of the song. All of them handed in their work and had made an effort to translate the song. They were then asked to express an opinion of whether they enjoyed the whole process and their responses were almost all positive.

"It was very nice. I enjoyed it because I loved the song and I would very much like to repeat it"

(Interviewee 8)

"It was a nice experience because I liked the song and learnt what it means in Greek"

(Interviewee 5)

“Well, it was kind of difficult but funny as well because we had to look up for word meaning. We learnt words in an enjoyable way”

(Interviewee 11)

“Well, I didn’t go wild but I did learn the lyrics and their meaning”

(Interviewee 3)

The question that arose afterwards and was directly asked throughout the interviews was what resources they did consult to learn the meaning of the song. Although this aspect seemed to be outside the bounds of the research questions, it did actually contribute to reaching the final conclusions. Some of the words and phrases proved difficult to remember (see section Statistical Tests), which could in fact be a possible reason why some words and phrases had not been totally acquired by the learners (Wallace, 1988). It could be concluded then that the effectiveness of the vocabulary learning strategies applied by the learners should be further investigated in a future research (see Section Suggestions for future research).

The interviewees were asked about the strategy they followed to find out the meaning of the target song lyrics in their native language and their responses were astonishingly identical. Most of them consulted Google and more specifically they picked up the meaning that was first suggested on their Google research. Most of them trusted Google Translation as a learning resource, one of them consulted an online dictionary, two of them asked for their siblings’ help and another two trusted YouTube Translation captions as a vocabulary learning tool.

Interviewer: During Christmas holidays you were assigned with a ‘Homework Project’ in order to find out the meaning of the target song lyrics, weren’t you?

Interviewee 11: Yes.

Interviewer: How did you get your results?

Interviewee 11: I entered the internet, typed “Translation” for these words and I got them.

Interviewer: One by one?

Interviewee 11: Yes.

Interviewer: Do you remember consulting a dictionary or a website to get them?

Interviewee 11: I just typed the word followed by the word “translation” and I got it in Greek.

Interviewer: Do you mean that you trusted the very first website results you saw?

Interviewee 11: Exactly.

The quantitative results suggested that the learners self-study contributed positive in their vocabulary score performance (see section Statistical Tests) but vocabulary retention was not totally achieved. These results indicate that learners were in fact actively engaged in learning the target song lyrics outside their EFL classroom setting which is indicative of a high degree of autonomy and independence. Taking into consideration their positive attitude towards the whole process we could come to accept the claim that *“when learners have some choices in the way they will study or report on something, their motivation will increase and stress will diminish”* (Willis, 2007).

4.4.1.3. Positive Attitude

To investigate the point to which triggering positive attitude was achieved, the learners were asked, through the interviews, to express their opinions on the following two questions *“what do you think the whole process offered you?”* and *“If I suggested incorporating the very same process in the class curriculum on a monthly basis, how would you like it and what could you gain?”*. The responses were surprisingly affirmative and showed a high degree of satisfaction on the part of the interviewees and willingness as well as desire to include the whole process in their class curriculum in the future. The following responses answered the former question.

“I learnt some new words and a song”

(Interviewee 11)

“After that, I started looking for the meaning of my favourite songs. An idea struck me. I wrote down the lyrics on a sheet of paper first in English and then in Greek”

(Interviewee 13)

“I learnt some new words. I’ve also learnt some English phrases and that was really helpful”

(Interviewee 2)

“I learnt more English. Words”

(Interviewee 6)

“I learnt that English songs are nice and that way I learnt to sing English songs with my friends, let’s say, and that was really cool.”

(Interviewee 5)

The responses that follow answered the latter question. All interviewees indicated a strong desire to repeat the whole process and a high degree of motivation and enthusiasm on incorporating English pop songs in the lesson.

“It would be nice. I would learn the meaning of songs and it would be much better to learn vocabulary this way”

(Interviewee 7)

“I would like it to. I like songs and some certain songs in particular. I would raise awareness, learn words”

(Interviewee 11)

“Certainly! I would learn a song better. If the lyrics were inappropriate, I wouldn’t sing it anymore”

(Interviewee 1)

“I would love it. For example, working with the girls on a favorite song all together in the classroom. And we could also learn it in Greek to understand the meaning. It would be nice like working on a homework project with our favorite song and then presenting it in class”

(Interviewee 5)

“I would really love it! I could learn a lot of words through a song”

(Interviewee 9)

“I would like it. We would learn a lot of songs and words we don’t know”

(Interviewee 8)

“Yes, I would enjoy it. I would like to know what my favorite is about”

(Interviewee 3)

“I would like it cause I learnt a lot of things that’s really helpful. I would find really really nice and I would like us to repeat it”

(Interviewee 3)

On the whole, taking into account both qualitative and quantitative findings the obvious conclusion to be drawn is that both research questions were affirmatively answered. The most important finding resulting from the statistical analysis in the present study is that elementary Greek students can in fact acquire vocabulary knowledge from pop songs in an EFL classroom environment. As for the second research question the findings showed that half of the words were difficult for the learners to remember. However, such a finding is not at all disappointing as it is further explained in the Conclusion Chapter (see section Discussion of the main findings). The aspects of motivation and attitude also confirmed the affirmative results for both research questions. In terms of statistical figures, learners expressed a positive attitude towards the practice of listening to and engaging with English pop songs in the classroom to learn and retain vocabulary which was also confirmed by their interview responses (for further details see Section Discussion of the main findings). Finally, pop songs in class proved to be highly motivational with regard to vocabulary learning for all learners.

