Songs in EFL: Vocabulary gains and attitudes of adolescent learners and teachers in Cyprus

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Abstract

Although many teachers across the globe agree that including music and songs in the foreign language classroom is beneficial for learners (Tegge 2018), it is frequently emphasised that this idea lacks academic and empirical support (Engh 2013; Davis 2017; Tegge 2018). Research investigating the effects of song-based instruction has primarily focused on young learners (Davis 2017). Previous studies on song-based teaching conducted in Cyprus examined public primary school students' grammatical and vocabulary development related to the arousal of learners' positive emotions (Diakou 2013) as well as vocabulary acquisition by teenage learners in the private sector (Metaxa 2013). The researchers concluded that songs are valuable tools for EFL vocabulary instruction and that learners would benefit from the incorporation of songs in the English language curriculum. However, songs are not yet established as educational materials and the scarcity of official song-based resources still hinders EFL teachers' incorporation of songs in the classroom (Tegge 2018). The present mixed-method study addressed the gap in the literature with respect to adolescent learners in Cypriot public secondary education and examined 1) the effects of song-based teaching on vocabulary learning by adolescent EFL learners (*N*=38) in a Cypriot public high school, 2) the adolescent learners' *attitudes* towards learning L2 English vocabulary through songs, 3) teachers' *views* regarding the efficiency of teaching vocabulary via songs and their *actual practices* regarding the use of songs in their EFL classrooms. The research design integrated quantitative and qualitative methods; the results stemmed from a quasi-experiment, the quantitative analysis of a questionnaire on the students' attitudes and a qualitative analysis of 11 interviews with EFL teachers. The results are in line with previous research (Metaxa 2013; Shakerian et al. 2016; Diakou 2013; Davis 2017; Tegge 2018) as they suggest that songs are effective tools for enhancing the vocabulary development of adolescent learners as well as that both students and teachers recognise songs as useful educational material. Apart from promoting vocabulary learning, songs are considered to improve the learning experience by increasing adolescent learners' enjoyment, motivation and self-confidence.

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Chapter 1: Introduction

The use of songs in EFL instruction is widely acknowledged as advantageous, particularly with respect to teaching vocabulary. However, there is still little empirical evidence available on this matter. As Davis (2017: 454) highlights, 'there is not a correspondingly long history of empirical study' despite the long-standing custom of implementing songs in English language lessons. On top of this asymmetry, most of recent research is focused on the use of music and chants in the classroom with young EFL learners. This means that a gap in the literature exists concerning adult and particularly adolescent learners and the use of authentic pop songs in the EFL classroom (Tegge 2018). Empirical studies examining the effects of song-based teaching on learners' vocabulary development are also limited in the setting of Cyprus, especially with respect to public secondary education. Furthermore, Engh (2013: 119) identified a dearth of existing literature on the 'extent to which teachers are using music and the manner in which it is being used in a practical context'. The current study was therefore conducted with the aim to address these research gaps by examining the effects of song-based teaching on vocabulary learning by adolescent EFL learners in public high school in Cyprus. Additionally, addressing the issue raised by Engh (2013), this study delved into the EFL teachers' behaviours and opinions regarding the implementation of authentic pop songs in the EFL classroom as well as the adolescent students' attitudes towards this approach of instruction. The latter is of equal importance because learners' beliefs are considered to play a significant role in their success or failure of learning a foreign language (Pawlak 2022).

Existing literature suggests that there are various benefits related to the use of music and songs in the foreign language classroom. For example, music is believed to have an especially strong impact on our memories (Fonseca-Mora et al. 2011) and the emotions inspired by the

combination of songs' music and lyrics lead to a mnemonic effect by the learners (Eschrich, Münte, & Altenmüller 2008; Tegge 2018). Pop songs, in particular, are considered beneficial as they increase learners' motivation (Murphey 1992; Cheung 2001). There is also evidence that songs contribute to creating a peaceful learning environment by reducing high levels of Foreign Language Classroom Anxiety (FLCA) (Dolean 2016).

The bulk of empirical studies examining vocabulary development associated with the incorporation of music and songs in the classroom focused on young learners. For instance, Coyle and Gómez Gracia (2014) found a significant increase of receptive vocabulary in five-year-old Spanish EFL learners following musical teaching. Chou (2014) and Chen (2020) reported both productive and receptive vocabulary gains in Taiwanese primary school learners after they were exposed to EFL instruction with music and chants. As Kaminski (2019) suggested, multimodal texts are advantageous because the input they provide appeals to the learners, especially the young ones.

Regarding previous research conducted in Cyprus, Diakou's (2013) ethnographic study examined young children in public primary school and reported significant improvement in the learners' vocabulary and grammatical development as a result of their positive emotional reaction to song-based teaching. Metaxa (2013) investigated Cypriot teenage learners' in a quasi-experimental study conducted in the private sector. Metaxa (2013) found that the participants who were taught EFL vocabulary through songs significantly outperformed their peers who were taught without implementation of songs in the classroom.

Studies based on teachers' and students' reports (Şevik 2011; Thatsana 2017; Tegge (2018) revealed that most EFL teachers hold favourable opinions regarding the incorporation of songs in their EFL lessons. Furthermore, Tegge's (2018) analysis showed that the lack of official song-based material is the teachers' main obstacle preventing them from using songs as often as they would prefer. Research on EFL learners' beliefs (Şevik 2014) refers to young learners also desiring for more songs to be used in EFL lessons. Studies based on adult students' self-reports (Li & Brand 2009; Shakerian et al. 2016) claimed that not only learners' motivation but also their self-confidence is enhanced when teachers use songs to teach them EFL vocabulary.

This mixed-method study was primarily conducted in a public high school located in Nicosia, the capital of Cyprus, by using convenience sampling due to time and feasibility constraints. A quasi-experimental design was adopted, known as the 'non-equivalent comparison group design' (Rubin & Babbie 2017: 273), which entails the comparison of two existing, comparable groups as the researcher assesses the change on a dependent variable prior to and following the intervention that one of the groups receives. Two classes of students (*N*=38) in A lyceum were selected to participate in the quasi-experiment conducted for the purposes of this study. The two classes were randomly assigned to an experimental group, which received instruction via songs during those two lessons, and a comparison group, which received instruction through conventional teaching methods without any exposure to songs. The quasi-experiment consisted of two EFL lessons planned by the researcher, two respective vocabulary pre-tests and post-tests as well as a quantitative questionnaire on the students' attitudes towards song-based instruction. Descriptive and inferential statistics were used to analyse the results of those tests and the students' attitudes questionnaire. Moreover, 11 semi-structured interviews were conducted with EFL teachers which were qualitatively analysed according to Braun and Clarke's (2006) six-step

thematic analysis model. Five out of these 11 teacher participants were employed in the public school where the quasi-experiment had taken place, while the other six were working in the private sector. The results of the analyses strengthen previous claims on the usefulness of songs as teaching tools (Diakou 2013; Metaxa 2013; Thatsana 2017; Tegge 2018) as they suggest that incorporating authentic pop songs in the EFL classroom with adolescent learners is an effective way for them to learn and remember vocabulary items and it is beneficial as it creates an enjoyable learning environment, promotes motivation and increases learners' confidence.

This chapter provided an introduction to the topic and background of the current thesis, the importance and relevance of the study in the field, as well as an outline of the thesis. The following chapter, Chapter 2, provides an overview of the existing literature on using musical instruction in language education. Thorough descriptions on the methodology, the data collection and data analysis methods used in this study are given in Chapter 3. Chapter 4 presents the results from the data analysis of the students' Vocabulary Test Scores, the adolescent Students' Attitudes Questionnaire, and the interviews conducted with the EFL teachers. In Chapter 5, those results are discussed and interpreted in light of previous research findings. Finally, Chapter 6 includes the conclusions reached as well as the pedagogical implications of this study, its limitations and directions for future research.

Chapter 2: Literature Review

This chapter provides a review of existing literature on the positive effect of including songs in the EFL classroom, divided into six sections. The first section explores a range of suggested benefits of incorporating music and songs in the language classroom. The second section discusses the introduction of popular music in the foreign language classroom mainly as a

motivation booster. The third section touches on the importance of vocabulary learning in EFL and empirical evidence is presented regarding the effectiveness of songs in the EFL classroom with a focus on vocabulary learning. The fourth section deals with issues and concerns related to the use of multimodal tools in the FL classroom which have previously been raised in the literature. Previous research conducted in the context of Cyprus is presented in the fifth section and finally, in the sixth section, studies on EFL teachers' and students' attitudes towards the use of songs in the classroom are discussed.

2.1 Benefits of Incorporating Music and Songs in the Language Classroom

Although many teachers internationally acknowledge that the incorporation of music and song in language classes is beneficial for learners (Tegge 2018), it is typically noted that there is a lack of academic grounding for this belief (Engh 2013; Davis 2017; Tegge 2018). Engh (2013) provided an overview of prior literature on the role that music plays in language learning and the relationship between music and language. From a social-anthropological perspective, for instance, music is credited for the survival of epic poetry, literature and ballads in oral traditions because before literacy skills were developed, stories were preserved by being passed on through song (Merriam 1964). Singing facilitates memorization because 'music seems to leave a particularly deep trace in our memories' (Fonseca-Mora et al. 2011: 150). The music of songs along with their lyrics evoke emotions in learners which also lead to a mnemonic effect (Eschrich, Münte, & Altenmüller 2008; Tegge 2018). Students' talents, preferences in learning styles, and individual differences should, of course, be taken into consideration. According to Gardner's (1983) multiple intelligences hypothesis, songs' emotional influence is especially prominent on learners who are musically or kinesthetically strong as they capture their attention and boost their motivation.

Fonseca-Mora (2000) applied Gardner's (1983) hypothesis to language teaching in particular and concluded that students should not only be taught to develop their numerical and verbal intelligence but also to foster their musical, bodily-kinaesthetic, intrapersonal and interpersonal intelligence. Using songs in the classroom is considered to increase social harmony (Huy Lê 1999), contributes to developing a sense of community among students and provides a safe space for a collective learning experience (Lems 1996; Lake 2003). Group singing, specifically, enhances both cooperation and trust (Anshel & Kipper 1988). Music is also helpful in that it can bridge gaps: between students and teachers (Huy Lê 1999) as well as between 'formal and informal' education. First, students grow closer to their teachers by sharing the same interest, which is music, as they participate in numerous music-based activities together and 'teachers who can sing and like to sing with students are normally very popular' (Huy Lê 1999: 5). Second, since songs are authentic materials, they offer meaningful and frequent language exposure, and hence, opportunities for language learning to occur both inside and outside school (Cheung 2001). In addition, various songs are great resources for teaching cultural ideologies and norms (Jolly 1975; Murphey 1992).

Another commonly reported benefit of using songs in the classroom is that they help decrease learners' anxiety. This is vital because, according to the 'Affective Filter Hypothesis' developed by Krashen and Terrell (1983: 37-38), 'the best situations for language acquisition seem to be those which encourage lower anxiety levels'. In other words, the 'affective filter' is a metaphorical emotional barrier which prevents language acquisition even when sufficient input is provided; language learners can perform better academically when their 'affective filter' is low. Sylvester's (2003) argument that pupils' capacity to concentrate on academics declines when they experience anxiety or insecurity in the classroom further supported the aforementioned hypothesis. Dolean's (2016) intervention study provided empirical evidence that songs indeed

contribute to reducing high levels of Foreign Language Classroom Anxiety (FLCA) and thus promote a peaceful and favourable learning environment.

2.2 Popular Music as Motivation for Language Learning

Considering First Language Acquisition, it is worth taking into account that lullabies and nursery rhymes are examples of first language input that is repeated frequently enough to boost children's memorization and subsequently, acquisition (Howle 1989). As children grow older, the place of lullabies and nursery rhymes is taken by pop music or the 'motherese of adolescents' (Murphey & Alber 1985). Pop songs are rich and valuable sources of input for language learning thanks to a number of features, such as their conversation-like and repetitive nature, their speed which is slower than spoken discourse, and the 'song-stuck-in-my-head phenomenon', i.e. the commonly experienced 'repeating of a song in one's head' (Murphey 1992: 773), also known as the phenomenon of *earworms* or *involuntary musical imagery* (INMI) (Killingly, Lacherez & Meuter 2021; Arthur 2023). Furthermore, popular culture, in general, is typically a rich source of students' encountered knowledge, namely, what they learn via their interaction with the world, as opposed to subject knowledge which they gain at school (Cheung 1998). To help them make sense of their learning and increase their willingness to learn, teachers should be careful not to dismiss pupils' encountered knowledge, but rather to make use of their students' both of these types of existing knowledge (Cheung 2001). By maximizing the students' motivation and enthusiasm to study English, incorporating popular music in EFL promotes successful teaching and learning (Cheung 2001; Engh 2013; Adnyani & Dewi 2020).

It is evident that adolescents nowadays are more exposed to popular culture than older generations, and this excessive exposure has a significant impact on how they think and live. As they mature, youngsters have a strong desire to relate to and identify with something, thus they

frequently look to popular culture, such as popular music, for meanings that are pertinent to their everyday lives (White 1985). When it comes to pop songs, specifically, quoting Murphey (1992: 771), their 'simplicity, their highly affective and dialogic features, and their vague references allow listeners to use them in personally associative ways'. Therefore, if a lesson is based on popular music it comes as no surprise that the students will be highly motivated. As Domoney and Harris (1993: 235) highlight, 'more time and attention to pop music in an English curriculum would increase student motivation because classroom activities would use *their* knowledge, *their* music, and *their* language'. What is more, the students will be motivated intrinsically rather than extrinsically and have a genuine interest in learning and accomplishing specific linguistic goals instead of viewing it as a school chore. Popular songs should, of course, be integrated into communicative and meaningful activities not only to provide students with a sense of purpose to achieve something but also to give them opportunities to practise using English as they would in realistic settings (Cheung 2001).

Tegge (2017) discussed that thanks to their short length, pop songs, compared to other sources of popular culture, are more suitable for incorporation in the classroom. That is, not only can a pop song, unlike a TV series episode for example, be used in its entirety within a language lesson, but it can even be used more than once to allow for lexical consolidation. It is also obvious that it is much less time-consuming for teachers to assess the vocabulary items in songs and then select the appropriate ones. As it is advisable that popular culture is integrated into the English language classroom so that interaction among students is enhanced (Cheung 2001), the most important advantage regarding the short length of songs is that it allows for more time to be spent on activities following on the songs' content. For example, as it was also discussed in Tegge's (2017) pioneering corpus study on popular song lyrics' lexical coverage and lexical demand, despite being likely that pop songs will not offer many encounters with unknown words

for high-advanced learners, for beginner and intermediate levels, it is suggested that pop songs are used for intentional (rather than just incidental) vocabulary learning in addition to intensive reading or listening comprehension. The enjoyability attributed to songs also contributes to sustaining the learners' focus for a long period of time and even allow for learners to learn new lexical items without realizing it (Tegge 2018).

What is more, due to the authenticity of both their input and the tasks related to them, pop songs increase individual language-learner motivation in that students are highly likely to want to continue working on them in their own time outside of the classroom (Jenkins & Dixon 1983; Cook 1997). For instance, Lindgren and Muñoz (2013) found that listening to music was the most common source of L2 out-of-school exposure rather than reading, watching films, using the internet or playing video games in L2. Kuppens' (2010) survey also showed that the most frequent way for Flemish Dutch-speaking students to encounter English in non-instructional settings was through listening to music in it. It is highly advantageous for students to encounter popular music outside of the classroom since it provides additional learning reinforcement (Tegge 2018). Schwarz (2012) reported that listening to English pop songs outside of the classroom actively improved the vocabulary acquisition of Austrian teenagers.

2.3 The Effectiveness of Songs in Teaching EFL Vocabulary

Mastering the vocabulary of a language is a challenging task for all foreign language learners, and they need to work hard to achieve that as it is a *sine qua non* for language learning (Decarrico 2001; Nordlund & Norberg 2020). If one fails to acquire sufficient vocabulary, one is bound to face 'catastrophic consequences for communication, far more so than with other elements of the foreign language such as its grammar' (Milton 2008: 228). Vocabulary

acquisition is a matter of paramount importance to language learners but adopting the methods and techniques to help learners acquire and retain new vocabulary items is a major concern for language teachers (Susanto 2017). Learning vocabulary items has been described by Nation (2001: 6) as a 'cumulative process'; namely, words are 'enriched and established as they are met again.' Previous research suggests that songs are valuable tools for teaching vocabulary to EFL learners (Li & Brand 2009, Metaxa 2013; Coyle & Gómez Gracia 2014, Chou 2014; Tegge 2015; Davis & Fan 2016; Kuśnierek 2016; Chen 2020).

When it comes to empirical evidence, according to Li and Brand (2009), adult Chinese ESL students who were taught solely through songs and music showed larger gains in vocabulary and language use than their peers who had received non-musical instruction. An experimental study with an emphasis on advanced adult EFL learners was also conducted by Shakerian and colleagues (2016) in Iran. Their statistical analysis of vocabulary recall tests showed that the experimental group scored significantly better than the control group, indicating that the first group benefited from the use of pop songs, which were notably chosen by the students themselves. As Engh (2013) identified, however, research with adult and teen learners comparing the outcomes of music-based teaching with more traditional approaches is scarce.

The pedagogical advantages as well as the vocabulary gains of using songs to teach FL vocabulary have been mainly investigated with regard to younger learners (Forster 2006; Li & Brand 2009; Coyle & Gómez Gracia 2014; Chou 2014; Davis & Fan 2016; Kuśnierek 2016; Davis 2017). There is empirical support even for incidental vocabulary gains from listening to songs (Medina 1993; Pavia, Webb & Faez 2019). It is important to note here that *chants*, rather than songs, are frequently mentioned by the authors of many studies examining the implementation of music in the foreign language classroom with young learners. Chants are

according to Cadeño and Santos' (2021: 154) definition, 'a simplified version of songs' because they have a more monotonous tune and their lyrics lines are fewer and simpler linguistically compared to the lyrics of songs. Thus, they are better suited for younger students. Chants are considered to serve as facilitators of the memorization of long word strings in addition to expanding young children's 'vocabulary bank of lexical items and multi-word structures' (Forster 2006: 63). Even the shyest and most reluctant students are considered to benefit from the use of chants as they help in boosting learners' confidence, and hence, their communication skills such as oral comprehension and production, are enhanced respectively (Gan & Chong 1998).

Coyle and Gómez Gracia (2014) investigated the effects of musical activities on the vocabulary acquisition of five-year-old Spanish EFL learners and noticed a significant upward trend in their receptive vocabulary test results from the pre-tests to the post-tests, despite the fact that there was no significant improvement of their productive vocabulary development. Besides, the authors (Coyle & Gómez Gracia 2014) stressed the need for FL teachers to be aware of each student's individual talents and strengths, as these usually play an essential role in the process of acquiring new vocabulary items. That is, as Gardner hinted (1983), not all students are expected to benefit to the same extent from song-based lessons; more musically inclined or active ones are likely to gain more than others. Nevertheless, Chou (2014) reported not only receptive but also productive vocabulary gains in learners of a Taiwanese primary school aged from 8 to 11 years after song-based teaching had taken place. Chen's (2020) more recent study with a similar sample, Taiwanese elementary school fifth graders, confirmed Chou's (2014) findings as it also reported both productive and receptive vocabulary gains related to the learners' exposure to music and chants.