4.5. Conclusion

In summary, this chapter presented the findings which resulted from mixed method research approach. Both quantitative findings and qualitative outcomes were thoroughly presented above, so that a justifiable connection between these results and the research questions can be made and analyzed in Chapter 5.

5. Conclusion

After the presentation of the results in the previous chapter, the outcomes will first be discussed with regards to the original research questions. Relevant findings from previous empirical researches and theoretical concepts discussed in the literature review will also be taken into account when interpreting the results. Then, the limitations of this research project will be commented before the presentation of suggestions for future research.

5.1. Discussion of the main findings

The present empirical study presented in this thesis was conducted to shed more light on the practice of incorporating English pop songs in elementary EFL classes of Greek learners. The purpose of the research was to investigate the effectiveness of this practice in learners' acquisition and retention of English vocabulary. The central concern of the present study was to investigate the following research questions:

2. Can Greek EFL learners of elementary proficiency acquire English vocabulary knowledge by listening to and engaging with English pop songs in a classroom setting?
3. Can they retain English vocabulary by listening to and engaging with English pop songs in a classroom setting?

After the implementation of an elaborate research method both research questions were affirmatively answered as it will be further discussed below.

Both research questions state a necessary prerequisite for the occurrence of learning from English pop songs, which concerns the learners' attitude towards this genre. As it was thoroughly discussed in the chapter "Literature review", positive attitude is regarded as a highly influential factor in the process of learning a foreign language (Breer and Locke, 1965). In the context of the present study, the learners' positive attitude towards English pop songs as an educational tool was first investigated quantitatively and later crosschecked through interviews. The quantitative results indicated that not only do all the learners like listening to music but they also enjoy listening to pop songs in their majority. As it has been discussed in "Literature Review" this outcome further confirmed previous research studies (n.d., Middleton and Manuel), suggesting that young learners are keen on pop songs and this is a reality that should be

exploited by teachers (Pennycook, 2007; Pitkänen-Huhta and Nikula, 2013). Similarly, the quantitative responses were indicative of the learners' positive attitude towards the practice of listening to and engaging with English pop songs in the classroom to learn and retain vocabulary (see Section Interview findings).

Following the survey, a quasi experiment was carried out and a set of multiple paired-samples t-tests was conducted to answer the first research question. The statistical analysis of the scores of the vocabulary pre- and post-test of the quasi-experiment revealed that there is indeed a statistically significant difference between students' performance on the vocabulary pre- and post-test1 with the mean post-test score being significantly higher than the mean pre-test score. Consequently, the main result of the present study is that elementary Greek students can in fact acquire vocabulary knowledge from pop songs in an EFL classroom environment.

However, the findings of two lexical items (*mistake* and *I do what I can*) are rather problematic (see Section Statistical tests). What these findings denote is that often times what a learner thinks they know might not actually be the correct thing. This conclusion is highly connected to the first research question of the current study and is of utmost importance for the outcomes of the study. What can be inferred is that when it comes to teaching vocabulary implicitly, like through songs, we, teachers, should crosscheck the learners' acquisition over and over until we make sure that what they think they have learnt is actually correct in all aspects.

Having established that the aspect of vocabulary acquisition from pop songs does indeed occur for elementary Greek students of English, the second research question is yet to be answered. The original expectation with regard to this question was that students' vocabulary acquisition would as well denote vocabulary retention. The outcomes deriving from the statistical analyses resulted from a comparison between the score results in the Post-test1 and the Post-test2 in the first place and then between Post-test2 and post-Test3. There was not in fact a statistically significant difference on students' performance on the vocabulary neither between post-test1 and post-test2 nor between post-test2 and post-test3. Almost half of the words and phrases were questionable and required a more detailed analysis to reach a final conclusion (see Section Statistical tests). This analysis proved that some learners found it difficult to remember the meaning of all target words/phrases in all aspects in the end. Such a conclusion is of vital importance for the current study bearing in mind that it would be

practically impossible and utopian to expect all participants of the present study to have totally acquired and attained all words and phrases by the end of the research study. After all, the reasons why this is impossible and whether it could turn into possible is an aspect that presents an opportunity for further study (see section Suggestions for future research).