The key reasons why chants and songs are regarded as tools which facilitate the memorization and recall of vocabulary are the multimodality of their stimuli (including linguistic sound patterns, rhythm, music, kinaesthetic experiences, mental images) along with their repetitive nature (Engh 2013). Previous literature (Ghosn 2013; Fleta 2017; Kaminski 2019) suggests that multimodal texts are beneficial in that they serve as input that attracts young learners' attention. Kaminski (2019: 182), for example, who examined German primary schoolers' engagement with multimodal texts, found that multimodal lessons contribute to cultivating the learners' 'tolerance of ambiguity' as they did not seem to be annoyed or perplexed by less familiar linguistic items. Tolerance of ambiguity is a key feature of successful language learning because, during the initial stages of language learning, only partial understanding is expected which could lead to impatience or frustration on the learners' part (Başöz 2015). Moreover, attention was drawn by Kaminski (2019) to the fact that repetition, another vital ingredient for vocabulary learning, was learner-initiated and meaningfully implemented in those multimodal lessons. This, as opposed to meaningless mundane repetition, contributes to providing learners with an enjoyable learning experience (Bland 2015). It was also noteworthy that the verbal contributions of the students grew gradually after every encounter with the multimodal text; after the third encounter, they were close to being fully able to reproduce it on their own (Kaminski 2019).

2.4 Educators' concerns related to the use of multimodal tools in the EFL classroom

Language teachers are sometimes dubious about the use of multimodal input in the FL classroom as its attractiveness might interfere with educational goals (Kaminski 2019); some questions regarding the way educators should guide the learners through such texts remain. The aforementioned author (Kaminski 2019), for instance, noticed that the pre-schoolers seemed to construct meaning from visuals and they did not tend to show interest in linguistic details as

much as their teacher was hoping they would. Therefore, it was discussed that such young learners' attention might be 'locked' and focused on multimodal features and as a result, it may not be very useful to attempt to direct their attention to specific word meanings. Similarly, although it can be expected that as children grow, so does their ability to concentrate on linguistic details, such as word meanings, without being too distracted by either musical or visual stimuli, language teachers should be aware that this challenge might persist even for some older, teenage students. The teachers thus need to plan to prevent them from getting too excited and consequently, forgetting all about discipline and learning (Adnyani & Dewi 2020).

It is important for researchers and educators to remember that students' enjoyment or love for songs may not necessarily translate into pedagogical value. For instance, Castro Huertas and Navarro Parra (2014) argued that it is possible for learners to just imitate singing by producing meaningless words even when it seems like they enjoy it. To wit, it is essential that teachers ensure that songs are used wisely in the classroom in the sense that for a song to be transformed into a useful language-learning tool, teachers should develop it into language-learning tasks. In order to accomplish that, according to Cameron (2001: 31), teachers are responsible for designing song-based activities that provide the following: 1) coherence and unity for learners (from topic, activity, and outcome), 2) meaning and purpose for learners, 3) clear language learning goals, 4) a beginning and an end, and 5) active involvement of the learners. Overall, 'the song should have instructional value, it should not be just for fun; the situation is satisfactory when the selected song is a direct component of the lesson' (Adnyani & Dewi 2020: 92).

Other issues that teachers have to tackle when incorporating songs in the classroom are listed in Tegge (2018), whose study employed an online questionnaire distributed to language teachers from all around the world. Some participants, for example, referred to a fear of triggering

negative reactions not only from students but from other stakeholders, i.e. parents, their superiors, and their colleagues. Teachers also confessed that they fear embarrassing themselves through their selected songs because of the generation gap between them and the students. If some students are not satisfied with the teachers' selection of songs, teachers should be ready to justify their choices and find ways to engage and motivate them through the respective activities (Adnyani & Dewi 2020). Other practical problems related to the use of songs in the classroom include a lack of reliable equipment, worrying about being too noisy and bothering other classes and more importantly, a lack of time to fit songs within the curriculum. Furthermore, as Engh's (2013) extensive discussion indicated, very few options are available to teachers who want to integrate songs into the classroom; the need for more song-based materials is pronounced. In fact, the scarcity of official song-related materials appears to be the factor that hinders teachers' implementation of songs the most, as the majority of the respondents to Tegge's (2018) questionnaire confirmed that finding suitable songs along with the time-consuming procedure to prepare for musical teaching as their main problem.

2.5 Previous research on songs in EFL conducted in Cyprus

Reflecting on relevant research in the context of Cyprus, Diakou (2013) looked at EFL students in public primary schools in Cyprus who were between the ages of 9 and 12. She was specifically interested in seeing whether students would have a positive emotional response to songs and whether this would further facilitate the teaching of both grammar and vocabulary. Adopting ethnographic methodology by employing observation notes, oral interviews and questionnaires, Diakou's (2013) discussion on the usefulness of songs as educational materials was based on both qualitative and quantitative results. She concluded that songs should be

included in the English language curriculum because the majority of pupils did significantly improve after the use of songs in the classroom.

Metaxa (2013) addressed the gap in the literature with respect to teenage learners. She conducted research in the private sector with upper-intermediate level Cypriot EFL students whose ages ranged from 15 to 17 years. She quantitatively examined the effects of two different vocabulary teaching methods: through an authentic song (song method) and through text (non-song method). Both passive and active vocabulary acquisition and vocabulary retention were examined as the participants were required to complete three tests: a pre-test before instruction, an immediate post-test after instruction, and a delayed post-test, a week after instruction. According to the statistical analysis, the difference between the teaching methods and the participants' passive and active vocabulary knowledge, as well as their overall scores, was statistically significant. Although the performance of the participants in both groups improved, Metaxa (2013) observed that the song-method participants significantly outperformed those in the non-song-method group on both the immediate post-test and the delayed post-test. These studies confirmed the claims on the effectiveness of songs in the EFL classroom and urged their official use in the Cypriot curriculum for EFL vocabulary instruction.

2.6 EFL teachers' and students' attitudes towards the use of songs in the EFL classroom

Teachers' views frequently influence their decisions regarding their instructional strategies, and this is why it is crucial to investigate and understand them, in order to improve L2 teaching and learning procedures (Sato & Oyanedel 2019). For instance, Tegge (2018), as previously mentioned, distributed a questionnaire online to L2 teachers from 41 countries to explore both their beliefs and teaching practices regarding the use of songs in the classroom. Tegge's (2018) questionnaire was completed by around 400 teachers most of which were teaching English and

worked with adult learners in tertiary education. The responses of the majority of them showed that they have a favourable attitude toward song-based teaching: 88% of them perceive songs as helpful L2 teaching resources, and 82% reported that they do incorporate songs in their L2 classroom. As for their practices, many stated that they usually play a song two or three times during teaching units that last longer than 15 minutes and have specific language-focused objectives; songs are not just used as treats without educational value (Tegge 2018).

Moreover, Tegge's (2018) research revealed that, as opposed to what many teachers might assume, a song-based teaching unit can incorporate a wide range of activities beyond gap-fills, such as sing-alongs or lip-syncing contests, ordering exercises (using lyrics or whole verses), comprehension questions, and personalised conversations. Some teachers also claimed that they employ more creative activities based on songs, like having students write their own lyrics, do research on the artists, and make mini-presentations or video clips. Overall, these teachers (Tegge 2018) use songs for four main reasons, the first of which is to foster an enjoyable and engaging learning environment. The second reason is to cater to the needs and learning preferences of individual students, and the third is to provide examples of authentic language and cultural insights. Finally, yet importantly, teachers employ songs to teach precisely defined receptive and productive linguistic skills and knowledge, like teaching idioms or phrasal verbs. Many of those language teachers (Tegge 2018) also believe that songs are particularly effective for teaching vocabulary. The repetitive structure of songs plays a crucial role in this, as the teachers acknowledged that words are frequently repeated within a song and that full songs can be played repeatedly in the classroom without boring the learners. Additionally, informants shared that as their students find learning vocabulary through songs to be so entertaining, and a break from the routine, this enables them to focus for extended periods of time without realising how much they learn.

It was also Şevik's (2011) goal to investigate how Turkish state primary school EFL teachers felt about songs and their use in teaching English to young students. Through a questionnaire, the opinions of 52 Turkish EFL teachers were collected, and the findings showed that they had strong feelings regarding the efficiency of employing songs to teach young learners, and the educational value of songs in general. Corroborating previous findings, however, the analysis indicated that teachers found it challenging to select suitable songs to employ in their classes and to assess students' progress when they do so. As a result, it was recommended in this study that teachers should not only be provided with song-based materials but also training about how to use songs in their lessons. Similarly, in a more recent study, Thatsana (2017) used Şevik's (2011) questionnaire to delve into the song-related beliefs and behaviours of 50 English language teachers in primary schools in Thailand. Her research revealed that the participating teachers expressed a high degree of agreement in their opinions. The majority of them agreed that songs can help pupils learn and retain vocabulary items, spark their interest, keep them entertained, and minimise boredom. However, despite the fact that the use of songs in the classroom to teach the English language was rated at a high level, Thatsana (2017) found that teachers mainly used songs only to help their students learn and become familiar with some words more quickly. That is, songs were not used by these teachers to help students understand complete sentences or other more challenging aspects of language. In fact, counter to Tegge's (2018) more recent findings, some of the participants in Thatsana's (2017) study expressed a preference for using songs solely as a means of entertainment or to attract the learners' attention and increase their motivation.

Learners' beliefs are defined as assumptions about learning that individual students hold which may impact the way they approach learning tasks (Pawlak 2022) and therefore, they are equally worthy of investigation. Regarding EFL learners' beliefs on the use of songs in the classroom, by

using a questionnaire to investigate their views, Şevik (2014) came to a conclusion similar to those reached by Diakou (2013) and Metaxa (2013): songs should officially be included in the Turkish curriculum for EFL instruction. Most of the state elementary school students complained about songs not being used as much as they would have liked and argued that their self-confidence and motivation are enhanced when learning L2 English vocabulary through songs, which further helps them recall the words (Şevik 2014). In addition, in the previously discussed experimental study by Li and Brand (2009) as well as the one conducted by Shakerian and colleagues (2016) with advanced adult EFL learners, not only did the musical mode groups have a significantly better academic performance but also had more positive opinions on song-based instruction compared to the non-musical mode groups' more negative viewpoints. The authors of both of these studies (Li & Brand 2009; Shakerian et al. 2016) reported that the first had greater levels of confidence compared to the latter as well.

Chapter 3: Methodology

This chapter focuses on the research methods and strategies used as well as the stages and procedures followed to answer the three research questions of this study.

3.1 Research Questions

1. What is the effect of song-based teaching on vocabulary learning by adolescent EFL learners in a public high school in Cyprus?

2. What are the adolescent learners' *attitudes* towards learning L2 English vocabulary through songs?

3. What are the teachers' *views* regarding the efficiency of teaching vocabulary via songs and what are their *actual practices* regarding the use of songs in their EFL classrooms?

3.2 Theoretical Framework of Methodology

This study adopted a mixed-method approach and employed a quasi-experimental design, using convenience sampling. 'Mixed methods research (MMR) employs aspects of both quantitative and qualitative methods and designs to better understand a given phenomenon' (Mackey & Bryfonski 2018: 103). That is, according to Mackey and Bryfonski (2018), it combines both numerical data and statistical analysis, which is more inclined to an objectivist perspective, with qualitative data and analysis that allows subjectivity to delve into people's attitudes and behaviours. Using both the strengths of quantitative (addressing the *what* questions) and qualitative (addressing the *how* and *why* questions) research, mixed methods research seeks to enhance the effectiveness of a study. It is, however, crucial to understand that using mixed methods does not simply entail mixing quantitative and qualitative data into one study.

Following Collins et al. (2007), mixed-method sampling strategies can be classified according to the relationship between the qualitative and quantitative samples as well as the time orientation of the components. First, with respect to the different types of the relationship between quantitative and qualitative samples in mixed methods research (MMR) studies, Onwuegbuzie and Collins (2007: 292) identified the following types: 'identical', 'parallel', 'nested' and 'multilevel'. In the current study, multilevel sampling was used which involves 'the recruiting of different groups of participants for each phase of the research' (Riazi & Candlin 2014: 148). That is, the current study included a quantitative phase which involved the sampling of high school students while the qualitative phase involved the sampling of their teachers. According to Collins and colleagues (2007: 277), this is a typical example of multilevel sampling.

Second, 'time orientation refers to whether the qualitative and quantitative phases occur sequentially or concurrently' (Collins et al. 2007: 276). For the purposes of this study, concurrent sampling was used which means that quantitative and qualitative data were collected simultaneously (Mackey & Bryfonski 2018). 'Concurrent designs can be further broken down into triangulation designs and embedded concurrent designs' (Mackey & Bryfonski 2018: 107). In a concurrent embedded design, as utilised in this study, unlike traditional triangulated designs, there is a main method that directs the project and a secondary database that serves a supporting function in the processes (Creswell 2009). As is the case for most research of this type (Creswell & Plano Clark 2011; Mackey & Bryfonski 2018), in the current study, the qualitative data collected through the interviews with the EFL teachers were added to the design's main quantitative focus, to better explain or support the quantitative findings which were based on the analysis of the learners' scores in the Vocabulary Tests and their answers in the Attitudes Questionnare. To wit, as the concurrent embedded approach can be used to evaluate different research questions or different levels of an organisation, data from both samples are then combined, analysed and interpreted, but they do not need to be compared; they coexist as two distinct images that together present a comprehensive evaluation of the subject matter (Creswell 2009). An embedded design was suitable for this study as it is generally preferred when researchers aim to measure the effects of the treatment and also understand the experience of the treatment (Mackey & Gass 2015; Mackey & Bryfonski 2018: 108-109).

'Researchers within the field of applied linguistics have long used experiments to investigate cause-effect relationships regarding the use and learning of second languages' (Rogers & Révész 2020: 133)'. Both experimental and quasi-experimental research designs aim to investigate whether a causal relationship exists between independent and dependent variables, i.e. a change

in the independent variables, known as the intervention or treatment, is expected to have an influence on the dependent variables (Rogers & Révész 2020). In the current study, the independent variables were the type of instruction, which had two levels (song and non-song), and time which also had two levels (pre-test and post-test). The dependent variable was the students' vocabulary scores. Quasi-experimental designs differ from true experiments in that the assignment of participants to control and experimental groups is not random (Mackey & Gass 2005; Rubin & Babbie 2017). Random assignment is rare in educational research at the classroom level because intact classes, classes already formed, are usually used (Griffee 2012). In particular, this study used the 'non-equivalent comparison group design' (Rubin & Babbie 2017: 273), a quasi-experimental design in which two existing seemingly similar groups are compared as the researcher measures the change on a dependent variable before and after one of the groups undergoes the intervention. Similar to true experiments, in quasi-experimental studies, the experimental group receives the treatment in addition to taking part in the pre- and post-testing, while the comparison group completes the pre- and post-tests without receiving the experimental treatment (Rogers & Révész 2020), which in the current study was EFL vocabulary teaching through songs. To clarify, 'the term *comparison group* is used instead of *control group* when participants are not assigned randomly' (Rubin & Babbie 2017: 273).

Convenience or availability sampling was also used in this study which is, as suggested by its name, sampling based on the convenience of the researcher (Dornyei 2007; Griffee 2012; Rubin & Babbie 2017). That is, sampling was selected according to practical criteria, such as 'geographical proximity, availability at a certain time, easy accessibility, or the willingness to volunteer' (Dornyei 2007: 129). This sampling strategy is, according to Dornyei (2007) the most popular one in L2 research, for postgraduate-level researchers at least.

3.3 Participants

3.3.1 Students

This research project was conducted in a public lyceum located in Nicosia. Two classes of first-year students of lyceum, a sample of 38 EFL learners, were selected to participate in the quasi-experiment of this study. The experimental group, which was taught through songs, initially consisted of the 17 students of one of the classes and the comparison group, which was taught through text, initially consisted of the 21 students of the other class. As Table 1 illustrates below, out of this initial sample (N=38), students from both groups were removed from the data analysis of the vocabulary tests according to their absences. That is, participants were removed if they missed at least one of the components that comprised each vocabulary test: the pre-test, the post-test or the respective lesson. Similarly, as summarised in Table 1 below, students were also removed from the analysis of the Attitudes Questionnaire if they were absent on the day of its completion. The final sample of participants for Vocabulary Test 1 was therefore 36 students (N=36) out of which 20 were in the Comparison Group and the remaining 16 in the Experimental Group. As for Vocabulary Test 2, out of 30 students (N=30), the number of students in the Comparison and the Experimental Group were 16 and 14, respectively. A total of 32 students (N=32) completed the Attitudes Questionnaire, 18 of those belonging to the Comparison Group and 14 in the Experimental Group.

Number of students	Actual Class Size	Vocabulary Test 1	Vocabulary Test 2	Attitudes Questionnaire
Comparison Group	21	20	16	18
Experimental Group	17	16	14	14
Total	38	36	30	32

Table 1: Number of Student Participants

Comparison Group			Experimental Group		
N=21		*n*	*N*=17		*n*
Age (in years)	15	15	Age (in years)	15	10
	16	6		16	6
				17	1
Gender	Female	12	Gender	Female	9
	Male	9		Male	8
L1 (& L2)	Greek	17	L1 (& L2)	Greek	15
	Greek & English	3		Greek & Filipino	1
	Greek & Russian	1		Greek & Romanian	1
Years studying English	8	11	Years studying English	7-8	13
	9	4		3-4	2
	10-11	5		9	2
	15	1			
How they learn English	Formal instruction at school	13	How they learn English	Formal instruction at school	6
	Formal instruction in an institute (afternoon lessons)	21		Formal instruction in an institute (afternoon lessons)	15
	TV, videos, movies	18		TV, videos, movies	11
	video games	13		video games	4
	songs	18		songs	9
	books	1		books	1
	football	1			
Activities for which they use English	reading on the internet	20	Activities for which they use English	reading on the internet	15
	TV, videos, movies	21		TV, videos, movies	16
	video games	15		video games	7
	listening to songs	21		listening to songs	15
	chatting with friends	14		chatting with friends	3
	football	1		books	2
	social media	1			
	talking to parents	1			

Table 2: Students Background Information

These two particular classes were selected as they both belonged to the same Subject Orientation Group in which students' compulsory subjects are Mathematics and Physics and therefore, they were comparable. Both classes receive two 45-minute English language lessons at school per week. The number of students in each class, namely 17 and 21, was also comparable. Each group consisted of both female and male students; gender was not an independent variable in this study. The age of the participants ranged from 15 to 16 years, with the exception of only one student who was 17 years old, as the study aimed towards teenage students. Consent was granted both from the participants themselves and since they were under the age of 18, from their caregivers as well (Appendix B). Permission was also granted by the Ministry of Education, Sport and Youth (Appendix L) and the Head of the school (Appendix A).

The language of instruction in this public school is Standard Modern Greek and most of the subjects were native speakers of Cypriot Greek, born and raised in Cyprus. According to the curriculum provided by the Ministry of Education, Sport and Youth, students' level of proficiency in English in A lyceum is B1 (CEFR). The textbook they use is Oxford Discover Futures Level 2 (B1 Level) by Oxford University Press. This textbook incorporates an inquiry-based methodology which encourages students to take the role of researchers and investigate their own questions on a given topic (Pedaste et al. 2015), while the teachers act as guides or facilitators of students' learning (Dobbler et al. 2017). Collaboration among learners is also a key feature in inquiry-based learning (Ismael & Elias 2006).

It has, nevertheless, been taken into account that most children in Cyprus also attend private L2 English lessons in the afternoon (Fotiou 2022), and thus, the participants' actual level of proficiency was estimated to be slightly higher, around B2 (CEFR). This was further confirmed

based on the students' grades, their teachers' judgments and the Student Background Questionnaire, which showed that the majority of them attend afternoon private EFL lessons and have been receiving L2 English instruction for around 8 years, as it can be observed in Table 2. Interestingly, the Student Background Questionnaire also revealed that listening to songs was considered by most students an activity not only for which they use English but also, through which they learn English. In fact, as Table 2 shows, when students were asked to choose how they learn English, *learning through songs* was a more popular answer than *formal instruction at school* by the participants of both groups.

3.3.2 Teachers

The interviews were conducted with 11 EFL teachers based in Cyprus, using convenience sampling. Even though a limited sample size makes results difficult to generalise, due to time constraints, it was not possible to conduct more interviews. Nevertheless, in qualitative research, it is preferable to perform a small number of interviews, as this helps ensure that important details of the data are not overlooked (Edwall 2020). Prior qualitative research that was referenced in the literature review likewise derived their findings from a comparable (Sato & Oyanedel 2019) or even smaller (Edwall 2020) number of interviews.

As illustrated in Table 3 below, five teachers were, at the time of data collection, working in the same public high school where the quasi-experiment took place. It should also be noted that Participant 6 was the instructor of the Comparison Group and Participant 10 was the teacher of the Experimental Group. All five of them were middle-aged experienced teachers. Their ages ranged from 46 to 61 years and their teaching experience ranged from 18 to 38 years. They all had experience working with students of various ages and levels. The other six teachers were

employed in the private sector, in four different private institutes at the time of data collection. In fact, two of them were the owners of the institutes. All four institutes were located in Nicosia. These teachers were younger than the ones working in the public sector as their ages ranged from 24 to 43 years, but they were experienced as well. They had teaching experience with learners of a wide range of proficiency and age, including adults, and their experience ranged from 3 to 20 years, from the youngest to the oldest participant. The youngest teacher was the only male participant while the remaining ten of them were females. All of the participants were qualified EFL teachers, three of them had a related bachelor's degree, seven of them were holders of master's degrees, and one of them had completed a PhD program.

Participant	Gender	Age	Years of experience	Workplace	Highest level of Education	Levels taught
1	Female	61	38	Public school	BA	All levels
2	Female	59	More than 20	Public school	MA	All levels
3	Female	50	26	Public school	MA	All levels
4	Male	24	3	Private institute	MA	From juniors up to IELTS - focus on younger levels from A1 to B1
5	Female	40	15	Private institute	PhD	All levels
6	Female	46	18	Public school	MA	All levels
7	Female	43	20	Private institute	MA	All levels
8	Female	39	8	Private institute	MA	Pre-junior, junior, elementary, pre-intermediate, IGCSE
9	Female	34	12	Private institute	BA	Elementary, pre-intermediate, intermediate and upper-intermediate
10	Female	56	32	Public school	BA	Up to 7th form of private gymnasium and all levels of public lyceum
11	Female	40	More than 15	Private institute	MA	All levels

Table 3: Teachers' Background Information

3.4 Materials

3.4.1 Background Questionnaire for Students (Appendix D)

A short questionnaire was initially distributed to the students so that information about each participant's demographic and linguistic background as well as their experience in learning English would be elicited. This questionnaire was translated into Greek as it was adapted from a Student Questionnaire on Language Background provided by the University of Wisconsin-Madison (Lorimer 2017). It took students approximately five minutes to complete as it was very brief and included questions regarding the students' age, gender, country of origin, native language(s), how often they typically use each language that they know, the number of years for which they have been studying English, the ways in which they learn English and the daily activities for which they use English. Referring to the last two questions mentioned, apart from gaining information about the students' background, this questionnaire also aimed at revealing whether or not the participants listen to English songs in their daily lives and if they considered that as an activity through which they learn English, as well.

3.4.2 Songs and target items

Two songs (Appendix K) were selected to be used for the purposes of this study, 'If the world was ending' by JP Saxe and Julia Michaels (2019) and 'Stand by You' by Rachel Platten (2015). 'If the world was ending' is a duet in which both singers reminisce over a past relationship amid a harmless earthquake and they speculate on whether they would get together in the event of a catastrophic disaster. In 'Stand by You', the singer pledges to support a loved one through thick and thin. It was difficult to choose only two songs given the plethora of songs available, but several criteria were considered when selecting the above songs. First of all, it was important that the target songs would include a sufficient number of vocabulary items corresponding to the

students' level and likely unknown by the students. Second, it was necessary that the selected songs would not include inappropriate language for the participants' age. Moreover, they needed to be interesting to the participants. The researcher consulted the online Cambridge Dictionary to ensure that the songs selected included enough words in their lyrics of B2 (CEFR) level. Not only the lyrics of the songs but also their video clips were cautiously examined to ensure that their language and overall content was age-appropriate and classroom-friendly. The latter was important because watching the video clip of the songs during the lessons was intended to help introduce the theme of the lesson and inspire the students to engage in discussions. Furthermore, both of the selected songs were considered appealing to a teenage audience not only thanks to their emotional themes but also because they were popular songs which had made it into the charts. For example, 'If the world is ending' peaked at number 27 on the US Billboard Hot 100 in September 2020 and 'Stand by yout' peaked at number 37 on the same chart in February 2016.

Ten target vocabulary items were chosen from each song. It is estimated that students learn around 3000 new words per year (Nagy & Anderson 1984). Based on this, a logical daily input of new words is approximately 12 words and it is therefore sensible to include ten target items in an hourly lesson (Metaxa 2013). The participants in the current study received 45-minute lessons, but nevertheless, 10 was considered a reasonable number of target items as it was taken into consideration that at least a couple of these vocabulary items would be already known by some of the participants due to the differences in the learners' linguistic profiles caused by the instruction they receive in afternoon classes. As previously mentioned, the items selected had to be of B2 (CEFR) level, but, apart from that, they were important in understanding the songs/ texts, following McKeown and Becks' (1988) indications. The lexical items were not only

single-word items; there were also phrasal verbs included, as well as one idiomatic phrase. Repetition varied in the songs; the target items were heard from once to 18 times.

3.4.3 *Vocabulary Tests* (Appendix G)

'Without testing, there is no trustworthy means of knowing how productive a teaching process has been' (Kuśnierek 2016: 20). A vocabulary test was administered for each song, employing a single select multiple-choice exercise to check the students' knowledge of the definition of the items and a second exercise where they had to write sentences using the vocabulary items. Each correct answer corresponded to one mark, the total score for each exercise was ten marks and the overall score of each test was 20 marks. The same test for each lesson was administered as a pre-test and a post-test to examine vocabulary learning. It is also worth mentioning here that the researcher initially intended to have the students complete delayed post-tests (two weeks after each corresponding lesson) in order to measure vocabulary retention. However, due to time constraints, the delayed post-tests were eventually not given to the students.

A multiple-choice exercise was chosen because it is easy and quick to mark and its format allows for testing isolated words (Thornbury 2002). Although they are a popular way of testing vocabulary, the researcher was aware of the fact that multiple-choice exercises have often received criticism for a number of reasons. Namely, they leave room for learners to choose the correct answer by following a process of elimination which does not necessarily imply comprehension (Thornbury 2002, Kuśnierek 2016). Moreover, based on the number of distractors, i.e. the possible options, there is a certain percentage of chance of choosing the right answer even without knowing it at all (Thornbury 2002). This is usually twenty-five per cent if there are four available choices (Ur 1996; Kuśnierek 2016), which was the case in the present

study as well. Furthermore, a multiple-choice exercise is not as easy and quick to compose as it appears, because certain decisions need to be taken regarding the basis of the distractors included (Thornbury 2002). In this case, the multiple-choice activity required the students to choose the correct definition of a word or a phrasal verb. Influenced by Pavia, Webb and Faez (2019), the distractors, controlling for part of speech, included definitions of other target items in the same test, other words in the lyrics of the corresponding song which were not target items, and other words easily confused with the target item. Finally, multiple choice activities are limited in that they typically test recognition alone; the denotative meaning of a word is merely tested, rather than its spelling, connotations, pronunciation or grammar, let alone the ability to produce the word (Ur 1996; Thornbury 2002). The latter is why, in the current study, the researcher decided to add a second exercise in the Vocabulary Tests to examine students' ability to use the target words.

3.4.4 Attitudes Questionnaire for Students (Appendix H)

Following the two vocabulary lessons, the students were given a questionnaire adapted by Şevik (2014: 55–56) to explore their attitudes towards learning vocabulary through songs. They were required to read ten statements and decide how much they agreed or disagreed with each, and then circle the number that best reflected their response on a 4-point Likert scale. That is, this was a forced-choice Likert scale and the participants were forced to form an opinion as there was not an undecided neutral option. The questionnaire also included an optional question at the end, which was open-ended in order to give the opportunity to explain and elaborate on their responses and opinions to the students who wished to.

3.4.5 Interview questions for Teachers (Appendix I)

The interviews of the EFL teachers were based on a set of questions adapted from Şevik (2011) and Thatsana (2017). These questions served for semi-structured interviews to be conducted which have been defined as interviews 'with the purpose of obtaining descriptions of the life world of the interviewee in order to interpret the meaning of the described phenomena' (Kvale & Brinkmann 2008). In the field of humanities and social sciences, semi-structured interviews are a common practice and they are more favoured than structured and unstructured interviews (Leavy 2014). That is because they mirror real freer conversations and encourage genuine discussions on a topic as they allow for spontaneous follow-up questions and lead to honest responses (Leavy 2014; Edwall 2020). Both the EFL teachers' attitudes toward utilizing songs to teach L2 English and their actual behaviours with regard to song implementation were intended to be examined by the questions. Investigating both their attitudes and their behaviours is important because although teachers' practices are often informed by their opinions, it may not always be the case that the two coincide (Sato & Oyanedel 2019).

3.5 Procedures

Once the two songs were selected, four thorough lesson plans (Appendix E) based on them were developed; two for the experimental group and two for the comparison group. Two lexicon-focused lessons were delivered to each group; the experimental group attended lessons that included songs, whereas the comparison group was not exposed to any songs. The target vocabulary items were identical for both groups. Those stemmed from the selected songs but were contextualised in text for the comparison group. That is, the lyrics were used in the form of a diary entry in the first, and in the form of a poem in the second lesson (Appendix F). The researcher was influenced by Metaxa's (2013) research design who also used a diary entry for

the control group in her study. This is important because the written genre in the lesson for the comparison group should match the song type. Similar to Metaxa (2013), using the vocabulary items in the form of a diary entry for the first lesson was considered appropriate because the text appeared to be close to the emotional internal monologue type of the song chosen for this study. Following her reasoning (Metaxa 2013: 65) that the same feelings should be conveyed 'with the same intensity and without changing the wording at all to maintain consistency between the two teaching methods', the researcher of the current study judged that using the lyrics of the second song in the form of a poem was also a suitable choice for the comparison group.

The teachers of both groups followed the procedure explained and illustrated below (Figure 1) as instructed by the researcher. The brief questionnaire on their demographic and linguistic background as well as the pre-tests for both sessions were completed during the first week after the pupils returned the consent forms that had been completed and signed by their caregivers. Each group received its initial lesson during the second week, followed by the corresponding vocabulary test (post-test) which was taken to measure vocabulary learning. The second lesson as well as the second vocabulary post-test were completed in the third week. The questionnaire on the students' opinions on the use of songs was administered during the fourth week.
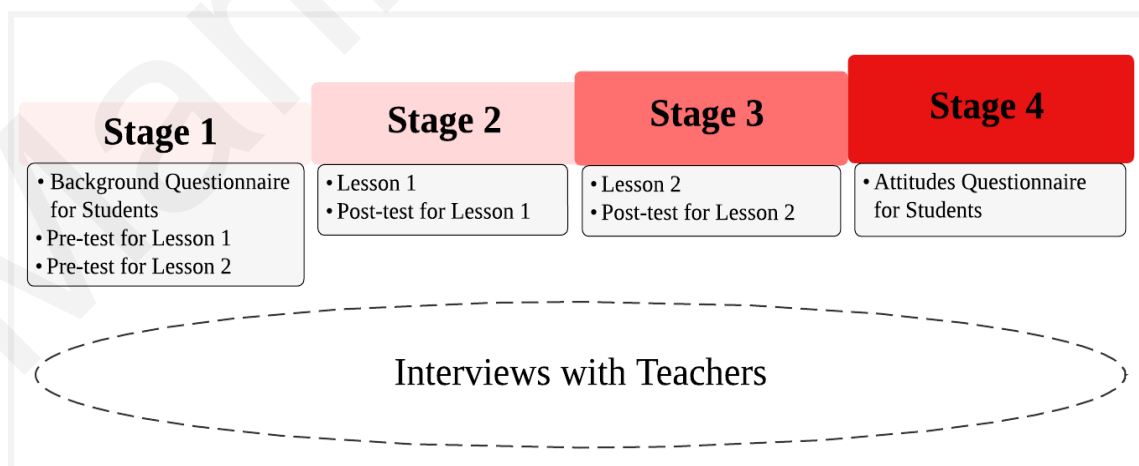
Figure 1: Research Design - Data Collection Stages

Within these four weeks, the interviews with the teachers were conducted according to their availability, without interfering with their class time or other responsibilities. The interviews lasted roughly ten minutes each. The researcher recorded and then fully transcribed all of them (Appendix J).

3.6 Data Analysis

The data obtained from the vocabulary tests, along with the Attitudes Questionnaire given to the students were quantitatively analysed. There were two types of statistics used: descriptive (percentages, means and standard deviations) and inferential. With respect to inferential statistics, to analyse the scores of the vocabulary tests, paired samples t-tests were conducted in SPSS which is designed for statistical analyses. T-tests may be used when there are either two groups, or two sets of data (before and after), which was the case for the current study, and the researcher wishes to compare the mean score on some continuous variable (Pallant 2010). Paired sample t-tests, in particular, were performed for the purposes of this study because the performance of each group (experimental and comparison) was compared in each exercise of each vocabulary test across the two time periods (pre-test and post-test). Paired sample t-tests are used when the *same* participants are tested and you are interested in changes in their 'scores at Time 1, and then again at Time 2 (often after some intervention or event)' (Pallant 2010: 105). For each statement on the learners' attitudes questionnaire, the researcher calculated both how many pupils selected each corresponding number on the Likert scale and the respective percentage. The total number as well as the percentage of the students who agreed or disagreed with each statement were also calculated. That is, as the questionnaire included a 4-point Likert scale with the following four options: 'strongly agree', 'somewhat agree', 'somewhat disagree',

and 'strongly disagree', the number of the students who selected the first two options were added and then, the respective percentages were calculated.

The data obtained from the semi-structured interviews with the EFL teachers were meticulously evaluated in search of themes and categories. A qualitative thematic analysis was used, following Braun and Clarke's (2006: 87) approach, which instructs researchers to first familiarise themselves with the data, then code, search for, review, and finally define and name themes before preparing a report. Additionally, consideration was given to locating potential propositions relating to previously addressed viewpoints in the literature. This enabled broader conclusions to be reached and educational implications to be proposed.

Chapter 4: Results

4.1 Vocabulary Tests

To illustrate the results from the data analysis of the students' performance on the two vocabulary tests and address the first research question, tables and charts are used in this section of the study alongside descriptions.

4.1.1 Descriptive Statistics for Vocabulary Test 1

Vocabulary Test 1		Comparison Group						Experimental Group					
		Exercise 1		Exercise 2		Overall Score			Exercise 1		Exercise 2		Overall Score	
	n	M	SD	M	SD	M	SD	*n*	M	SD	M	SD	M	SD
Pre-Test	20	**7.10**	2.17	**5.65**	2.50	**12.75**	4.46	16	**6.44**	1.97	**4.63**	2.69	**11.06**	4.28
Post-Test	20	**8.45**	2.02	**6.60**	3.10	**15.05**	3.84	16	**8.06**	2.44	**6.38**	3.50	**14.44**	5.40
Mean Difference - improvement from pre-test to post-test	20	**1.35**		**0.95**		**2.30**		16	**1.63**		**1.75**		**3.38**	

Table 4: Mean Scores for the Comparison and Experimental Group in Vocabulary Test 1

Table 4 provides the mean scores (M) as well as the respective standard deviation (SD) of the two groups in Vocabulary Test 1 per exercise (out of 10) and overall (out of 20). The first two rows of Table 4 list the mean scores and the standard deviation for the pre-test and the post-test, respectively. Additionally, Figures 2-5 below show graphically the mean scores for the two groups (Experimental and Comparison) over the two time periods (pre-test and post-test) for Exercise 1, Exercise 2 and Overall Score, respectively. The third row in Table 4 presents the improvement, i.e. the mean difference from the pre-test to the post-test, also illustrated in Figure 5 below. As it can be observed both in Table 4 and in Figures 2-5, both groups' scores increased following the intervention.
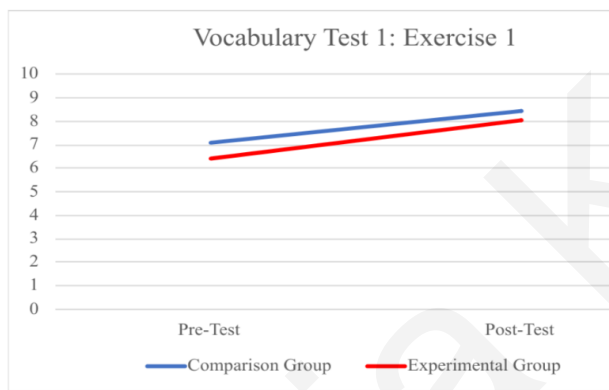
Figure 2: Scores for the Comparison and Experimental Group in Exercise 1 of Vocabulary Test 1 across the two time periods
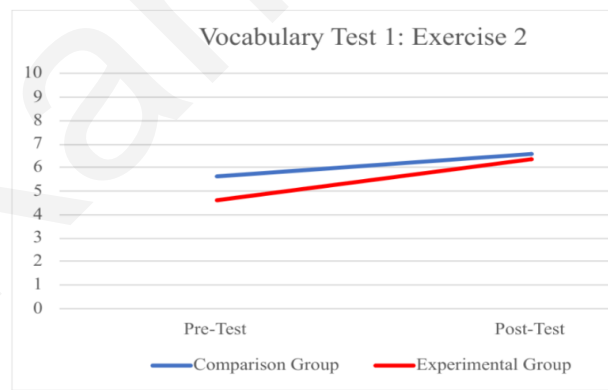
Figure 3: Scores for the Comparison and Experimental Group in Exercise 2 of Vocabulary Test 1 across the two time periods
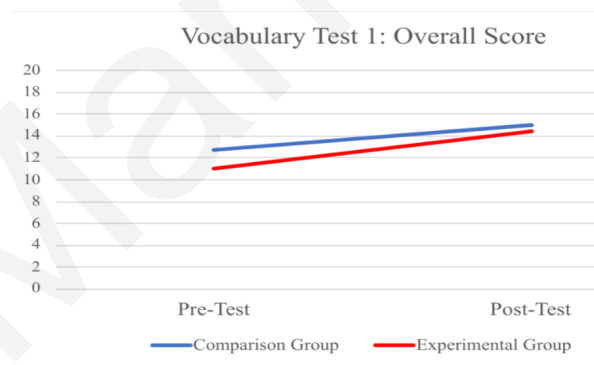
Figure 4: Overall Scores for the Comparison and Experimental Group in Vocabulary Test 1 across the two time periods
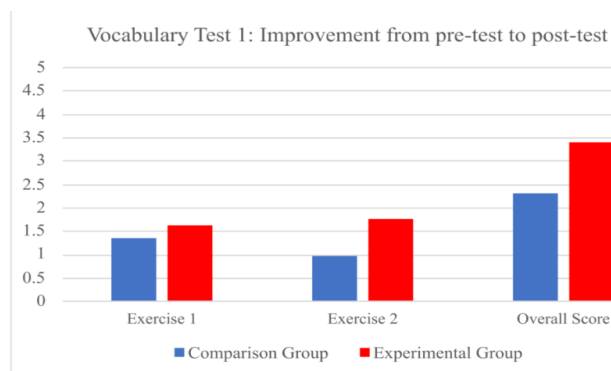
Figure 5: Average Improvement of the Comparison and Experimental Group in Vocabulary Test 1 (per exercise and overall) across the two time periods

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Moreover, Table 4 and Figures 2-5 show that although the Experimental Group had lower mean scores than the Comparison Group in both exercises of the first vocabulary test in both the pre- and the post-test, their improvement across the two time periods, illustrated in Figure 5, was greater than that of the Comparison Group in both exercises of the test. This indicates that song-based teaching enhances the vocabulary learning of adolescent EFL learners more than traditional teaching methods.