Another issue closely related to both research questions is that of motivation. As it has been extensively discussed in the “Literature Review”, according to Krashen’s Affective Filter Hypothesis (Richards & Rogers, 2001) positive emotional responses enhance language acquisition. The assumption that English pop songs could function as motivational tools in vocabulary acquisition and retention proved to hold truth in the context of the present study. In particular, the learners’ responses in the interviews provided evidence that all learners found the introduction of pop songs in class highly motivational with regard to vocabulary learning.

As discussed in the section ‘Literature Review’ studies have clarified that when educators and teachers apply efficient strategies and techniques in language classes they can promote positive motivation and attitude in order for learners to learn the language and raise their language proficiency. Triggering learners’ motivation and establishing a positive attitude towards vocabulary learning experience was a key factor in the present study. On the whole, the main conclusion to be drawn from the results of this and previous research projects is that English teachers need to become aware that English pop songs incorporated in an elementary class curriculum can actually function as a highly influential factor in language learning. Young learners are actually keen on listening to and engaging with English pop songs in their EFL classroom setting as they enjoy the whole process and regard it as a pleasant technique to learn vocabulary effortlessly. This statement has been investigated by a couple of scholars so far (see Section Pop songs as an educational tool) and was empirically confirmed by the participants of this research. Interviewees’ high degree of satisfaction, their willingness as well as their desire to include the whole process in their class curriculum in the future were findings that argued for a positive attitude. However, only if teachers are conscious of such learning effects, can they take the initiative to use these great resources to enhance learning from out-of-school input.

In conclusion, the empirical study presented in this thesis has shown that Greek learners of English at an elementary level are exposed to a considerable amount of English through pop songs almost every day and that vocabulary acquisition from pop songs is

indeed possible. As for vocabulary retention it can be achieved to a great extent. These findings have direct implications for the teaching and learning of vocabulary, which should focus more explicitly on the effects of out-of-school English input.

5.2. Limitations

The present study has attempted to bridge an apparent research gap by investigating the previously overlooked phenomenon of EFL vocabulary acquisition and retention from pop songs in a classroom setting. Throughout the Literature Review it has been made clear that no previous studies have investigated the very same topic either nationally or internationally and the related ones were carried out with older learners, different aspects of learning or in different learning contexts. Thus, several limitations have to be considered.

A research design combining a survey, a quasi-experiment, a planned intervention and interviews has been devised especially for this project, but in retrospect several improvements could have been made with regard to methodology. The major issue here was the assessment of the learners' productive knowledge through post-tests, which could be considered an influential factor of the problematic responses regarding vocabulary retention (see Section Statistical tests). A practical consequence of this test format was that some participants failed to produce grammatically and syntactically meaningful sentences to prove that they did remember the target vocabulary. In hindsight such problems could potentially have been avoided, if the target words and phrases were fewer in number.

Further limitations are due to two unusual features of the quasi-experiment because no traditional treatment phase and no control group could be used because of the nature of the phenomenon under investigation, as has been pointed out in section "Mixed method research". As a result, a variety of independent variables cannot be controlled for and no direct comparisons can be made between an experimental group and a control group.

Finally, the result of the present study cannot be generalized to other learning situations because of the relatively small sample size and the fact that only one song was investigated; neither can they be transferred to other foreign languages because English is in a privileged position with regard to its popularity and the position it holds in the society of pop culture.

5.3. Suggestions for future research

The empirical study presented in this thesis could only be regarded as the first step in bridging the research gap on vocabulary acquisition and retention from pop songs. More empirical studies are required to evaluate existing beliefs about vocabulary learning from pop songs.

With regard to vocabulary learning strategies through pop songs, this appears to be a particularly promising area and could produce highly interesting results. In the current study, the learners were left totally unguided in finding out the meaning of the target word and phrases. The qualitative results indicated that the learners' vocabulary learning strategies were mainly restricted to Google Translation (see Section Interview findings), which paves the way for a future research on vocabulary learning strategies applied by learners in an out-of-school context.

Another aspect which was intentionally left in the spectrum of observation in the current research was the learners' active engagement with the song. Although they were urged to feel free to express themselves, the researcher's role was that of an observer without intervening in the learners' active engagement with the song in class. The interview findings indicated the learners' desire to sing or even dance. This desire, however, was left unfulfilled allowing for a future research on the effectiveness of encouraging learners to sing along or/and dance to the song.

In addition, empirical studies on vocabulary acquisition and retention from exposure to English through pop songs in real-world school contexts could allow for a generalization of the results.

Finally, research projects could also be carried out to investigate other aspects of language learning through exposition to English pop songs. For instance, the aspects of learning grammar, improving aural and oral skills or developing communication skills through pop songs could be cases to be explored and the results would be of great value.

Appendices

Appendix 1: Techniques and principles in language teaching

Method	Focus	Characteristics
Grammar Translation	Written literary texts	Translate from English into your native language
Direct Method (also called Natural Method)	Everyday spoken language	Student learns by associating meaning directly in English
Audio-Lingual Method	Sentence and sound patterns	Listening and speaking drills and pattern practice only in English
Cognitive Code Approach	Grammar rules	English grammar rules deduced and then understood in context
Humanistic Approaches – 4 popular examples:		
- The Silent Way	Student interaction rather than teacher	Teacher is silent to allow student awareness of how English works
- Suggestopedia	Meaningful texts and vocabulary	Relaxed atmosphere, with music; encourages subliminal learning of English
- Community Language Learning	Student interaction	Understanding of English through active student interaction
- Comprehension Approach (Natural Approach, the Learnables, and Total Physical Response)	Listening comprehension	English speaking delayed until students are ready; meaning clarified through actions and visuals
Communicative Language Teaching	Interaction, authentic communication and negotiating meaning	Understanding of English through active student interaction; role play, games, information gaps
Content-based, Task-based, and Participatory Approaches	What is being communicated, not structure of English	Content based on relevance to students' lives: topics, tasks, problem-solving

Learning Strategy Training, Cooperative Learning, and Multiple Intelligences	How to learn	Teach learning strategies, cooperation; activities vary according to different intelligences
------------------------------------------------------------------------------------	--------------	----------------------------------------------------------------------------------------------------

Based on “Techniques and principles in language teaching” (Larsen-Freeman, 2000) and retrieved from <https://blog.tjtaylor.net/teaching-methods/>

My English Project



Instructions

Step 1



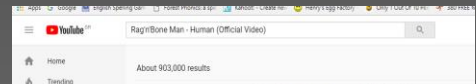
Visit the website
www.youtube.com



Step 2



Search for the song with the title:
Rag'n'Bone Man - Human (Official
Video).



Step 3



Enjoy listening to the song.



Step 4



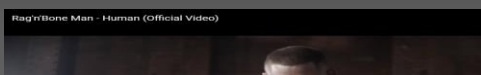
Underline the words/phrases you are
not familiar with on the "Lyrics Paper
Sheet" in the following page.



Step 5



Search out the Greek translation of the
underlined words/phrases



Step 6



Write down your reasearch outcomes
(English Word/phrase = Greek
word/phrase) on "My Research
Outcome Paper"



Lyrics Paper Sheet

Human

Rag'n'Bone Man

I'm only human

I'm only, I'm only

I'm only human, human

Maybe I'm foolish

Maybe I'm blind

Thinking I can see through this

And see what's behind

Got no way to prove it

So maybe I'm blind

But I'm only human after all

I'm only human after all

Don't put your blame on me

Don't put your blame on me

Take a look in the mirror

And what do you see

Do you see it clearer

Or are you deceived

In what you believe

'Cause I'm only human after all

You're only human after all

Don't put the blame on me

Don't put your blame on me

Some people got the real problems

Some people out of luck

Some people think I can solve them

Lord heavens above

I'm only human after all

" " " " " "