4.1.2 Descriptive Statistics for Vocabulary Test 2

Vocabulary Test 2		Comparison Group							Experimental Group					
		Exercise 1		Exercise 2		Overall Score			Exercise 1		Exercise 2		Overall Score	
	n	M	SD	M	SD	M	SD	*n*	M	SD	M	SD	M	SD
Pre-Test	16	8.81	1.24	6.00	2.98	14.81	3.80	14	8.14	1.60	4.93	3.51	13.07	4.76
Post-Test	16	9.50	0.71	6.75	3.44	16.25	3.42	14	8.50	2.44	6.93	3.13	15.43	5.42
Mean Difference - improvement from pre-test to post-test	16	**0.69**		**0.75**		**1.44**		14	**0.36**		**2.00**		**2.36**	

Table 5: Mean Scores for the Comparison and Experimental Group in Vocabulary Test 2

Similarly, Table 5 provides the mean scores of the Experimental and the Comparison group in Vocabulary Test 2 per exercise (out of 10) and overall (out of 20). The two groups' performance is graphically displayed in Figures 6-8 across time (from pre-test to post-test) for Exercise 1, Exercise 2 and Overall Score, respectively. Table 5 reveals that once again the Experimental Group had a lower performance in both exercises of the vocabulary test and that both groups' scores increased after the treatment. As for improvement, as illustrated in Figure 6 and in Figure 9, the Comparison Group showed a bigger improvement than the Experimental Group in the first

exercise of the second vocabulary test, but in Exercise 2 as well as in the Overall Score of Vocabulary Test 2, as shown in Figures 7-9, the Experimental group showed greater improvement.
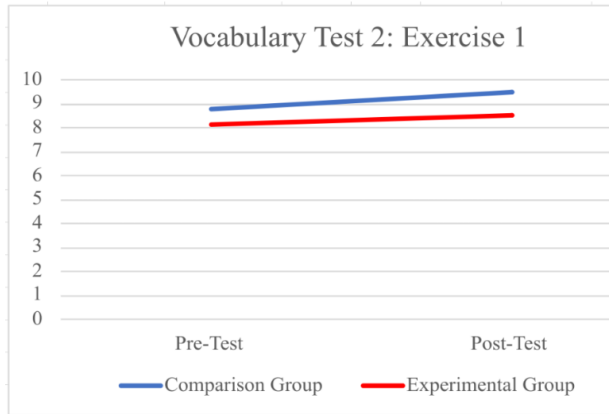
Figure 6: Scores for the Comparison and Experimental Group in Exercise 1 of Vocabulary Test 2 across the two time periods
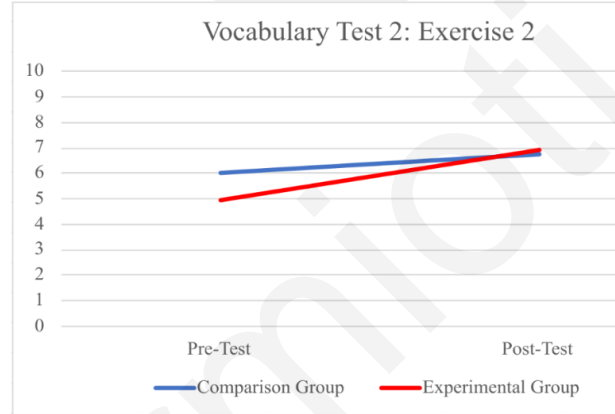
Figure 7: Scores for the Comparison and Experimental Group in Exercise 2 of Vocabulary Test 2 across the two time periods
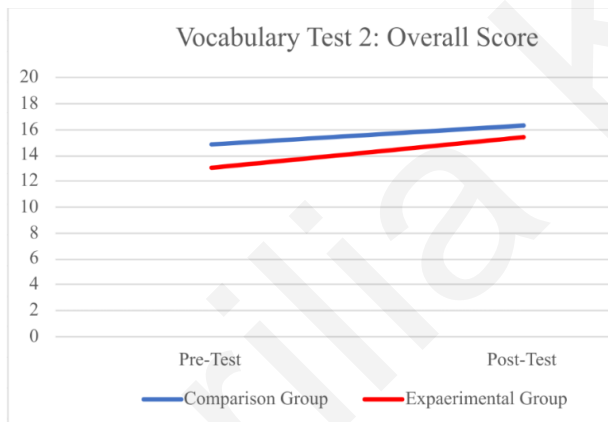
Figure 8: Overall Scores for the Comparison and Experimental Group in Vocabulary Test 2 across the two time periods
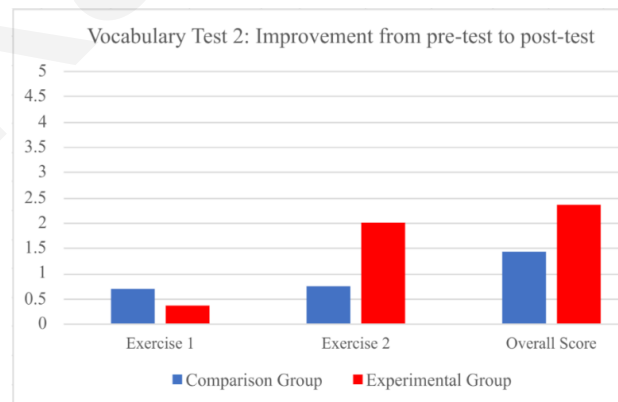
Figure 9: Average Improvement of the Comparison and Experimental Group in Vocabulary Test 2 (per exercise and overall) across the two time periods

4.1.3 Inferential Statistics

With regard to inferential statistics, to determine if there was a statistically significant difference between the mean vocabulary test scores before and after the corresponding EFL lesson (pre-test and post-test), which for the experimental group contained songs but for the comparison group

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contained only text, the following paired-sample t-tests were employed. The significance was assessed by using the probability (p) value. That is, if it was less than 0.05 ($p < 0.05$), it was concluded that there was a significant difference between the two scores (Pallant 2010).

4.1.3.1 Statistically significant findings for the Comparison Group

According to the paired samples t-tests, as illustrated below in Figures 10-12, there was a statistically significant difference between the mean scores of the Comparison Group's mean scores in Exercise 1 of Vocabulary Test 1 before and after instruction, ($t(19)$=-3.563, p=.002), in their overall score in Vocabulary Test 1, ($t(19)$=-2.431, p=.025) before and after instruction, and between their mean scores in the pre-test and the post-test in Exercise 1 of Vocabulary Test 2, ($t(15)$=-2.711, p=.016).

Paired Samples Test

| | | Paired Differences | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT1_CG_PRE_Ex1 - VT1_CG_POST_Ex1	-1,35000	1,69442	,37888	-2,14301	-,55699	-3,563	19	,001	,002

Figure 10: Paired Samples t-test for Comparison Group's (CG) performance in Exercise 1 (Ex1) of Vocabulary Test 1 (VT1)

Paired Samples Test

| | | Paired Differences | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT1_CG_PRE_Overall - VT1_CG_POST_Overall	-2,30000	4,23146	,94618	-4,28038	-,31962	-2,431	19	,013	,025

Figure 11: Paired Samples t-test for Comparison Group's (CG) overall performance in Vocabulary Test 1 (VT1)

Paired Samples Test

| | | Paired Differences | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT2_CG_PRE_Ex1 - VT2_CG_POST_Ex1	-,68750	1,01448	,25362	-1,22808	-,14692	-2,711	15	,008	,016

Figure 12: Paired Samples t-test for Comparison Group's (CG) performance in Exercise 1 (Ex1) of Vocabulary Test 2 (VT2)

4.1.3.2 Statistically significant findings for the Experimental Group

As for the Experimental Group's performance, according to the paired samples t-tests as illustrated in Figures 13 and 14, there was a statistically significant difference between the group's mean scores in Exercise 1 of Vocabulary Test 1 before and after instruction, (t(15)=-3.569, p=.003), as well as in their overall score in Vocabulary Test 1, (t(15)=-3.495, p=.003). With respect to Vocabulary Test 2, according to the paired samples t-tests, as illustrated in Figure 15, there was a statistically significant difference between the Experimental Group's mean scores in the pre-test and the post-test in Exercise 2 (t(13)=-2.423, p=.031).

Paired Samples Test

		Paired Differences							Significance	
					95% Confidence Interval of the Difference					
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT1_EG_PRE_Ex1 - VT1_EG_POST_Ex1	-1,62500	1,82117	,45529	-2,59543	-,65457	-3,569	15	,001	,003

Figure 13: Paired Samples t-test for Experimental Group's (EG) performance in Exercise 1 (Ex1) of Vocabulary Test 1 (VT1)

Paired Samples Test

		Paired Differences							Significance	
					95% Confidence Interval of the Difference					
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT1_EG_PRE_Overall - VT1_EG_POST_Overall	-3,37500	3,86221	,96555	-5,43303	-1,31697	-3,495	15	,002	,003

Figure 14: Paired Samples t-test for Experimental Group's (EG) overall performance in Vocabulary Test 1 (VT1)

Paired Samples Test

		Paired Differences							Significance	
					95% Confidence Interval of the Difference					
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT2_EG_PRE_Ex2 - VT2_EG_POST_Ex2	-2,00000	3,08844	,82542	-3,78321	-,21679	-2,423	13	,015	,031

Figure 15: Paired Samples t-test for Experimental Group's (EG) performance in Exercise 2 (Ex2) of Vocabulary Test 2 (VT2)

4.1.3.3 Statistically non-significant findings for the Comparison Group

According to the paired samples t-tests, as illustrated in Figures 16-18, respectively, there was no statistically significant difference between the mean scores of the Comparison Group before and after instruction in Exercise 2 of Vocabulary Test 1, (t(19)=-1.300, p=.209), nor in Exercise 2 of Vocabulary Test 2, (t(15)=-1.074, p=.300), nor in their overall performance in Vocabulary Test 2 (t(15)=-1.761, p=.099)

Paired Samples Test

| | | Paired Differences | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT1_CG_PRE_Ex2 - VT1_CG_POST_Ex2	-,95000	3,26827	,73081	-2,47960	,57960	-1,300	19	,105	,209

Figure 16: Paired Samples t-test for Comparison Group's (CG) performance in Exercise 2 (Ex2) of Vocabulary Test 1 (VT1)

Paired Samples Test

| | | Paired Differences | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT2_CG_PRE_Ex2 - VT2_CG_POST_Ex2	-,75000	2,79285	,69821	-2,23820	,73820	-1,074	15	,150	,300

Figure 17: Paired Samples t-test for Comparison Group's (CG) performance in Exercise 2 (Ex2) of Vocabulary Test 2 (VT2)

Paired Samples Test

| | | Paired Differences | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT2_CG_PRE_Overall - VT2_CG_POST_Overall	-1,43750	3,26535	,81634	-3,17748	,30248	-1,761	15	,049	,099

Figure 18: Paired Samples t-test for Comparison Group's (CG) overall performance in Vocabulary Test 2 (VT2)

4.1.3.4 Statistically non-significant findings for the Experimental Group

As for the Experimental Group's performance, according to the paired samples t-tests, as illustrated in Figures 19-21, there was no statistically significant difference between the group's mean scores in Exercise 2 of Vocabulary Test 1 before and after instruction, (t(15)=-2.098, p=.053), nor in their performance in Exercise 1 in Vocabulary Test 2, (t(13)=-.648, p=.528), nor in their overall score in Vocabulary Test 2, (t(13)=-1.953, p=.073).

Paired Samples Test

| | | Paired Differences | | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT1_EG_PRE_Ex2 - VT1_EG_POST_Ex2	-1,75000	3,33667	,83417	-3,52798	,02798	-2,098	15	,027	,053

Figure 19: Paired Samples t-test for Experimental Group's (EG) performance in Exercise 2 (Ex2) of Vocabulary Test 1 (VT1)

Paired Samples Test

| | | Paired Differences | | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT2_EG_PRE_Ex1 - VT2_EG_POST_Ex1	-,35714	2,06089	,55080	-1,54706	,83278	-,648	13	,264	,528

Figure 20: Paired Samples t-test for Experimental Group's (EG) performance in Exercise 1 (Ex1) of Vocabulary Test 2 (VT2)

Paired Samples Test

| | | Paired Differences | | | | | | | | Significance | |
| | | | | | 95% Confidence Interval of the Difference | | | | | | |
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	VT2_EG_PRE_Overall - VT2_EG_POST_Overall	-2,35714	4,51676	1,20715	-4,96504	,25076	-1,953	13	,036	,073

Figure 21: Paired Samples t-test for Experimental Group's (EG) overall performance in Vocabulary Test 2 (VT2)

4.2 Attitudes Questionnaire for Students

In this section of the study, the second research question is addressed. Tables and charts are included followed by a description to illustrate the findings from the data analysis of the ten statements of the questionnaire on the opinions of adolescent EFL learners regarding the use of songs as vocabulary teaching materials.

Table 6 below provides a summary of the results as it presents the percentage of the students who selected each of the four options of the Likert scale for each of the ten statements in the questionnaire. While the third column provides the respective percentages of the students overall, the results for the two groups of students (Comp=Comparison Group, Exp=Experimental Group) are also illustrated separately to allow for comparisons between the two groups.

Statements	Options											
	(1)Strongly agree			(2)Somewhat agree			(3)Somewhat disagree			(4)Strongly disagree		
	Comp	Exp	Overall	Comp	Exp	Overall	Comp	Exp	Overall	Comp	Exp	Overall
1. We should include more songs in English lessons to learn vocabulary.	39%	64%	50%	44%	36%	41%	17%	0%	9%	0%	0%	0%
2. I learn vocabulary more easily through songs.	39%	29%	34%	33%	64%	47%	17%	7%	13%	11%	0%	6%
3. Learning vocabulary through songs in English lessons is a waste of time.	6%	7%	6%	6%	7%	6%	39%	36%	38%	50%	50%	50%
4. I enjoy learning English vocabulary through songs.	39%	43%	41%	33%	50%	41%	22%	7%	16%	6%	0%	3%
5. I remember the vocabulary easily when I learn it through songs.	50%	43%	47%	33%	43%	38%	0%	7%	3%	11%	7%	9%
6. Learning vocabulary through songs is not effective in English lessons.	6%	0%	3%	6%	0%	3%	28%	50%	38%	61%	50%	56%
7. Learning vocabulary in English through songs increases my motivation.	33%	43%	38%	39%	50%	44%	6%	7%	6%	22%	0%	13%
8. Learning English vocabulary through songs increases my self-confidence.	28%	36%	31%	39%	43%	41%	17%	21%	19%	17%	0%	9%
9. I prefer learning vocabulary through songs rather than listening to or reading texts.	44%	64%	53%	22%	21%	22%	17%	7%	13%	17%	7%	13%
10. I find it difficult to learn English vocabulary through songs.	11%	0%	6%	0%	14%	6%	28%	29%	28%	61%	57%	59%

Table 6: Percentage of students who selected each point of the Likert scale in the Students Attitudes Questionnaire

At first glance, Table 6 reveals that statements three, six and ten are the statements that the students from both groups agreed with the least as the percentages of the students (per group and overall) who selected either of the two options expressing agreement with those statements are all below 15%. Students' disagreement with these three statements is also easily observed in Figure 22 below and indicates that students perceive songs as effective tools for teaching EFL vocabulary and that learning EFL vocabulary through songs is neither difficult nor a waste of time, which is in line with Şevik's (2014) findings.
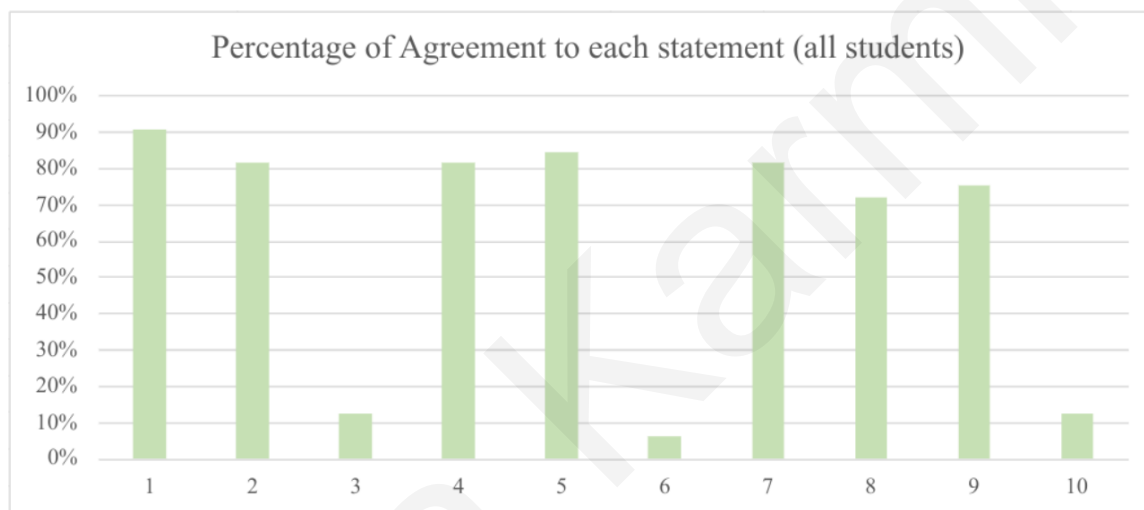
Figure 22: Students Attitudes Questionnaire - Percentage of Agreement to each statement Overall

Moreover, for the first, the fourth, the seventh, the eighth and the ninth statement for which the agreement rate was moderately high for both groups, it can be observed in Table 6 that the experimental group demonstrated a stronger sense of agreement as not only was there a higher percentage of students who agreed with those statements, but also, a higher percentage of students selected the 'strongly agree' option compared to the comparison group. This more confident stance also illustrated in Figure 23 below might be the result of the exposure to songs that the students of the experimental group experienced during the two lessons delivered to them for the purposes of this study.
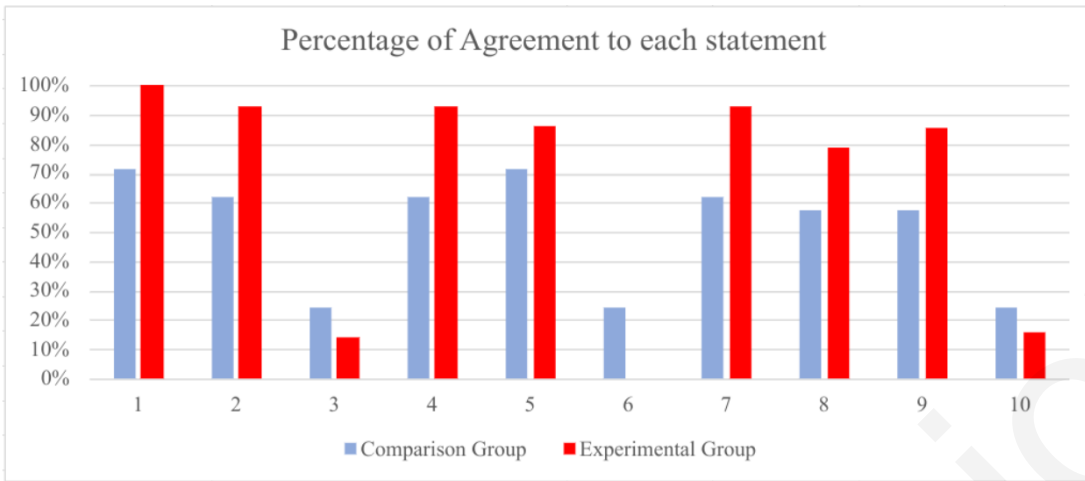
Figure 23: Student Attitudes Questionnaire - Percentage of Agreement to each statement Per Group

Same as the two charts above, Table 7 lists the percentage of agreement of each group (Comparison and Experimental) separately as well as that of the students overall to each of the ten statements in the Attitudes Questionnaire for Students. That is, the number of the students who selected each of the 'agree' options ('strongly agree' and 'somewhat agree') were added and then, the respective percentages were calculated as presented in Table 7 below.