Don't ask my opinion

Don't ask me to lie

Then beg for forgiveness

For making you cry

Making you cry

'Cause I'm only human after all

I'm only human after all

Don't put your blame on me

Don't put the blame on me

Oh, some people got the real
problems

Some people out of luck

Some people think I can solve
them

Lord heavens above

I'm only human after all

I'm only human after all

Don't put the blame on me

Don't put the blame on me

I'm only human

I make mistakes

I'm only human

That's all it takes

To put the blame on me

Don't put the blame on me

I'm no prophet or Messiah

Should go looking somewhere
higher

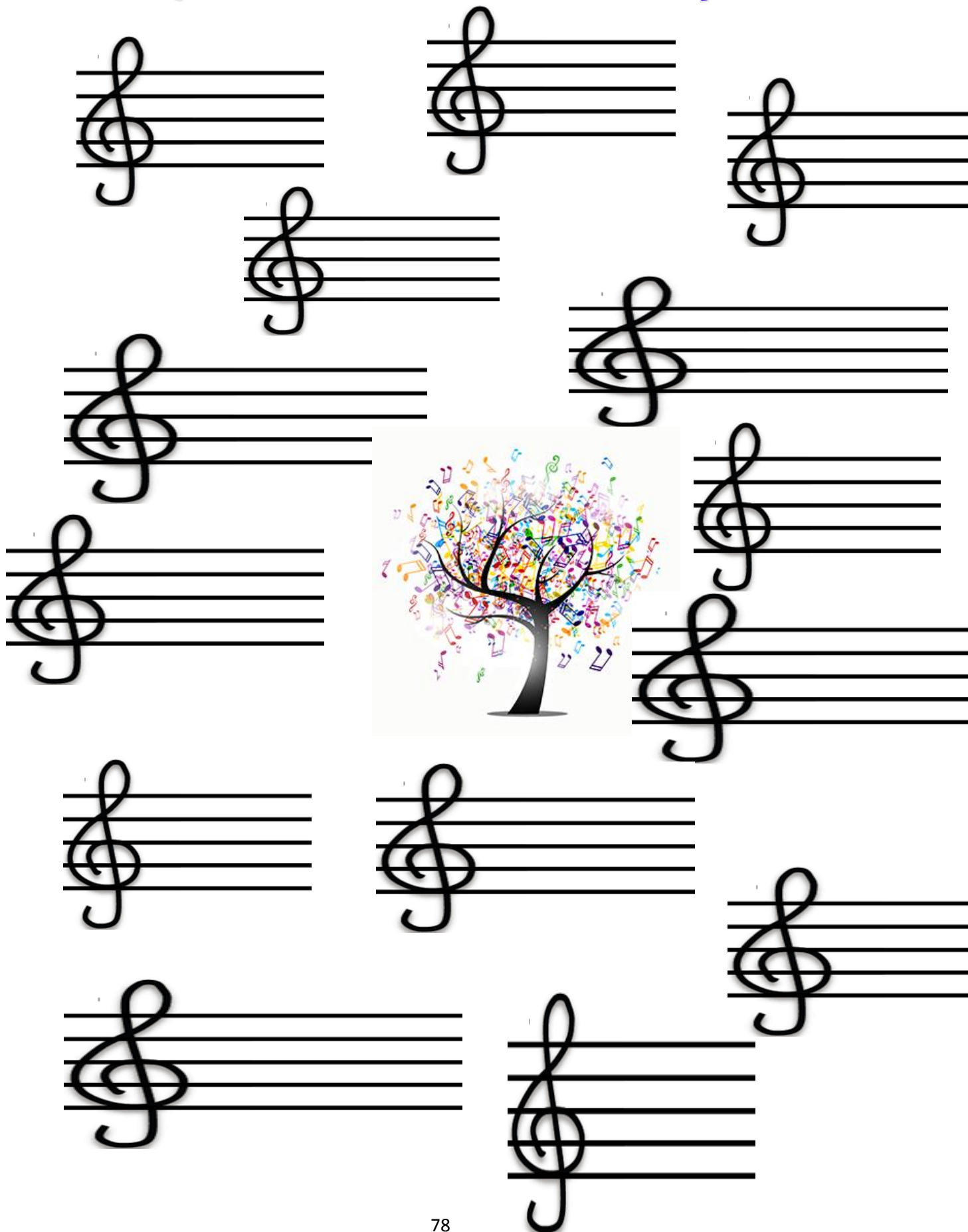
I'm only human after all

I'm only human after all

Don't put the blame on me

Don't put the blame on me

My Research Outcome Paper



Appendix 3: Questionnaire

This questionnaire is part of a dissertation carried out in the University of Macedonia, Greece, between October and December 2017.

The title of the study is “*English pop songs in a Greek EFL classroom setting as a motivational tool to gain and retain English vocabulary*”.

This questionnaire is intended to collect data about Greek learners’ (*at an elementary level*) familiarity with and attitude towards English pop songs inside and outside an EFL setting.

The study is conducted by Christina Pesiou, a postgraduate student at the department of Sciences of Education and Lifelong Learning Specializations: “*ICT in Education*” and supervised by Dr. Chrissi Nerantzi, a Principal Lecturer in Manchester Metropolitan University.

All information gathered in this research study apply to the rules of anonymity and confidentiality and will exclusively be used for the purpose of the study.

Sincerely,

Christina Pesiou

1. DEMOGRAPHIC DATA

1a. How old are you?

Tick only one answer.

- ☐ 8-9 years old
- ☐ 9-10 years old
- ☐ 10-11 years old
- ☐ 11-12 years old

1b. What is your gender?

Tick only one answer.

- ☐ Female
- ☐ Male

1c. How long have you been attending English classes?

Tick only one answer.

- ☐ 2 years
- ☐ 3 years
- ☐ 4 years
- ☐ 5 years

2. ATTITUDE TOWARDS MUSIC

2a. Do you like listening to music?

Tick only one answer.

- ☐ Yes
- ☐ No

2b. Why do you like listening to music?

You can tick more than one answer.

- ☐ To relax
- ☐ To have fun
- ☐ To uplift my spirit
- ☐ To concentrate while doing my homework
- ☐ To learn new vocabulary

3. ATTITUDE TOWARDS ENGLISH MUSIC

3a. How often do you listen to English music?

Tick only one answer.

- ☐ Almost every day
- ☐ A couple of times throughout the week
- ☐ Rarely
- ☐ Almost never

3b. What kind of English music do you like the best?

Tick only one answer.

- ☐ Pop
- ☐ Rock
- ☐ Hip-hop
- ☐ Metal
- ☐ Jazz
- ☐ Blues

3c. When do you usually listen to English songs?

You can tick more than one answer.

- ☐ When I read or do my homework
- ☐ When I read literature

- When I relax by myself or with friends
- When I play
- When I surf on the Net
- When I do chores
- When I want to dance
- When I do sports
- When I

.....

.....

...(In case there is one or more activities not mentioned above, write them down)

3d. Do you listen to pop English pop songs?

Tick only one answer.

- Yes
- No

(If Yes, go to the next questions 3e.

If No, go to Question 3f)

3e. Why do you listen to English pop songs?

You can tick more than one answer.

- Because they are cool
- Because I fancy the rhythm and/or the beat
- Because I can express my feelings through the lyrics
- Because my friends listen to them
- Because I learn English vocabulary

3f. Why don't you listen to English pop songs?

You can tick more than one answer.

- Because they are not my style
- Because I fancy the rhythm and/or the beat
- Because the lyrics do not express me
- Because I don't comprehend the meaning of the lyrics

3g. Is there an English song that you like in particular?

Tick only one answer.

- ☐ Yes
- ☐ No

(If No, skip Questions 3h, 3i & 3j)

3h. Do you know what this song means?

Tick only one answer.

- ☐ I think I do
- ☐ I only know some words
- ☐ I'm afraid I don't

(If No, skip Question 3i)

3i. Write down at least two words you can recall from that song and their Greek equivalents (they could be phrases, as well).

3j. Where did you first hear that song?

Tick only one answer.

- ☐ In an English lesson setting
- ☐ Outside an English lesson setting

4. HABITS OF LISTENING TO ENGLISH POP SONGS – SOURCES

Tick only one answer for each question.

To listen to English pop songs...	<i>Almost Always</i>	<i>Often</i>	<i>Rarely</i>	<i>Almost Never</i>
4a. I turn on the radio				
4b. I watch music channels on TV				
4c. I watch video clips on Youtube				
4d. I buy music albums				

5. HABITS OF LISTENING TO ENGLISH POP SONGS – PLACES

5a. Where do you usually listen to English pop songs?

You can tick more than one answer.

- ☐ At home
- ☐ On means of transportation
- ☐ At a friend's house
- ☐ At parties or when I go
- ☐ In an English classroom

6. COMPREHENSION OF ENGLISH LYRICS

When I listen to English pop songs...	<i>Almost Always</i>	<i>Often</i>	<i>Rarely</i>	<i>Almost Never</i>
6a. I fully comprehend all lyrics				
6b. I can only comprehend some words or phrases				
6c. I look up for the Greek meaning of the lyrics				
6d. I am only interested in listening to the song, regardless of lyrics comprehension				

7. ACTIVE ENGAGEMENT WITH ENGLISH POP SONGS

Tick only one answer for each question.

Along with listening to English pop songs, I also...	<i>Almost Always</i>	<i>Often</i>	<i>Rarely</i>	<i>Almost Never</i>
7a. Learn the lyrics by heart				
7b. Learn the Greek meaning of the lyrics				
7c. Sing out loud				
7d. Sing silently				
7e. Murmur the rhythm of a catchy tune stuck in my head				
7f. Only sing the lyrics when a word familiar to me rings a bell				
7g. Play some of them on a musical instrument				

8. ENGLISH POP SONGS IN AN EFL CLASSROOM

In my EFL classroom we...	<i>Almost Always</i>	<i>Often</i>	<i>Rarely</i>	<i>Almost Never</i>
8a. Listen to English pop songs				






8b. Watch video clips of English pop songs				
8c. Do projects on English pop songs				
8d. Learn English pop songs lyrics and sing along				
8e. Learn English vocabulary through English pop songs				
8f. Practice our speaking skills in English through English pop songs				


9. ATTITUDE TOWARDS THE USE OF ENGLISH POP SONGS IN AN EFL CLASSROOM

English pop songs in an EFL classroom can...	<i>A lot</i>	<i>Quite a lot</i>	<i>Quite a bit</i>	<i>Not at all</i>
9a. Help me learn English vocabulary in a fun way				
9b. Help me develop my pronunciation skills in English in a fun way				
9c. Help me develop my speaking skills in English in a fun way				
9d. Help me learn grammatical aspects in English in a fun way				
9e. Make the lesson more enjoyable				
9f. Help me come closer with my classmates				





Appendix 4: Adapted Vocabulary Knowledge Scale

Adapted Vocabulary Knowledge Rating Scale Pre-Test

	<u>What does this emoticon mean?</u>		<u>How can I complete the table below?</u>
	I don't remember having seen this word/phrase before.	→	If this is true for you draw a ✓
	I have seen/heard this word/phrase before but I don't know what it means.	→	If this is true for you draw a ✓
	I have seen this word/phrase before and I think I know its Greek meaning.	→	Write the Greek equivalent you think you know.
	I know what this word/phrase means in Greek.	→	Write the Greek equivalent you know.
	I can use this word/phrase in an English sentence.	→	Produce an English sentence including this word/phrase.