Statements	Percentage of agreement to each statement		
	Comp. Group	Exp. Group	Overall
1. We should include more songs in English lessons to learn vocabulary.	71	100	91
2. I learn vocabulary more easily through songs.	62	93	81
3. Learning vocabulary through songs in English lessons is a waste of time.	24	14	13
4. I enjoy learning English vocabulary through songs.	62	93	81
5. I remember the vocabulary easily when I learn it through songs.	71	86	84
6. Learning vocabulary through songs is not effective in English lessons.	24	0	6
7. Learning vocabulary in English through songs increases my motivation.	62	93	81
8. Learning English vocabulary through songs increases my self-confidence.	57	79	72
9. I prefer learning vocabulary through songs rather than listening to or reading texts.	57	86	75
10. I find it difficult to learn English vocabulary through songs.	24	16	13

Table 7: Percentage of agreement to each statement of the Students Attitudes Questionnaire

As the data analysis showed and Table 7 as well as Figure 22 illustrate, the most agreed statement was the first one, with an overall agreement rate of 91%. This suggests that more songs should be used for vocabulary teaching purposes in EFL classrooms with adolescent learners. The second most agreed statement was the fifth, with an overall rate of 84%, supporting that songs help learners memorise new vocabulary. Statements two, four and seven were the third most agreed ones as all of them have an agreement rate of 81%. That is, most students enjoy learning vocabulary through songs, and they find it easy as well as motivating. According to the analysis, the fourth most agreed item was statement nine as 75% of the students overall agreed with it, expressing a preference of learning English vocabulary via songs over learning via text. The eighth statement was the fifth most agreed item; 72% of the teenage learners overall agreed that using songs as teaching materials increases their confidence. The third and the tenth statements followed, with an agreement rate of only 13%, indicating, as previously discussed and demonstrated in Figure 22, that using songs is not a waste of time, nor do students find it difficult to learn vocabulary through songs. Finally, the sixth statement was the least agreed statement overall, suggesting that songs are considered effective materials for teaching vocabulary to adolescent EFL learners.

It is also noteworthy in comparing the two groups of students, as observed in Figure 23 above, that the experimental group agreed unanimously with the first statement, viz. that more songs should be included in EFL vocabulary teaching. Similarly, while the comparison group had an agreement rate of 24% with the sixth statement, the experimental group unanimously disagreed with it. The fact that all of them disagreed with the sixth statement, namely, that learning English vocabulary through songs is not effective, further supports the proposition that the students of the experimental group potentially developed a more positive stance towards songs influenced by

their exposure to them during the experiment. In addition, as Table 7 shows and Figure 23 clearly illustrates, the experimental group had a higher percentage of agreement compared to the comparison group with all the statements except for the third, the sixth and the tenth, which were the three most disagreed statements overall and the only three statements expressing negative views with respect to the use of songs in the classroom. This corroborates the findings of Shakerian and colleagues (2016) who reported that the musical mode group had a more positive attitude than the non-musical mode group toward song-based teaching.

Concerning the final open-ended question of the questionnaire, which was optional, only five students addressed it, four from the comparison and one from the experimental group. The students in the comparison group wrote the following comments: 'Songs help in general, and they are not a waste of time', 'The use of songs facilitates vocabulary learning', 'Students are more focused in the lesson because of songs, and thus they understand the teaching better', 'Learning through different teaching media is more effective and therefore we are expecting songs to be added to our books'. The student in the experimental group wrote that 'the use of songs in the classroom makes the lesson more interesting and the students more interested in the lesson.' All five comments further confirm the students' overall positive stance toward song-based EFL vocabulary instruction, which is in line with previous research (Li & Brand 2009; Şevik 2014; Shakerian et al. 2016).

4.3 Interviews with Teachers

By and large, the analysis of the interviews addressing the third research question of this study indicated that EFL teachers recognise songs as valuable tools for teaching EFL vocabulary to adolescent learners. The following subsections include the themes identified in the analysis.

4.3.1 Mnemonic Effect Associated with Songs

First, it was revealed that all of the EFL teachers agree that songs are linked to a mnemonic effect and therefore they help students remember what they learn through them, especially the vocabulary in pop songs, which is in line with previous research (Murphey & Alber 1985; Fonseca-Mora et al. 2011; Tegge 2018). The teachers emphasised that they believe that their students do not forget what they learn via a song even after a long period of time has passed such as many years later. A couple of the participants provided the following specific examples adding concrete evidence for the mnemonic effect associated with songs. These are presented below, and they stem from a student's confession to the interviewed EFL teacher and another teacher's prior personal experience as a language learner, respectively.

(1) I had a student 15 years ago and he recently sent me a message from the UK and he told me: 'I remember this song because you taught it in one of your classes', so this makes me think that they like them, and they remember them and they help them retain what they learned (Participant 7, Female, 43 years old, 20 years of experience Private sector).

(2) I remember when I was in high school I had some Spanish lessons and approximately 17 years later, I still remember that our teacher came in one day and brought the CD player and played the song 'La Camisa Negra' and I still remember the lyrics of the song. It's the only thing that I remember from my Spanish lessons, so that shows how powerful songs can be (Participant 9).

The teachers elaborated on the above by listing various reasons and characteristics of songs that they believe contribute to them being so memorable and suitable for teaching EFL vocabulary. Echoing Tegge's (2018) results, as the following interview excerpts demonstrate, these included the songs' music, their rhythm and rhymes as well as their repetitive nature, which includes both listening to the same song many times and listening to the same lyrics repeatedly within a song.

(3) They've got the rhythm, they've got music and most of them have repetition. I think these three elements together are a good combination to make them memorable to the students, so they stick to their minds more than normal language (Participant 9, Female, 34 years old, 12 years of experience, Private sector).

(4) It's kind of drilling, isn't it? Repetition! So you listen to a song more than once. It's not like you read a passage and that's it, on the shelf or in the book. A song… You listen to it repeatedly and you like it as well, so if you have repetition of something, then you remember it (Participant 1, Female, 61 years old, 38 years of experience, Public sector).

Some of the teachers also argued that songs render easier the retrieval of vocabulary as they believe that song lyrics stick to the students' minds automatically and subconsciously. This is important because not only does it help students memorize a word's correct meaning and pronunciation, but also aspects of its syntax, i.e. how a word can be used in a sentence.

(5) Because the lyrics of songs are more memorable, they stick in their mind more effectively and they learn meanings without realizing that they're doing so (Participant 10, Female, 56 years old, 32 years of experience, Public sector).

(6) The rhyme helps you remember the pronunciation of the word and how it's used in a sentence so it's easier for them to remember not only the meaning of the word but also how to use them with the correct syntax (Participant 7, Female, 43 years old, 20 years of experience, Private sector).

The interviewees also acknowledged less obvious reasons such as the fact that there is a limited number of words being repeated in a song compared to a reading text, which makes it easier for students to handle, and that songs usually provide a context for that vocabulary to which the students can relate. Furthermore, the teachers consider songs to be memorable as they attract the learners' attention, which is in line with previous literature (Kaminski 2019). One of the participants stressed how important that is as she recognised teenagers as a 'special case' explaining that it is often more challenging to actively engage them in a lesson compared to other age groups. As another participant sees it, songs fully capture the students' focus without leaving room for restricting affective factors, such as stress or anxiety, because they provide opportunities for enjoyable learning activities, and as a result, memorization is further enhanced.

(7) Teenagers are a special case because you need to get their attention, they get distracted so easily. So, if you have them listen to a song, they will definitely pay attention to you [...], and this way you help them recall and remember vocabulary easily (Participant 5, Female, 40 years old, 15 years of experience, Private sector).

(8) [Songs] may be very helpful in the sense that they are easier to remember compared to other activities. That's because they let the students learn something in an environment with lower anxiety, in a playful environment, and they may actually not have any restricting factors that would prevent them from remembering (Participant 4, Male, 24 years old, 3 years of experience, Private sector).

4.3.2 A Positive Learning Experience: Songs as Motivation and Confidence Boosters

Related to the above, another theme that emerged from the analysis of the interviews was that songs are effective in that they are generally considered to provide a pleasant learning experience to adolescent learners. Corroborating findings from previous studies (Diakou 2013; Thatsana 2017; Tegge 2018), the informants explained that because students love music, they find songs highly interesting and entertaining materials. As a result, learning becomes easy and fun when songs are involved and a song-based lesson has a better flow than a typical lesson as the students are more eager to participate in that lesson; they are more attentive and cooperative. Including songs in the lesson also contributes to creating a positive learning environment since the music helps the students relax and relieves their stress. In addition, the combination of music along with lyrics which are relevant to their personal teenage experiences is beneficial for them as it helps them feel comfortable and content during the lesson.

(9) I believe that songs should be incorporated in our teaching much more, I mean nobody asks us to use songs, but I think they should be incorporated in our teaching for the simple reason that they're so enjoyable, the kids love them (Participant 1, Female, 61 years old, 38 years of experience, Public sector).

(10) Sometimes when they are so fed up with everything else, I think they enjoy their time and they cooperate more if you use a song (Participant 2, Female, 59 years old, more than 20 years of experience, Public sector).

(11) They can relate to them. Songs make them feel more comfortable during the lesson as well and they release some of that stress so yeah music is very beneficial together with the lyrics (Participant 10, Female, 56 years old, 32 years of experience, Public sector).

The effectiveness of listening to songs was also discussed in comparison to the effectiveness of reading texts and many teachers acknowledged that overall, students not only prefer and enjoy the first more than the latter, but they are also more likely to revisit a song than a text and therefore, songs could even be considered as more effective for EFL vocabulary instruction compared to written texts in that respect. Moreover, a lot of participants admitted that texts sometimes make students feel bored as opposed to songs which they find more appealing and hence, make them feel excited and willing to participate in class, as previously mentioned.

(12) They are very willing to listen to songs whereas they're not so willing to read written text, so yes, through songs they can improve their vocabulary (Participant 3, Female, 50 years old, 26 years of experience, Public sector).

(13) I think that they are more effective on the students' end in the sense that they would pay more attention compared to when they're just reading a text and I could also imagine that it's more likely that students would return to a song (Participant 4, Male, 24 years old, 3 years of experience, Private sector).

(14) [Songs] attract their mind more and keep them more aware of some words and phrases and I think that some teenagers feel bored when they read a text instead of listening to songs (Participant 8, Female, 39 years old, 8 years of experience, Private sector).

Similarly, because teenage students enjoy listening to songs so much, most of the EFL teachers argued that using songs in the classroom also increases the students' motivation levels for

learning and participation, which is in line with previous research (Domoney & Harris 1993; Cheung 2001; Diakou 2013; Şevik 2014). As the interviewees explained, their students' motivation is further enhanced when songs are used in the classroom because they perceive that as a break from the norm, routine and monotony. This is something they look forward to and it keeps them alert because it stands out in the structure of a typical lesson.

(15) I do think it increases motivation because it's more enjoyable and it's fun and whatever is fun motivates people to do things (Participant 10, Female, 56 years old, 32 years of experience, Public sector).

(16) I think it increases their motivation for participation in the classroom because the lesson has suddenly become more interesting and perhaps it breaks the norm (Participant 4, Male, 24 years old, 3 years of experience, Private sector).

Apart from increasing their motivation, the majority of the EFL teachers agreed that incorporating songs in the EFL classroom is beneficial in that it can boost the learners' confidence. The students' confidence is considered to be increased in that songs contribute to fostering a welcoming and relaxing educational environment in which even the students who are usually reluctant to participate, feel confident and encouraged to reflect on and share their experiences and opinions. Moreover, the teachers believe that because learning via songs is an enjoyable process, the students feel more confident when it comes to using the vocabulary they have learnt through a song. Especially when popular songs are used, this can further boost the students' confidence as they feel familiar with the songs' content and the target language becomes more approachable.

(17) It increases their confidence because when they learn something in a fun way then they can be more confident about what they've learned so it will be easier for them to use them in the future, the words they learned (Participant 6, Female, 46 years old, 18 years of experience, Public sector).

4.3.3 Parameters to consider: Choice of Song and Student Differences

The analysis of the interviews also indicated that the EFL teachers are aware of the fact that the choice of songs is a very important parameter that influences the effectiveness of songs as educative materials. They all realise that they need to choose songs appropriate for their students' level, age and interests. Most of the teachers expressed that if the students do not like the song they choose, then they do not show any interest, counter to what has been discussed above, implying that such a song will not be an effective means of instruction. For example, the teachers explained that most students prefer modern and trendy songs that they are familiar with and that they do not appreciate old-fashioned songs. One teacher (Participant 1) confessed that this happened to her in the past; her students did not like the song she had chosen, so she felt that along with the song, her preparation was also rejected. Another teacher (Participant 3) mentioned that asking the students beforehand what their favourite songs are and using those ones would be very helpful. Despite most of the teachers agreeing that once students dislike their teacher's choice of a song they lose interest in the lesson and the song is no longer an effective tool, one of the participants said that she has observed that even in that case, the students do remember the songs.

(18) You have to find songs that are close to their way of thinking, their culture, their age and their behaviour, not old songs from the sixties or the seventies or the eighties, because I like those songs, but they think they are old or funny. So in order for them to enrich their linguistic skills in English, the teacher needs to find 'the song' that is closer to their way of thinking and age (Participant 8, Female, 39 years old, 8 years of experience, Private sector).

(19) I think they find it interesting even if they don't like the song that much. I find that by the end of the lesson, they may start mumbling the words or remembering things from it even unintentionally (Participant 9, Female, 34 years old, 12 years of experience, Private sector).

On the other hand, the teachers did not seem to worry just as much about the different types of students as most of them believe that all students love music and that they all benefit from musical teaching, if the choice of song is good. Only one participant said that she only uses songs with some of her groups as she finds that not all teenage students like songs, or at least that they do not show as much enthusiasm compared to younger ones, and that she has even observed that overall, female students like them more than male ones do.

(20) If they enjoy a song, whether they are strong students or not, I believe that they end up learning the vocabulary (Participant 1, Female, 61 years old, 38 years of experience, Public sector).

(21) All students are different, and they have their own preferences. [...] But I think all types of students and learners can benefit from them in some way (Participant 9, Female, 34 years old, 12 years of experience, Private sector).

(22) Teenagers…not everyone likes it and what I notice is that girls tend to like it more than boys so…there are groups that I know that it's not going to be effective and I don't use songs, but there are groups that they love it. There are students - it depends on their character- who don't like singing or maybe they like listening to the song but they don't show, they don't sing or they don't do anything. But there are students who always ask me: 'Can we have this song again?' (Participant 5, Female, 40 years old, 15 years of experience, Private sector)

4.3.4 Teachers' practices regarding the use of songs in their classroom

Concerning the EFL teachers' actual practices regarding how they implement songs in the classroom, it was revealed that most of them usually use songs as supplementary sources at the beginning or at the end of a lesson. It is also noteworthy that almost all of the participants expressed a preference for using songs when they teach a grammatical phenomenon, such as grammatical tenses or conditionals, over using them to teach vocabulary. They explained that although they believe it is possible and beneficial to use songs to teach both grammar and vocabulary, teaching vocabulary alone is more difficult for them as the vocabulary in songs is specific and usually does not coincide with the vocabulary that teachers need to cover according

to the syllabus. Similar to Thatsana's (2017) participants, they stated that they use a song during the first stage of a lesson as a warmer, to introduce new forms, to familiarise them with a new theme, or to spark conversations with and among the students as well as help them brainstorm ideas. One of the teachers (Participant 10) also confessed that she uses the students' own favourite songs as ice-breakers at the beginning of a school year in order to get to know what they are interested in as well as for the students to bond with each other while they practise listening skills. Teachers may also use songs during the final stage of a lesson as a wrap-up, for the students to see in context a phenomenon they have already been taught and they may be asked to identify the respective forms. Some teachers even mentioned that they use songs at the end of a lesson just for students to relax if there is extra time. Interestingly, many of the informants recognised that one can use songs as a main component of a lesson although they admit that they do not actually do that. Only one EFL teacher (Participant 9) described that she used to use songs during the entirety of lessons when she taught teenage learners.

(23) When I use [songs], I use them for introduction or familiarization (Participant 4, Male, 24 years old, 3 years of experience, Private sector).

(24) I use songs more often for grammar, not really for vocabulary but it's a good idea also to teach both, I think that you can always use it at the same time for grammar and vocabulary (Participant 8, Female, 39 years old, 8 years of experience, Private sector).

(25) As a follow-up on something we have already been taught in class. Maybe we finish something by listening to a song (Participant 2, Female, 59 years old, more than 20 years of experience, Public sector).

With regard to the frequency that the EFL teachers use songs with adolescent learners, the consensus for the teachers working in the public sector would be around two to four times a year, except for one teacher (Participant 10) who claimed to use them more often, roughly once a

month. One of the teachers (Participant 11) employed in the private sector stated that she uses even fewer songs compared to the ones in the public schools, namely only one or two songs per year. The only male participant (Participant 4) claimed that he uses songs at a similar rate to those of the public sector as he said he uses a song once in three or four months. The rest of the teachers working in private institutes argued that they use songs more often than the previously mentioned ones, that is, once a month (Participant 9), twice a month (Participant 5) and five to six times a month (Participant 8), respectively. What was interesting was that the teachers in the private sector all mentioned that they use songs much more often with younger learners. Furthermore, regardless of the frequency they reported, the majority of the participants, including the ones who used songs the most, made a comment explicitly stating that they do not use songs often with teenage students, possibly implying that they do not use them as often as they wish to or feel that they could or have to. They added that this is due to the heavy curriculum that they need to cover as a justification for why this happens. Participant 4 also said that although he could attest from experience that songs are effective, he would appreciate having received some guidelines regarding the frequency at which teachers should use songs.

(26) I would say not so often because we have a pretty heavy curriculum and grammar and writing so maybe twice a month with teenagers (Participant 5, Female, 40 years old, 15 years of experience, Private sector).

(27) Not very often, maybe when I have to teach grammar, the tenses, so maybe 5 or 6 times monthly, not in every lesson. I would love that, but sometimes I can't (Participant 8, Female, 39 years old, 8 years of experience, Private sector).