Target word/phrase					
human					
foolish					
after all					
Don't put your blame on me					
deceived					
out of luck					
opinion					



Target word/phrase					
lie					
beg for					
forgiveness					
That's all it takes					
mistake					
prophet					
Messiah					



Target word/phrase					
somewhere higher					
prove					
I do what I can					
I'm just a man					
blind					
through					
way					

Appendix 5: Parental permission form



ΕΝΤΥΠΟ ΣΥΓΚΑΤΑΘΕΣΗΣ ΓΟΝΕΑ ΚΑΤΟΠΙΝ ΕΝΗΜΕΡΩΣΗΣ

Αγαπητοί γονείς,

Με αυτή την επιστολή σας ενημερώνουμε για μία έρευνα του Πανεπιστημίου Μακεδονίας που αφορά την αποτελεσματικότητα της χρήσης pop αγγλικών τραγουδιών στην εκμάθηση και απομνημόνευση λεξιλογίου για τους Έλληνες μαθητές της αγγλικής γλώσσας.

Παρακάτω παραθέτουμε αναλυτικά στοιχεία για την έρευνα και απαντούμε σε κάποιες πιθανές σας ερωτήσεις.

Τίτλος έρευνας: «Η αποτελεσματικότητα της χρήσης δημοφιλών αγγλικών pop τραγουδιών στην εκμάθηση και απομνημόνευση νέου λεξιλογίου για Έλληνες μαθητές εκμάθησης της αγγλικής γλώσσας».

Ερευνητές: Χριστίνα Πέσιου

Επιβλέποντες Καθηγητές: Chryssi Nerantzi

Περιγραφή της έρευνας.

Η έρευνα προϋποθέτει την εμπλοκή των μαθητών σε μία έρευνα που θα υλοποιηθεί τους μήνες Οκτώβριο μέχρι Δεκέμβριο 2017. Οι μαθητές θα εργαστούν επάνω σε ένα αγγλικό μουσικό κομμάτι της pop σκηνής ώστε να μάθουν νέο λεξιλόγιο μέσω των στίχων. Για τον σκοπό αυτό οι μαθητές θα προσπαθήσουν να τραγουδήσουν και να

απομνημονεύσουν τους στίχους του τραγουδιού. Θα εργαστούν, επίσης, επάνω σε ασκήσεις ειδικά διαμορφωμένες για την κατανόηση και εκμάθηση λεξιλογίου τόσο στην αίθουσα όσο και στο σπίτι. Στο τέλος της έρευνας θα διενεργηθούν προσωπικές συνεντεύξεις από την ερευνήτρια προς τον κάθε μαθητή ξεχωριστά ώστε να διεξαχθεί το τελικό πόρισμα της έρευνας.

Τι συμπεριλαμβάνει η συμμετοχή του παιδιού μου;

Συμμετοχή στην έρευνα, στις δραστηριότητες που θα συμπεριλαμβάνονται και στη συνέντευξη που διενεργηθεί στο τέλος της έρευνας. Όλα τα στάδια της έρευνας θα καταγραφούν στα πρακτικά. Οι συνεντεύξεις καθώς και το μεγαλύτερο μέρος των δράσεων θα μαγνητοσκοπηθούν και θα χρησιμοποιηθούν αποκλειστικά και μόνο για τους σκοπούς της έρευνας. Κατά περίπτωση ενδέχεται να βιντεοσκοπηθούν ορισμένες από τις δράσεις ώστε να υπάρχει αντιπροσωπευτικό υλικό προς αποκωδικοποίηση.

Διατρέχει το παιδί μου κάποιο κίνδυνο από τη συμμετοχή του στην παρούσα έρευνα;

Όχι. Τα πραγματικά ονόματα των μαθητών δε θα αποκαλυφθούν και σε κάθε περίπτωση διασφαλίζονται τα προσωπικά δεδομένα τους.

Υπάρχει κάποιο όφελος αν το παιδί μου συμμετέχει στην παρούσα έρευνα;

Θα συμβάλλει στη διεξαγωγή πορισμάτων για το συγκεκριμένο θέμα, κάτι το οποίο θα αποτελέσει όφελος για μία ενδεχόμενη αναθεώρηση της τυπικής διδασκαλίας λεξιλογίου της αγγλικής γλώσσας.

Πώς θα προστατευθεί η ανωνυμία του παιδιού μου;

Απόλυτη ανωνυμία θα διασφαλιστεί σε όλη τη διάρκεια της έρευνας καθώς θα δοθούν ψευδώνυμα σε όλους τους συμμετέχοντες κατόπιν συνεννόησης και συγκατάθεσης με τον κάθε μαθητή ξεχωριστά.