4.3.5 Factors hindering EFL teachers' use of songs in the classroom

There are several reasons why the interviewed EFL teachers refrain from using many songs in the classroom. The lack of access to song-based materials, for example, is an important factor.

Gap-filling exercises seemed to be favoured by many of the participants and they argued that they either find song-based materials online or that they create their own. However, almost all of the teachers agreed that they would use songs more often if they had access to more ready-made materials and that both themselves and their students would benefit from that. The teachers feel that planning and preparing for a song-based lesson is demanding in that it requires a lot of effort on their behalf because they feel that they have to create song-based materials which is very time-consuming. This highlights the need for a database of available ready-made song-based materials, as already stressed by previous literature (Engh 2013; Tegge 2018).

(28) I would benefit if I had access to more [...] especially for adolescents. I think my students would also benefit and I would also use song-based lessons more (Participant 4, Male, 24 years old, 3 years of experience, Private sector).

(29) When I use songs, I usually create the materials, it's hard to find ready-made ones. I would definitely benefit if I had access to more, of course (Participant 6, Female, 46 years old, 18 years of experience, Public sector).

Nevertheless, there are other issues which prevent the teachers from using songs more often. As previously mentioned in this analysis, some of them explained that the vocabulary in songs is very limited and specific and it is difficult to find songs which cover the vocabulary that they need to cover according to the syllabus. Moreover, reflecting an issue previously raised by Diakou (2013), the teachers stressed the need to avoid songs on topics inappropriate for their students' age as well as songs with inappropriate language such as swear words, or even slang terms and grammatical forms such as 'wanna' and 'gonna' which deviate from the standard variety of English and might therefore confuse the learners. Grasping the meaning of song lyrics overall is also considered challenging as song lyrics might be too vague. It was also mentioned by some of the participants that they want to avoid having to face opposition or negative

reactions from students or parents because using song-based activities is a non-traditional teaching technique. Additionally, teachers are afraid that some students might associate the songs with pure entertainment, that is, perceiving listening to a song as a fun break without educational purposes and refusing to do any work. Songs are sometimes perceived as a cause for classroom management problems, in general, by rendering harder the process of maintaining discipline in the classroom. Echoing Adnyani and Dewi (2020), this stresses the need for activities with clear linguistic goals to accompany the songs when used as educational materials.

(30) The vocabulary of the song is very specific so it's not the vocabulary you might want to focus on in your lesson and so you cannot teach all the vocabulary you wish to teach using a particular song, but okay, you can teach the particular vocabulary of that song (Participant 7, Female, 43 years old, 20 years of experience, Private sector).

(31) There may be some opposition or some reaction from factors that are not in the lesson, like parents, sometimes. [...] I have that also with games or with other activities that are not traditional exercises (Participant 4, Male, 24 years old, 3 years of experience, Private sector).

(32) The one problem that I may face is that [students] get very excited and then you need to control that excessive noise. They might think that they're not in a learning environment (Participant 10, Female, 56 years old, 32 years of experience, Public sector).

(33) Sometimes the language might be inappropriate for teenagers so I might be very careful so that there are no curse words or too much slang [...]. Or the topic, some topics are not appropriate for teenagers (Participant 11, Female, 40 years old, more than 15 years of experience, Private sector).

Chapter 5: Discussion

This thesis added to prior studies by offering insights from an empirical investigation on song-based EFL vocabulary teaching to adolescent learners in a public school in Cyprus. The current mixed-method study also delved into students' and teachers' attitudes and practices regarding EFL vocabulary learning and teaching through pop songs. On the whole, the findings support previous research which has shown that song-based activities enhance EFL vocabulary

learning (Li & Brand 2009, Metaxa 2013; Coyle & Gómez Gracia 2014, Chou 2014; Tegge 2015; Davis & Fan 2016; Kuśnierek 2016; Chen 2020) and that students (Li & Brand 2009; Şevik 2014; Shakerian et al. 2016) and teachers (Şevik 2011; Thatsana 2017; Tegge 2018) hold a positive stance towards the incorporation of pop songs in the EFL classroom.

5.1 The effect of song-based teaching on vocabulary learning by adolescent EFL learners in Cypriot public high school

Regarding the first research question, although there was an increase in both groups' mean scores for both tests from pre-test to post-test, the findings showed a greater increase in the mean scores from the pre-test to the post-test of both Vocabulary Test 1 and Vocabulary Test 2 for the experimental group compared to these of the comparison group. First, it is reasonable that all students' vocabulary scores improved since intentional learning was adopted in the lessons delivered to both groups (Metaxa 2013). In other words, both groups received explicit instruction of specific vocabulary items (Nation 2001) and all learners were engaged in activities that focused their attention on these words (Decarrico 2001). This was observed before by Metaxa (2013) who also used authentic texts and teaching methods which allowed for the interaction of new vocabulary with words already known by the participants in both groups.

However, while the difference in the overall mean score was 3.38 for Vocabulary Test 1 and 2.36 for Vocabulary Test 2 from pre-test to post-test for the experimental group, the overall mean score of the comparison group only increased by 2.30 in Vocabulary Test 1 and 1.44 in Vocabulary Test 2 from pre-test to post- test. This suggests that when it comes to vocabulary learning, adolescent intermediate-level students exposed to songs during EFL lessons can benefit more than those not exposed to any song, which is in line with previous findings of research

conducted with advanced adult learners (Li & Brand 2009; Shakerian et al. 2016). This could be attributed to the students being more attentive and focused on learning vocabulary during the lessons that incorporated songs due to the musical instruction being of greater pleasure and interest (Shakerian et al. 2016) or, as also reported in previous literature (Fonseca-Mora et al. 2011; Shakerian et al. 2016; Tegge 2018), that singing the songs contributed to the students easily memorizing the new vocabulary.

Moreover, although there was a statistically significant difference from pre-test to post-test in both groups' overall performance in Vocabulary Test 1, for Vocabulary Test 2 the difference between the pre-test and the post-test was not statistically significant for any of the two groups. This indicates how crucial the choice of the songs is. To wit, this variation in the results could have been brought on by the differences between the two sets of target words or the differences between the two songs. This was also the case in previous research which used more than one song (Pavia, Webb & Faez 2019). To begin with, the song used in the first lesson was more recent as it was released in 2019 compared to the one used in the second lesson which was released in 2015. Apart from the generalised assumption that teenagers tend to prefer more recent songs over older ones, there is a possibility that the theme and the lyrics of the first song, which revolved around ex-partners, was also more intriguing to the adolescent students. The first song also appears to be more popular than the second one since, as of September 2023, it had more than one billion (1,020,402,509) streams on Spotify and its official video on YouTube has more than 184 million (184,242,735) views. Although the second song is older, it has fewer streams and views; namely, around 155 million (155,231,153) streams on Spotify and around 179 million views (179,801,427) on YouTube.

Furthermore, although the two songs provided the same number of target items, results from the pre-tests indicated that the first song provided the participants with more opportunities to learn new vocabulary as both groups performed lower in the pre-test of the first than the pre-test of the second song. It is even possible that the target vocabulary set selected for the first lesson was simply easier for the students to learn than the second one (Pavia, Webb & Faez 2019). It is important to clarify here that apart from the two lessons included in the quasi-experiment, there were other lessons during the semester which might have also influenced the students' performance on the tests.

In light of previous literature which has focused on young learners, a distinction was made between receptive and productive vocabulary gains (Coyle & Gómez Gracia 2014; Chou 2014; Chen 2020). The current study can also offer insights on this distinction as the two exercises in each vocabulary test were analysed separately. That is, while the first multiple-choice exercise was testing receptive or passive vocabulary knowledge, the second one tested active or productive vocabulary knowledge. The analysis showed that for the comparison group's scores, there was a statistically significant difference in the first exercise of both vocabulary tests from pre-test to post-test which means only the increase in their receptive vocabulary knowledge was statistically significant after the treatment. However, the increase of the experimental group's mean scores was statistically significant in the first exercise of Vocabulary Test 1 from pre-test to post-test and in the second exercise for Vocabulary Test 2 from pre-test to post-test, which not only serves as a reminder for the previously discussed different potential among songs but also highlights the importance of choosing songs appropriate to the linguistic goals educators aim to achieve. What this also indicates is that the students who were taught through music had greater chances to improve not only passive but also active vocabulary knowledge. This is partially in

contrast with the results of Coyle and Gómez Gracia (2014) who examined the effects of song-based activities on Spanish kindergarten EFL students and found a significant increase only in their passive vocabulary scores from pre-tests to post-tests, while no significant improvement was observed in their active vocabulary knowledge. The findings of the current study, however, partially support the findings of previous experimental studies with young learners in other settings, like Chou's (2014) and Chen's (2020) studies, which both found receptive and productive vocabulary gains by primary school learners in Taiwan after they received musical instruction.

The results of this study also strengthen previous research findings from research in a Cypriot setting with adolescent learners (Metaxa 2013), which also reported both active and passive vocabulary gains after the use of songs in the EFL classroom. Since Metaxa's (2013) study was conducted in a private school, it is important that this study expanded in the public sector examining participants of the same age range and level, i.e. intermediate-level teenagers. The current thesis' results also echo Diakou's (2013) findings who reported statistically significant improvement in the vocabulary development of Cypriot primary school students associated with their positive emotional response to songs.

In answer to the first question, all in all, the results of the vocabulary tests confirm previous research findings (Li & Brand 2009, Metaxa 2013; Diakou 2013; Coyle & Gómez Gracia 2014, Chou 2014; Chen 2020) which lead to the conclusion that song-based teaching has a positive effect on vocabulary learning and therefore that songs should be considered a tool for teaching EFL vocabulary to adolescent learners as valid as other forms of written or spoken text. This should be stressed because it is in contrast to previous research suggesting that gaining knowledge of form-meaning connection through listening to L2 songs could be challenging

because the meaning of words in songs is sometimes vague or ambiguous and therefore less informative or salient than in other forms of spoken and written text (Pavia, Webb & Faez 2019).

5.2 Adolescent learners' *attitudes* towards learning L2 English vocabulary through songs

With respect to the second research question, the analysis of the questionnaire on the attitudes of the adolescent EFL students showed that the majority of them had positive views regarding learning L2 English vocabulary through songs, echoing the results from previous studies. To specify, most of the students in both groups agreed that more songs should be included in EFL lessons, that they learn and remember the vocabulary easily when they learn it through songs and that they enjoy learning vocabulary that way, which confirms the findings of other researchers such as Li and Brand (2009), Şevik (2014), Diakou (2013), and Shakerian et al. (2016). In addition, the students' responses indicated that most of them feel that song-based teaching increases not only their motivation, but also their self-confidence, which is also in line with previous literature (Li & Brand 2009; Şevik 2014; Shakerian et al. 2016).

Another pattern that was observed in the results of the questionnaire that validates previous studies' findings (Li & Brand 2009; Shakerian et al. 2016) was that the experimental group demonstrated a more positive outlook on song-based teaching. Compared to the comparison group, they had a higher percentage of agreement with all the statements that expressed positive views regarding the use of songs in the EFL classroom and a lower percentage of agreement with the three statements that expressed negative views about song-based teaching such as that using songs is not an effective way to teach EFL vocabulary, that it is a waste of time, and that it is difficult to learn English vocabulary through songs. This more positive attitude could be

attributed to the experimental group's experience with the song-based vocabulary instruction since the students filled the questionnaire after the two lessons were completed. This was previously observed by researchers such as Li and Brand (2009), who varied the degree of use of songs in their experimental study and reported that the group with the most exposure to songs not only scored higher in the vocabulary post-tests, but also had greater confidence and more positive opinions towards instruction. Similarly, the participants in Shakerian and colleagues (2016) who were taught through pop songs also had more positive opinions on musical teaching and were more confident compared to the ones in the control group who were taught without music.

Moreover, the most agreed item in the questionnaire overall was the first one which indicates that students wish for more songs to be included in their EFL lessons to teach them vocabulary. This corroborates the results in Şevik's (2014) study, the subjects of which were elementary school students who had also expressed that songs were not used as much as they would prefer. The items regarding the use of songs improving motivation and self-confidence were also highly agreed as the overall agreement rate was 81% and 75% respectively. This was justified by Metaxa (2013: 94), who had also made claims about a boost in the learners' motivation and confidence, because teenagers feel that they are more experts than their teacher when it comes to music. The results of the current paper are also consistent with Şevik's (2014) in that both studies found that using songs to teach them L2 English vocabulary increased the learner's confidence and motivation on top of vocabulary recall. This observation provides supporting evidence for Krashen and Terrell's 'Affective Filter Hypothesis' (1983) which entails that low anxiety and high levels self-confidence and motivation facilitate acquisition. Furthermore, most students, namely, 81% of them, agreed that they enjoy being taught L2 English vocabulary through songs.

This was also expected because most authentic songs, including the ones chosen for the purposes of this study, are musical stories which can instantly engage the students (Metaxa 2013).

In answer to the second research question, adolescent learners in Cypriot public high school have favourable opinions on learning EFL vocabulary through songs. They enjoy the learning process, they feel that they learn and remember the target words easily, they feel more motivated and more confident when songs are involved in the teaching process and a considerable number of participants also expressed a preference on learning L2 English vocabulary via songs rather than other forms of written text. Positively influenced by the song-based teaching they received, the students in the experimental group demonstrated a stronger and more appreciative stance towards the use of songs in the EFL classroom, paralleling earlier research results (Li & Brand 2009; Shakerian et al. 2016).

5.3 Teachers' *views* regarding the efficiency of teaching vocabulary via songs and their *actual practices* regarding the use of songs in their EFL classrooms

In answer to the third and final research question of this study, the analysis of the interviews conducted with EFL teachers revealed that overall, they regard songs as effective resources for teaching vocabulary to their teenage EFL learners, validating previous researchers who had taken into account teachers' beliefs and indicated that songs can serve as useful teaching tools for learners of other age groups, such as primary school students (Şevik's 2011; Diakou 2013; Thatsana 2017) and adult learners (Tegge 2018).

In line with earlier research (Murphey & Alber 1985; Fonseca-Mora et al. 2011; Şevik 2011; Thatsana 2017; Tegge 2018), all of the EFL teachers acknowledged that song-based teaching

results in a mnemonic effect and therefore, songs, especially pop ones, aid students in remembering the words they learn through them. In more detail, confirming Tegge's (2018) findings which mostly referred to tertiary education, the participants of this study reflected on their yearslong experience and argued that the songs' rhythm along with their repetitive nature is as key factor in this. That is because students are willing to listen to the same song in the same lesson more than once without getting bored and also because usually some words are repeated within a song. This finding also extends Thatsana's (2017) results whose participants also agreed with the proposition that songs enhance the memorization and retention of vocabulary by primary school students as well as Şevik's (2011) who reported that 94.2% of the participants in his study agreed that songs accelerate the memorization of vocabulary by young learners. The effectiveness of listening to songs was also compared to the effectiveness of reading texts, and many teacher participants agreed that, on the whole, adolescent students appear to enjoy and prefer the former more than the latter, and, most importantly that songs have a higher chance of being revisited by learners compared to written texts. As a result, songs may even be thought of as more effective for teaching EFL vocabulary to teenagers than written texts in this regard, contrary to previous literature (Davis 2017) suggesting that songs are less effective than stories for promoting young learners' vocabulary development.

With respect to teachers' actual practices regarding how they use songs in the EFL classroom, what was common in the responses of the teachers in the current study and in previous research (Thatsana 2017; Tegge 2018) was that although they recognise that songs have educational value, they mainly use them to attract the learners' attention, motivate them and create a pleasant environment at the beginning or the end of a lesson. When it comes to specific linguistic goals, most of them confessed that they use songs more often to teach grammar rather than vocabulary, because the vocabulary in songs is too specific and does not match the vocabulary in their

textbooks. Reflecting on the activities they choose to accompany a song, the EFL teachers showed a preference for using gap-filling activities, which echoes Tegge's (2018) results who found that gap-fills were the most prevalent type of activity among 334 participants. It is also important to note that the vast majority of the informants stated that they do not use songs with adolescent learners as often as they would like or as often as they do with younger students due to time constraints, pressure to cover the syllabus and prepare them for exams, on top of the other more general problems listed below.

When the teachers were asked to reflect on the problems they would face related to the incorporation of songs in the EFL classroom, the majority of them confirmed previous literature (Şevik 2011; Engh 2013; Tegge 2018) suggesting that the lack of official song-related resources continues to be the most prominent barrier preventing them from implementing songs in the classroom. The fear of receiving negative reactions by parents or students, which was previously hinted by the participants in Tegge (2018) was mentioned as a factor hindering the employment of songs in the EFL classroom in this study, as well. Other concerns mentioned, also previously expressed by participants in Tegge's (2018) study, included the choice of song, as most teachers feel that they need to select a modern song according to their students' interests in order to be approved by them. In fact, the selection of songs, in general, was considered by many teachers a crucial factor that affects how effective songs are as teaching tools. All the participants showed awareness regarding the fact that they must select songs that, apart from being appropriate according to their pupils' preferences, should also be appropriate for their grade level and age. However, they admitted that this is not an easy process, corroborating Şevik's (2011) conclusion that many teachers cannot easily have access to appropriate songs and that more songs would be used by teachers if that were to be resolved. These findings, echoing Engh's (2013) concluding remarks, illustrates that there is a need for more official song-based pedagogical materials and

tools, as well as more classroom-based research on the benefits of using songs in foreign language teaching which would contribute to establishing songs as effective teaching tools and hence minimise teachers' fear of negative reactions.

With the exception of one teacher (Participant 5) who mentioned that she finds that not all teenage students like songs, or at least that not all of them exhibit the same amount of enthusiasm as younger learners do, the rest of the teachers did not appear to worry about student differences because most of them feel that all teenagers enjoy music and may benefit from musical instruction as long as the song is well-chosen. The previously mentioned teacher (Participant 5) also noted that she noticed a tendency by female adolescent students to favour musical instruction more than their male counterparts. The limited scope of this study, however, could not provide insights on this distinction as no correlation analysis was conducted for other determining factors such as gender. A discussion on the rest of the limitations of the current paper is provided below.

Chapter 6: Conclusions, Pedagogical Implications, Limitations and Suggestions for Future Research

To summarise, this mixed-method study investigated the effects of song-based teaching on vocabulary learning by EFL adolescent learners in public high school in Cyprus, as well as EFL learners' and teachers' attitudes and practices regarding the implementation of songs in the classroom. By conducting classroom-based research, the current study contributes to the field as it addressed the gaps in the literature with respect to the use of songs with this age group of students, i.e. adolescents, and in this setting, viz. public secondary education in Cyprus. The analysis of the vocabulary tests indicated that songs help enhance adolescent learners' vocabulary development as the experimental group's results showed a greater improvement from

pre-test to post-test compared to the comparison group which was taught without being exposed to songs. This improvement is concluded to be the result of learning in a pleasant and motivating environment appealing to the students' interests created by the inclusion of songs in the classroom. The interviews conducted with EFL teachers as well as the learners' responses in the Student Attitudes Questionnaire both provide evidence in support of the aforementioned conclusion as both teachers and learners agreed that not only do songs serve as assistants in vocabulary learning and memorization, but also increase learners' enjoyment, motivation and self-confidence. This shows that the significance of this study lies in that the multilevel sampling in combination with the concurrent embedded design used allowed the researcher to comprehend the experience of the treatment in addition to simply measuring the effects of the treatment.

Taking everything into consideration, what adds to the significance of the current study is that it offers pedagogical implications both for public and private schools. In Metaxa's (2013: 104) words, songs should 'be taken out of the closet' and 'stop representing recreational devices'. To accomplish this, songs need to be recognised by the Ministry of Education, Sport and Youth as efficient educational tools for vocabulary instruction in secondary education. Furthermore, the scarcity of official readily available song-based materials which impedes EFL teachers from implementing songs in their lessons underlines the need for creating a database with appropriate songs and engaging song-based activities with clear linguistic goals as well as relevant guidelines as part of the official curriculum. As the student participant wrote in the Attitudes Questionnaire, students are expecting songs to be added to their books. This would facilitate teachers in incorporating songs in the classroom by decreasing the effort and time that needs to be spent on preparing for a song-based lesson. In addition, this could help restrict potential negative reactions by other stakeholders who might not yet acknowledge that songs are as valid

as other more conventional educational resources. Finally, it is essential that the relevant literature is presented to all EFL teachers as well as that they receive relevant training in order to become familiar with using song-related activities for the benefit of their students.

Considering the limitations of this study, it first needs to be emphasised that the small sample of participants renders poor the generalisability of the results. Students' absences which resulted in their elimination from the analysis of a certain test or the questionnaire further contributed to this. In addition, since the student participants were all students of the same school, the setting of this study was also limited. It should also be noted that since most students in Cyprus attend EFL lessons in the afternoon (Fotiou 2022), and as the Students Background Questionnaire revealed the 'number of years they have been receiving L2 English instruction' varied, it is possible that neither of the groups was homogeneous in terms of level of proficiency. Furthermore, there were several differences between the two groups, such as the fact that the comparison group consisted of more students than the experimental group and that they had different teachers.

Moreover, the researcher initially planned to include delayed post-tests taken by the students two weeks after instruction to measure vocabulary retention in order to be able to further reflect on how much song-based teaching contributes to the memorisation of vocabulary items by adolescent learners. However, this idea was abandoned because the researcher judged it as unfeasible because of time constraints and practical limitations. To wit, this would require too much time and would intrude the learners' experience as the teachers needed to cover material from the syllabus and test them on those. Time constraints also prevented the researcher from conducting interviews or focus groups with student participants which would offer more valuable and more detailed insights on their attitudes towards the use of songs in EFL vocabulary instruction. Future research could implement those as well as classroom observations so that a

more accurate and thorough image can be formed. Suggestions for future research also include conducting a similar but larger-scale experiment, i.e. with a larger sample of students, in more than one setting, more than two lessons and more than two songs, which would generate more representative and more generalisable results. To ensure that all the learner participants are of the same or similar level of proficiency, a test such as 'The updated Vocabulary Levels Test' (Webb, Sasao & Ballance 2017) should be administered to them prior to the experiment. Delayed post-tests should also be incorporated in future research so that claims can be made on the contribution of song-based instruction on vocabulary retention. Since this study was conducted in the Cypriot Lyceum (the second half of secondary education), future research should focus on Cypriot Gymnasium learners (the first half of secondary education, i.e. 12-15-year-olds). Apart from this, future studies should take into account other potential determining factors such as students' gender, students' level of proficiency, or different music genres. Finally, as many EFL teacher informants in the current study expressed that they use songs more frequently to teach grammar rather than vocabulary, future research could focus on the effects of song-based teaching on EFL learners' grammatical development, or other aspects of language.

(18150 words)

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Appendices

A. Consent Form for Headmaster

Έντυπο Συγκατάθεσης Διευθυντή Λυκείου Εθνομάρτυρα Κυπριανού για συμμετοχή μαθητών/ τριών και εκπαιδευτικών σε Έρευνα

Η επιστολή αυτή αφορά μια έρευνα στη διδασκαλία της Αγγλικής ως ξένης γλώσσας στην οποία θα θέλαμε να συμμετάσχουν οι μαθητές/ τριες δύο τμημάτων και οι καθηγητές/ τριες Αγγλικών του σχολείου. Η έρευνα αυτή αποτελεί μέρος μίας μεταπτυχιακής διατριβής η οποία διεξάγεται στα πλαίσια του μεταπτυχιακού προγράμματος Θεωρητικής και Εφαρμοσμένης Γλωσσολογίας του τμήματος Αγγλικών Σπουδών του Πανεπιστημίου Κύπρου. Η παρούσα ερευνητική εργασία στοχεύει να εξετάσει την επίδραση της χρήσης των τραγουδιών στην τάξη της Αγγλικής ως ξένης γλώσσας.
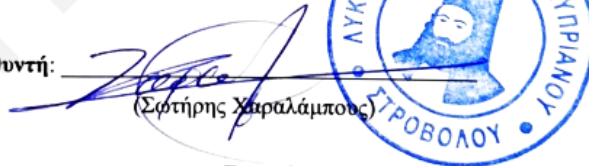
Οι μαθητές των τμημάτων Α21 (διδάσκουσα: Λάμπω Περικλέους) και Α23 (διδάσκουσα: Σίλεια Βουτουρή) θα παρακολουθήσουν δύο μαθήματα με έμφαση στην εκμάθηση λεξιλογίου (που θα παραδώσει η καθηγήτριά τους εντός του διδακτικού χρόνου του μαθήματος των Αγγλικών) και θα συμπληρώσουν δύο σύντομα ερωτηματολόγια και ασκήσεις λεξιλογίου. Τα ερωτηματολόγια αφορούν την προηγούμενη εμπειρία και την χρήση της Αγγλικής γλώσσας από τους μαθητές, καθώς και τις απόψεις και τις στάσεις τους σχετικά με την χρήση των τραγουδιών στην τάξη. Η επίδοσή τους στις ασκήσεις λεξιλογίου δεν θα επηρεάσει τους βαθμούς τετραμήνου των μαθητών. Ο απαιτούμενος χρόνος για τη συλλογή δεδομένων δεν θα ξεπεράσει τις πέντε διδακτικές περιόδους. Για τη συμμετοχή των μαθητών στην έρευνα θα ζητηθεί η γραπτή συγκατάθεση των γονέων/ κηδεμόνων τους. Όλα τα δεδομένα θα παραμείνουν ανώνυμα και εμπιστευτικά και θα χρησιμοποιηθούν μόνο για τους σκοπούς της παρούσας ερευνητικής εργασίας. Θα ληφθούν όλα τα απαραίτητα μέτρα για την ασφαλή φύλαξη των δεδομένων της έρευνας. Η συμμετοχή στην έρευνα είναι εθελοντική και οι συμμετέχοντες/ ουσες μπορούν να αποχωρήσουν οποιαδήποτε στιγμή από την έρευνα χωρίς συνέπειες. Αυτό σημαίνει ότι τα δεδομένα τους θα καταστραφούν και δεν θα χρησιμοποιηθούν για τις ανάγκες της έρευνας, όχι ότι δικαιολογείται η απουσία τους από το μάθημα των Αγγλικών.

Οι εκπαιδευτικοί θα δώσουν μία σύντομη συνέντευξη στην οποία θα ερωτηθούν για τις απόψεις τους αλλά και για τις πρακτικές που ακολουθούν οι ίδιοι όταν/ εάν χρησιμοποιούν τραγούδια για να διδάξουν Αγγλικό λεξιλόγιο σε εφήβους μαθητές. Οι συνεντεύξεις με τους εκπαιδευτικούς θα γίνουν σε χρονικό πλαίσιο που θα επιθυμούν οι ίδιοι χωρίς να επηρεαστεί ο διδακτικός τους χρόνος ή τα υπόλοιπα καθήκοντά τους.

Σκοπός αυτού του ερευνητικού έργου είναι να διευκολύνουμε τη διαδικασία εκμάθησης του λεξιλογίου της Αγγλικής ως ξένης γλώσσας και να την κάνουμε πιο ευχάριστη για τους μαθητές. Περίληψη των ευρημάτων της έρευνας θα είναι διαθέσιμη κατόπιν αιτήματος.

Εγώ, ο διευθυντής του Λυκείου Εθνομάρτυρα Κυπριανού δηλώνω ότι έχω διαβάσει τις παραπάνω πληροφορίες και συμφωνώ/ διαφωνώ (παρακαλώ κυκλώστε ανάλογα) για τη διεξαγωγή της έρευνας στο σχολείο.

Υπογραφή Διευθυντή: _____
(Σωτήρης Χαραλάμπους)

Στοιχεία ερευνήτριας:
Μαρίλια Καρμιώτη
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Στοιχεία ατόμου που δεν σχετίζεται με την έρευνα (σε περίπτωση που υπάρχουν παράπονα):
Θέκλα Κωνσταντίνου
Γραμματεία τμήματος Αγγλικών Σπουδών, Πανεπιστήμιο Κύπρου
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B. Consent Form for Students' Caregivers

Έντυπο Συγκατάθεσης Κηδεμόνα για συμμετοχή παιδιού σε Έρευνα

Η επιστολή αυτή αφορά μια έρευνα στη διδασκαλία της Αγγλικής ως ξένης γλώσσας στην οποία θα θέλαμε να συμμετάσχει το παιδί σας. Η έρευνα αυτή αποτελεί μέρος μίας μεταπτυχιακής διατριβής η οποία διεξάγεται στα πλαίσια του μεταπτυχιακού προγράμματος Θεωρητικής και Εφαρμοσμένης Γλωσσολογίας του τμήματος Αγγλικών Σπουδών του Πανεπιστημίου Κύπρου. Η παρούσα ερευνητική εργασία στοχεύει να εξετάσει την επίδραση της χρήσης των τραγουδιών στην τάξη της Αγγλικής ως ξένης γλώσσας.

Οι μαθητές θα παρακολουθήσουν δύο μαθήματα με έμφαση στην εκμάθηση λεξιλογίου (που θα παραδώσει η καθηγήτριά τους εντός του διδακτικού χρόνου του μαθήματος των Αγγλικών) και θα συμπληρώσουν δύο σύντομα ερωτηματολόγια και ασκήσεις λεξιλογίου. Τα ερωτηματολόγια αφορούν την προηγούμενη εμπειρία και την χρήση της Αγγλικής γλώσσας από τους μαθητές, καθώς και τις απόψεις και τις στάσεις τους σχετικά με την χρήση των τραγουδιών στην τάξη. Η επίδοσή τους στις ασκήσεις λεξιλογίου δεν θα επηρεάσει τους βαθμούς τετραμήνου των μαθητών. Ο απαιτούμενος χρόνος για τη συλλογή δεδομένων δεν θα ξεπεράσει τις πέντε διδακτικές περιόδους. Όλα τα δεδομένα θα παραμείνουν ανώνυμα και εμπιστευτικά και θα χρησιμοποιηθούν μόνο για τους σκοπούς της παρούσας ερευνητικής εργασίας. Θα ληφθούν όλα τα απαραίτητα μέτρα για την ασφαλή φύλαξη των δεδομένων της έρευνας. Η συμμετοχή στην έρευνα είναι εθελοντική και οι συμμετέχοντες/ ουσες μπορούν να αποχωρήσουν οποιαδήποτε στιγμή από την έρευνα χωρίς συνέπειες. Αυτό σημαίνει ότι τα δεδομένα τους θα καταστραφούν και δεν θα χρησιμοποιηθούν για τις ανάγκες της έρευνας, όχι ότι δικαιολογείται η απουσία τους από το μάθημα των Αγγλικών. Σκοπός αυτού του ερευνητικού έργου είναι να διευκολύνουμε τη διαδικασία εκμάθησης του λεξιλογίου της Αγγλικής ως ξένης γλώσσας και να την κάνουμε πιο ευχάριστη για τους μαθητές. Περίληψη των ευρημάτων της έρευνας θα είναι διαθέσιμη κατόπιν αιτήματος. Η συμμετοχή στην έρευνα προϋποθέτει τη σύμφωνη γνώμη και του ίδιου του παιδιού.

Εγώ, ο/ η _____, γονέας/ κηδεμόνας του/ της μαθητή/ τριας _____ του τμήματος _____ δηλώνω ότι έχω διαβάσει τις παραπάνω πληροφορίες και **συμφωνώ / διαφωνώ** (παρακαλώ κυκλώστε ανάλογα) για τη συμμετοχή του/ της στην έρευνα.

Υπογραφή: _____

Στοιχεία ερευνήτριας:
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Μεταπτυχιακή Φοιτήτρια
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Τηλ.: 22892102

C. Consent Form for Teachers

Confidential
Consent form for a research project

Researcher's name: Marilia Karmioti   Instructor's name: Dr Sviatlana Karpava
Researcher's email: mkarmi01@ucy.ac.cy   Instructor's email: karpava.sviatlana@ucy.ac.cy

Person not related to the project (to contact in case of complaints):
Thekla Constantinou (Secretariat, Department of English Studies)
Email: constandinou.t@ucy.ac.cy

MA in TAAL (Theoretical and Applied Linguistics) program, University of Cyprus

The Project
This project aims to examine EFL teachers' beliefs and behaviours in using songs to teach vocabulary to adolescent learners.

Researcher's promise
- I will protect—to the best of my ability—the confidentiality of the people I record and interview. The recording will not be made available to anyone except the researcher.
- Only the transcribed parts of the recording will be used for academic purposes (i.e., the researcher's final project and any presentations the researcher might give to present their work to their peers and other academics). They will also be made available to the instructor of the course who will delete their copy of the transcripts by the end of June 2023.
- Pseudonyms will be used at all times and any identifying information will be altered.
- The interview will last for about 15 minutes.

Your Promise
- It is ok with me—the participant—if the researcher uses excerpts of the transcript of my interview for research purposes upon the condition that pseudonyms are used, and any identifying information is altered.
- The recording and any transcript are the result of a voluntary interview and recording of me.
- If I have any restrictions on the use of these data, I will make them clear now so we can agree on them. If no agreement is possible, I have the right to ask the researcher to erase the data now in my presence.

Further restrictions or comments:
_____
_____

I have read all the information and I **agree/ disagree** (please circle) to participate in the project.

Signature of the participant   **Signature of the researcher**

D. Background Questionnaire for Students

1. **Age:**						
2. **Gender:**						
3. **Country of origin:**						
4. **If your country of origin is other than Cyprus, how long have you been in Cyprus?**						
5. **What is your native language or languages? At what age did you begin to learn each?**						
6. **At what percentage do you daily use each language? (Circle)**	Greek / Cypriot Greek	<25%	25%	50%	75%	100%
	English	<25%	25%	50%	75%	100%
	Other, specify:	<25%	25%	50%	75%	100%
	Other, specify:	<25%	25%	50%	75%	100%
7. **For how long have you been learning English?**						

8. **How have you learned English up to this point? (Tick all that apply)**	Through formal classroom instruction at school	
	Through formal classroom instruction in an institute (afternoon lessons)	
	From TV, videos and movies	
	From videogames	
	From songs	
	Other, specify:	
9. **For which of the following activities do you use English? (Tick all that apply)**	Reading on the internet	
	Watching TV, videos or movies	
	Playing videogames	
	Listening to songs	
	Chatting with friends	
	Other, specify:	

10. **Is there anything else that you feel is interesting or important about your language background that you would like to share?**

_____

_____

_____

_____

_____

_____

Adapted from

Lorimer, R. (2017) University of Wisconsin-Madison Writing across the curriculum: Student Questionnaire on Language Background. Available online at: https://dept.writing.wisc.edu/wac/student-questionnaire-on-language-background/

E. Lesson Plans

Lesson 1 – Experimental group (Song: 'If the world was ending')

Lesson aim(s): Lexicon The students will learn and practise using the following 10 vocabulary items: *distracted, earthquake, figure out, die out, come over, irrelevant, tight, for the hell of it, stumble, rip out.* The items will be contextualised in a popular song about ex-partners thinking about one another during the events of an earthquake. **Brief class profile:** 18-21 students of 1st Lyceum (15-16 years old, mixed sex) **Assumed knowledge:** The students can understand the grammatical structures included in the song (e.g., Past Simple, Present Perfect Simple, Second Conditional) and they know most of the rest of the words. **Materials required:** ● A computer with internet access & a connected projector ● 2 pictures to elicit 'earthquake' (Task 1) ● Link for the Official Music Video of the song 'If the world was ending' by JP Saxe ft. Julia Michaels: JP Saxe - If the World Was Ending (Official Video) ft. Julia Michaels - YouTube ● Lyrics Gap Fill Worksheet (Task 2) ● Match-with-meaning paper cut-outs (Task 3) ● Gap Fill Practice Worksheet (Task 4) ● Writing Production Worksheet (Task 5)	**Lesson sub aim(s):** The students will practise speaking, listening skills (listening for gist and listening for specific information) and writing skills. **Class level:** 1st Lyceum/ Intermediate level B1-B2 (CEFR) **Anticipated problems:** 1. Teaching vocabulary through a song might be challenging regarding classroom management as students might perceive listening to a song as a break 2. Time-management issues might arise 3. Some students might already be familiar with the song, as it is a popular song which made it in the charts, while others might not have encountered the song before. **Suggested solutions:** 1. The students will explicitly be aware of the tasks they will have to complete during each stage of the lesson; it will be clear to them that they are listening and watching the music video for educational purposes 2. Task 5 could be assigned as homework if there is not enough time in class 3. The first time the students will listen to the song they will listen for gist, so that they are all familiar with the central theme of the song before moving on to more complex activities, and as the students will have the chance to work in groups, they will be able to help each other **Lesson duration:** 40-45 mins

TIMING E.g. 3 mins	STAGE E.g. 'Pre-listening'	ACTIVITY AIM(S) & ACTIVITY (Teacher Activity & Student Activity) E.g. Prediction from visuals to raise ss' awareness and interest in the topic	INTERACTION E.g. S-S (pairs)
4 mins	Warm-up Pre-listening	**Task 1** T shows two pictures to elicit 'earthquake' A whole class discussion follows T uses the following discussion prompts: 'Have you ever experienced an earthquake?' 'How did you notice?' 'What was your reaction?' 'Do you always feel it when there is one?' T: 'Discuss with your partner first for a minute and then we'll discuss together.' Ss talk in pairs, T monitors Aim: To introduce the main theme of the song and personalise it. Even students who are reluctant to speak in front of everyone will get the chance to think about it and talk about it in pairs.	 T-Ss S-S T-S
      4 mins 2 min	Presentation Listening for gist	T: 'Okay, now we'll watch the video clip of a popular song, I want you to listen to the song and be prepared to answer the following Qs' T writes on the board: 'How many protagonists are there?' (two) 'Which of them felt the earthquake?' (none) 'How do you think these people are related?' (Most probably, ex-partners) T plays the video clip of 'If the world was ending' by JP Saxe ft. Julia Michaels and monitors Ss listen, watch and prepare to answer Ss announce answers to the class, T gives feedback Aim: To familiarise SS with the lyrics of the song and ensure they got the gist before moving on to listening for specific information which will be more challenging. Decoding the theme of the song is also essential to make the process of vocabulary learning meaningful and motivating for students.	T-Ss SS S-Ss T-S