Σε ποιον μπορώ να απευθυνθώ για περαιτέρω διευκρινίσεις;

Μπορείτε να θέσετε ερωτήσεις σχετικά με την παρούσα έρευνα οποιαδήποτε στιγμή. Μπορείτε να απευθυνθείτε στην Χριστίνα Πέσιου, καθηγήτρια αγγλικών και φοιτήτρια του ΠΜΣ «Νέες Τεχνολογίες στην Εκπαίδευση» του Πανεπιστημίου Μακεδονίας, στο τηλέφωνο 6937666881 ή στέλνοντας ηλεκτρονικό μήνυμα στη διεύθυνση chpesiou@gmail.com

Η συμμετοχή του παιδιού σας είναι καθαρά εθελοντική. Αν αποφασίσετε ότι επιθυμείτε να μη λάβει μέρος ή να αποσυρθεί από την έρευνα οποιαδήποτε στιγμή, δε θα υπάρξει καμία επίπτωση στις υπηρεσίες που λαμβάνετε αυτή τη στιγμή.

Ζητούμε να δώσετε τη γραπτή σας συγκατάθεση για να συμμετέχει το παιδί σας στην παρούσα έρευνα, συμπληρώνοντας το Έντυπο Συγκατάθεσης Γονέα Κατόπιν Ενημέρωσης. Σε καμία περίπτωση το υλικό δε θα διατεθεί για άλλους σκοπούς, πλην αυτών που έχουν προαναφερθεί και τα πλήρη ονόματα των παιδιών θα παραμείνουν απόρρητα σε κάθε περίπτωση.

Σας ευχαριστούμε θερμά για τη συνεργασία σας στην προσπάθειά μας αυτή.

Η υπεύθυνη της έρευνας

Χριστίνα Πέσιου

ΕΝΤΥΠΟ ΣΥΓΚΑΤΑΘΕΣΗΣ ΓΟΝΕΑ ΚΑΤΟΠΙΝ ΕΝΗΜΕΡΩΣΗΣ

Ο κάτωθι γονέας/κηδεμόνας _____,
δίνω εθελουσίως τη συγκατάθεσή μου για τη συμμετοχή του ανήλικου παιδιού
μου _____ (ονοματεπώνυμο παιδιού)
του _____ (όνομα πατρός) στην έρευνα με τίτλο «*Η αποτελεσματικότητα
της χρήσης δημοφιλών αγγλικών pop τραγουδιών εκμάθηση και απομνημόνευση νέου
λεξιλογίου για Έλληνες μαθητές εκμάθησης της αγγλικής γλώσσας*». Θεωρώ ότι όλες
οι ερωτήσεις μου έχουν απαντηθεί ικανοποιητικά και κατανοώ ότι οποιεσδήποτε
περαιτέρω ερωτήσεις μου θα απαντηθούν .

Ονοματεπώνυμο γονέα/κηδεμόνα

Υπογραφή γονέα/κηδεμόνα

Ημερομηνία _____

Appendix 6: Interviews

INTERVIEW QUESTIONS

1. Καλησπέρα, κατ'αρχήν θα ήθελα να σε ευχαριστήσω για τον χρόνο σου και τη συμμετοχή σου στην έρευνα. Αλήθεια, πώς σου φάνηκε η όλη διαδικασία;
2. Το ερωτηματολόγιο που συμπλήρωσες στην αρχή και τα τεστ που ακολούθησαν σε δυσκόλεψαν ή σου φάνηκαν μια χαλαρή κι ευχάριστη διαδικασία;
3. Στο σπίτι πήρες ένα πρότζεκτ να ολοκληρώσεις στη διάρκεια των Χριστουγέννων για να ερευνήσεις τη σημασία ενός τραγουδιού, σωστά; Λοιπόν, αναρωτιέμαι που βρήκες τη σημασία των λέξεων. Στο ίντερνετ, σε κάποιο λεξικό, ρώτησες κάποιον;
4. Το τραγούδι ήταν γνωστό σε εσένα πριν την έρευνα;
(Αν ναι, γνώριζες για ποιο πράγμα μιλάει;)
5. Σου άρεσε το τραγούδι; Τι σου άρεσε και τι δε σου άρεσε σε αυτό;
6. Όταν άκουγες το τραγούδι μέσα στην τάξη σου ερχόταν να το τραγουδήσεις ή ακόμα και να χορέψεις;
7. Όταν ακούς τώρα αυτό το τραγούδι το αναγνωρίζεις;
8. Σου έρχεται κάτι στο μυαλό όταν το ακούς; Για παράδειγμα κάποιες εικόνες, κάποιοι στίχοι, το videoclip, ή ακόμα και το μάθημα αγγλικών. Εννοώ μήπως το έχεις συνδυάσει με το μάθημα.
9. Τι πιστεύεις ότι έμαθες μέσα από τη συμμετοχή σου σε αυτή την έρευνα;
10. Σκέφτηκες μήπως να ψάξεις τη σημασία από δικά σου αγαπημένα τραγούδια;
11. Θα ήθελες να ξανακάνουμε την ίδια διαδικασία με το δικό σου αγαπημένο τραγούδι μέσα στην τάξη; Γιατί; Τι πιστεύεις ότι θα κερδίσεις;
12. Πως θα σου φαινόταν η ιδέα να κάναμε ένα τραγούδι το μήνα για να μάθουμε νέο λεξιλόγιο μέσα από το τραγούδι;

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