	Listening for specific information	**Task 2** T: 'You'll listen again and this time you have to and try to complete the missing words from the lyrics' T gives out the Lyrics Gap Fill Worksheets		T-Ss
4 mins 2 mins 3 mins		Ss listen and try to complete the lyrics Ss check their answers in groups of four Ss announce answers to the class, T gives feedback T drills for correct pronunciation if necessary Aim: To contextualise and elicit the target vocabulary to make it memorable. The students will get the chance to exchange their answers in groups to help one another because it is expected that they might not all be able to complete all the gaps.		SS Ss/Ss Ss-S T-S
	Practice	**Task 3** T: 'Now we'll focus on the words that you found in the song. I'll give you these paper cut-outs and, in pairs, try to match these words with their definitions' T gives out the Match-with-meaning paper cut-outs		T-Ss
2 mins 2 mins		Ss match in pairs as T monitors Ss announce answers to class, T gives feedback Aim: To elicit the meaning of the target items. It is important that the definition of each target item is provided to the students as in the vocabulary test (pre-test, post-test and delayed post-test) the students are asked to circle the correct definition of each item in a multiple-choice exercise. Paper cut-outs are used to ensure that SS work in pairs, not individually.		S-S Ss-T T-S
		Task 4 T: 'Now, on your own, try to use the correct form of these words by filling the gaps in the sentences.' T gives out the Gap Fill Practice Worksheets		T-Ss
4 mins 3 mins		Ss write as T monitors Ss announce the answers, T gives feedback Aim: Controlled practice, to check that SS can use and understand the meaning of the words and are able to use them in context.		SS Ss-S T-S

	Production	**Task 5** T: 'Imagine you are one of the characters of the song and write your response to the other person using at least 5 of these words.' Aim: Free practice, the SS get to use the target words in a creative way.	T-Ss
		T: 'I'll play the song for you one more time as you start thinking for ideas.' Aim: SS benefit from repetition; this will help them remember the words more easily and help them imagine themselves as characters of that story.	T-Ss
8 mins		T gives out Writing Production Worksheets (Task 5) Ss listen to the song as they start thinking and writing T monitors	SS
4 mins		Time-permitting, Ss who wish to, share what they wrote with their classmates T gives feedback	Ss-S T-S
3 mins	Wrap-up	**Task 7** T asks the following Qs: 'Does anyone have any questions?' 'What is the most important/ your favourite thing about today's lesson?' T assigns homework: Finish task 5 and write sentences about the remaining 5 target items. Aim: To wrap up the lesson and give students an opportunity to reflect on what they learned.	T-SS Ss-S T-S T-Ss

LESSON PLAN

Lesson 1 – Comparison Group (Song: 'If the world was ending')

Lesson aim(s): Lexicon	**Lesson sub aim(s):** The students will practise speaking, listening (for gist), reading (in-depth) and writing skills.
The students will learn and practise using the following 10 vocabulary items: *distracted, earthquake, figure out, die out, come over, irrelevant, tight, for the hell of it, stumble, rip out.* The items will be contextualised in a guy's diary entry on a day when an earthquake happened which made him think about an ex-partner.	**Class level:** 1st Lyceum/ Intermediate level
	B1-B2 (CEFR)
	Anticipated problems:
Brief class profile: 18-21 students of 1st Lyceum (15-16 years old, mixed sex)	1. Some of the students might recognise that the diary entry text comes from a popular song and might request from the teacher to play the song (the students of the control group should not be exposed to the songs)
Assumed knowledge: The students can understand the grammatical structures included in the song (e.g., Past Simple, Present Perfect Simple, Second Conditional) and they know most of the rest of the words.	2. Time-management issues might arise
	Suggested solutions:
Materials required:	1. The lesson will be conducted in a classroom without a computer so that the teacher can easily reject the students' request to play the song
● 2 pictures to elicit 'earthquake' (Task 1)	
● Reading task Worksheet (Task 2)	2. Task 5 could be assigned as homework if there is not enough time in class
● Match-with-meaning paper cut-outs (Task 3)	
● Gap Fill Practice Worksheet (Task 4)	**Lesson duration:** 40-45 mins
● Writing Production Worksheet (Task 5)	

TIMING E.g. 3 mins	STAGE E.g. 'Pre-listening'	ACTIVITY AIM(S) & ACTIVITY (Teacher Activity & Student Activity) E.g. Prediction from visuals to raise ss' awareness and interest in the topic	INTERACTION E.g. S-S (pairs)
4 mins	Warm-up Pre-reading	**Task 1** T shows two pictures to elicit 'earthquake' A whole class discussion follows T uses the following discussion prompts: 'Have you ever experienced an earthquake?' 'How did you notice?'	T-Ss

		'What was your reaction?' 'What were your thoughts'? T: 'Discuss with your partner first for a minute and then we'll discuss together.' Ss talk in pairs, T monitors Aim: To introduce the main theme of the song and personalise it. Even students who are reluctant to speak in front of everyone will get the chance to think about it and talk about it in pairs.	T-Ss S-S T-S
	Presentation Listening for gist	**Task 2** T: 'Now I'll read you a small text about an earthquake. I want you to listen and be prepared to answer the following Qs: T writes on the board:	T-Ss

1 min
 	
2 mins
		1. 'Who do you think that the writer is writing about?'
		    2. 'What is the writer mainly wondering about?'
		T reads the text aloud (Task 2)
		Ss listen
		Ss share their opinions and T reveals/ confirms that:
		    1. 'She' and 'her' most probably refer to the writer's ex-girlfriend.
		    2. The writer is wondering if he and the girl would get together as the reasons for their breakup wouldn't matter if the world was ending.
		Aim: To ensure that all SS got the gist of the text before moving on to reading comprehension questions which will be a more demanding task.
			T-S

	Reading for specific information	T: 'Now, you will read the text again, on your own, and try to answer the questions below.'	SS
5 mins		T gives out the worksheet for Task 2 Ss read and write the answers T monitors	T-S
4 mins	Post-reading	Ss announce their answers to the class, T gives feedback Aim: To check ss understanding of the	

		text and practise in-depth reading. This is essential for the lexicon learning process to be meaningful and motivating for the students.	T-Ss
	Lexicon Practice	**Task 3** T: 'Okay, now I will give you some pieces of paper with words from the text written on them. In pairs, try to find and underline or highlight each of these in the text.' T gives out the paper cut-outs (Task 3) with the words on them (not the ones with their matching definitions yet).	S-S
2 min 2 min		Ss work in pairs to find the words T monitors Ss announce answers to class, T gives feedback Aim: To draw ss attention to the target items in context, to help them prepare for the following task which will be to match the items with their definitions.	T-S T-Ss
2 mins 2 mins		T: 'Great! Now, I will give you the definitions of these words. In your pairs again, try to match each word to its definition.' T gives out the rest of the paper cut-outs with the definitions on them (Task 3) SS match in pairs as T monitors Ss announce answers to class, T gives feedback T drills for correct pronunciation if necessary Aim: To elicit the meaning of the target items. It is important that the definition of each target item is provided to the students as in the vocabulary test (pre-test, post-test and delayed post-test) the students are asked to circle the correct definition of each item in a multiple-choice exercise. Paper cut-outs are used to ensure that SS work in pairs, not individually.	S-S Ss-S T-S

		Task 4	
		T: 'Now, on your own, try to use the correct form of the words by filling the gaps.'	T-Ss
		T gives out the Gap Fill Practice Worksheets (Task 4)	
4 mins		Ss fill the gaps as T monitors	SS
3 mins		Ss announce the answers, T gives feedback	Ss-S
			T-S
		Aim: Controlled practice, to check that SS can use and understand the meaning of the words and are able to use them in context.	
	Production	**Task 5**	T-Ss
		T: 'Imagine that an earthquake happened today in your hometown and write a short diary entry expressing your thoughts. Use at least five (5) of the words from the text.'	
		T gives out Writing Production Worksheets (Task 5)	
		Aim: Free practice, the SS get to use the target words in a creative way.	
7 mins		Ss write as T monitors	SS
4 mins		Time-permitting, ss who wish to, share what they wrote with their classmates	S-Ss
			T-S
	Wrap-up	T gives feedback	
3 mins		T asks the following Qs:	
		'Does anyone have any questions?'	T-Ss
		'What is the most important/ your favourite thing from today's lesson?'	T-S
		T assigns homework: Finish task 5 and write sentences about the remaining 5 target items.	T-Ss
		Aim: To wrap up the lesson and give students an opportunity to reflect on what they learned.	

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Lesson aim(s): Lexicon

The students will learn and practise using the following 10 vocabulary items:

stand by (someone), heaven, scar, break through, unclear, emotion, faith, steady, satellite, crawl

The items will be contextualised in a popular song about standing by a loved one.

Brief class profile:

18-21 students of 1st Lyceum (15-16 years old, mixed sex)

Assumed knowledge:

The students can understand the grammatical structures included in the song (e.g., Present Simple, Imperative, First Conditional, Future Simple) and they know most of the rest of the words.

Materials required:

- A computer with internet access & a connected projector
- Link for the Official Music Video of the song 'Stand by you' by Rachel Platten:

  Rachel Platten - Stand By You (Official Video) - YouTube

- Link for the lyrics video of the song: https://www.youtube.com/watch?v=7mhERSaz2R4
- Presentation Slides (Task 1 & Task 7)
- Lyrics paper cut-outs & Gap Fill (Task 2 & Task 3)
- Target items paper cut-outs (Task 3)
- Match-with-meaning paper cut-outs (Task 4)
- Gap Fill Practice Worksheet (Task 5)
- Writing Production Worksheet (Task 6)

Lesson sub aim(s):

The students will practise speaking, listening (for gist and for specific information), and writing skills. They will also practise cooperative skills, such as pair work.

Class level:

1st Lyceum/ Intermediate level

B1-B2 (CEFR)

Anticipated problems:

1. Teaching vocabulary through a song might be challenging regarding classroom management as students might perceive listening to a song as a break
2. Time-management issues might arise
3. Some students might already be familiar with the song, as it is a popular song which made it in the charts, while others might not have encountered the song before.

Suggested solutions:

1. The students will explicitly be aware of the tasks they will have to complete during each stage of the lesson; it will be clear to them that they're listening and watching the music video for educational purposes
2. Task 6 could be assigned as homework if there is not enough time in class
3. The first time the students listen to the song they will listen for gist, so that they are all familiar with the central theme of the song before moving on to more complex activities, and as the students will have the chance to work in groups, they will be able to help each other

Lesson duration: 40-45 mins

TIMING E.g. 3 mins	STAGE E.g. 'Pre-listening'	ACTIVITY AIM(S) & ACTIVITY (Teacher Activity & Student Activity) E.g. Prediction from visuals to raise ss' awareness and interest in the topic	INTERACTION E.g. S-S (pairs)
5 min	Warm-up Pre-listening	**Task 1** T shows the first slide of the presentation as a discussion prompt for the theme of the lesson 'standing by someone' T asks Ss the following Qs: 'What do you think is the relationship of the people in each picture?' (Best friends, siblings, family-parents with their son/ daughter, a couple) 'Why are these people/ relationships so important in our lives?' (Because we spend a lot of time together and we do not just share our happiest moments with them, but we also face difficulties together: they are the ones who 'stand by' us and support us and we stand by them when they need us) 'Do you stand by your friends and/ or family members when they need you? How do you do that? Can you tell me an example?' Aim: To introduce the main theme of the song and personalise it to engage the students to participate in the lesson.	T-Ss

T-S |
| | Presentation Listening for gist | **Task 2** T: 'Now we'll watch the video clip of a popular song. I will give you the lyrics of the song written on small pieces of paper. Some words are missing, **don't worry about that for now.** All you need to do is put the lyrics in the correct order. You are going to work in pairs. I also want you to be prepared to tell me who you would devote/ send this song to and why. | T-Ss |

		ICQs: 'So, what are you doing with the pieces of paper with the lyrics? (Put them in the correct order) 'Do you need to fill in the gaps?' (No!) T gives out Lyrics paper cut-outs T plays the video clip for 'Stand by You' by Rachel Platten	
5 mins		Ss listen to the song and work in pairs to put the papers with the lyrics in the right order and prepare to answer T monitors	S-S
3 mins		Ss announce their answers to the class and T gives feedback Aim: To check ss general understanding of the theme of the song, and to familiarise them with the lyrics before moving on to the gap fill which is a more demanding task. Paper cut-outs are used to ensure that SS work in pairs, not individually.	T-S
		Task 3 T: 'Okay now I'll give you the missing words and, in pairs, try to complete the lyrics. Notice that some words are used more than once. The number of times you need to write each word is written in parentheses. Later, I will let you listen again to check your answers, so don't worry if you can't find everything. Are you ready? You have 2 minutes!' T gives out the Target items paper cut-outs	T-Ss
2 min		Ss work in pairs to fill the gaps T monitors Aim: To contextualise and elicit the target vocabulary to make it more memorable.	S-S
		T: 'Well done! I'll play the song once again. This time you will be able to see the lyrics so that you can check your answers.'	T-Ss
4 mins		Ss watch and check their answers	SS

	Practice	T walks around the classroom to check each group to ensure that all gaps were filled correctly by all students. Aim: To increase students' independence and motivation.	
		Task 4 T: 'Now we'll focus on the words that you found in the song. I'll give you these paper cut-outs and, in pairs again, try to match the words with their definitions' T gives out the Match-with-meaning paper cut-outs	T-Ss
2 mins 2 mins		Ss match in pairs as T monitors Ss announce answers to class, T gives feedback Aim: To elicit the meaning of the target items. It is important that the definition of each target item is provided to the students as in the vocabulary test (pre-test, post-test and delayed post-test) the students are asked to circle the correct definition of each item in a multiple-choice exercise. Paper cut-outs are used to ensure that SS work in pairs, not individually.	S-S T-S
		Task 5 T: 'Now, on your own, try to use the correct form of the words by filling the gaps in these sentences.' T gives out the Gap Fill Practice Worksheets	T-Ss
4 mins 3 mins		Ss fill the gaps as T monitors Ss announce the answers, T gives feedback Aim: Controlled practice, to ensure that ss can use and understand the meaning of the words and are able to use them in context.	SS Ss-S T-S
	Writing Production	**Task 6** T: 'Now you'll write your own sentences. Choose at least 5 of the words and write	T-S

		sentences, using them in a way that shows you understand their meaning! Aim: Free practice, the SS get to practise using the target words in a creative way.	
		I'll play the song one last time for you as you start thinking for ideas.' Aim: SS benefit from repetition; this will help them further memorize the words and remind them how the words are used in context.	T-S
5 mins		SS listen as they write sentences T monitors	SS
4 mins		Time permitting ss who wish to share their answers and T gives feedback, Ss may finish this task at home	Ss-S T-S
3 min	Wrap-up	**Task 7** Review all the words using the presentation slides T shows pictures to elicit the correct word target word Aim: To visualise and review all target words to boost memorization before leaving the classroom.	T-S
3 min		T asks the following Qs: 'Does anyone have any questions?' 'What is the most important/ your favourite thing about today's lesson?' T assigns homework: Write one sentence for each one of the target items (that is, to finish task 5 and write sentences about the remaining 5 target items). Aim: To wrap-up the lesson and give students an opportunity to reflect about what they learned.	T-Ss Ss-S T-S T-Ss

LESSON PLAN
Lesson 2– Comparison Group (Song: 'Stand by you')

Lesson aim(s): Lexicon The students will learn and practise using the following 10 vocabulary items: *stand by (someone), heaven, scar, break through, unclear, emotion, faith, steady, satellite, crawl* The items will be contextualised in in a poem about standing by a loved one. **Brief class profile:**18-21 students of 1st Lyceum (15-16 years old, mixed sex) **Assumed knowledge:** The students can understand the grammatical structures included in the song (e.g., Present Simple, Imperative, First Conditional, Future Simple) and they know most of the rest of the words. **Materials required:** ● A computer with internet access & a connected projector ● Presentation Slides (Task 1 & Task 3) ● Verses paper cut-outs & Full Poem (Task 2) ● Match-with-meaning paper cut-outs (Task 4) ● Gap Fill Practice Worksheet (Task 5) ● Writing Production Worksheet (Task 6)	**Lesson sub aim(s):** The students will practise speaking, listening (for gist), reading (skimming & scanning) and writing skills. They will also practise cooperative skills, such as pair work. **Class level:** 1st Lyceum/ Intermediate level B1-B2 (CEFR) **Anticipated problems:** 1. Some of the students might recognise that the text of the poem comes from a popular song and might request from the teacher to play the song (the students of the control group should not be exposed to the songs) 2. Time-management issues might arise **Suggested solutions:** 1.The teacher will refuse to play the song by saying that there is not enough time for listening to the song 2.Task 6 could be assigned as homework if there is not enough time in class **Lesson duration:** 40-45 mins

TIMING E.g. 3 mins	STAGE E.g. 'Pre-listening'	ACTIVITY AIM(S) & ACTIVITY (Teacher Activity & Student Activity) E.g. Prediction from visuals to raise ss' awareness and interest in the topic	INTERACTION E.g. ss-ss (pairs)
5 min	Warm-up Pre-listening	**Task 1** T shows slide 1 of the presentation as a discussion prompt for the theme of the lesson 'standing by someone' T asks Ss the following Qs: 'What do you think is the relationship of the people in each picture?' (Best friends, siblings, family-parents with their son/ daughter, a couple)	T-Ss

		'Why are these people/ relationships so important in our lives?' (Because we spend a lot of time together and we do not just share our happiest moments with them, but we also face difficulties together: they are the ones who 'stand by' us and support us and we stand by them when they need us) 'Do you stand by your friends and/ or family members when they need you? How do you do that? Can you tell me an example?' Aim: To introduce the main theme of the song and personalise it to engage the students to participate in the lesson.	T-S
	Presentation Listening for gist	**Task 2** T: 'Now I'll read you a poem. I'll give you these paper cut-outs with the verses of the poem written on them. In pairs, you have to listen as I read to put the verses in the correct order.' Aim: To help ss maintain their focus on listening to the T reciting the poem and to contextualise the target items so that the lexicon learning process that will follow will be meaningful and motivating. Paper cut-outs are used to ensure that ss work in pairs. 'I also want you to be prepared to answer the following question: Who would you devote/ send this poem to? Why? What is your relationship with that person?' Aim: To check ss overall understanding of the main theme and personalise it. T gives out the Verses paper cut-outs (Task2) T reads the poem aloud	T-Ss
2 mins		Ss listen and work in pairs to put the papers in the correct order	S-S
3 mins		Ss announce their answers and share their opinions with the class	S-Ss

9 mins		**Task 3** T: 'Great! Now, we'll focus on some words from this poem. I will show you some pictures on each presentation slide. You have to guess the correct word for each slide. All the words are from the poem. Make sure you find and highlight the words in the poem.' T shows presentation slides (2-10) to elicit the target items Ss highlight the words in the poem Aim: To visualise and elicit the target vocabulary to make it memorable.	T-S
2 mins 2 mins	Practice	**Task 4** T: 'Now, I'll give you these paper cut-outs and, in pairs, try to match these words with their definitions' T gives out paper cut-outs, Ss match in pairs as T monitors Ss announce answers to class, T gives feedback Aim: To elicit the meaning of the target items. It is important that the definition of each target item is provided to the students as in the vocabulary test (pre-test, post-test and delayed post-test) the students are asked to circle the correct definition of each item in a multiple-choice exercise. Paper cut-outs are used to ensure that SS work in pairs, not individually.	T-Ss S-S T-S
4 mins 3 mins		**Task 5** T: 'Now, on your own, try to use the correct form of the words by filling the gaps in these sentences.' T gives out the Gap Fill Practice Worksheets Ss fill the gaps as T monitors Ss announce the answers, T gives feedback Aim: Controlled practice, to ensure that ss can use and understand the meaning of the words and are able to use them in context.	T-Ss SS Ss-S T-S

	Writing Production	**Task 6** T: 'Now you'll write your own sentences. Choose at least 5 words and use them in a sentence in a way that shows you understand their meaning. Ss who wish to can write a small poem!' Aim: Free practice, the SS get to practise using the target words in a creative way.	T-Ss
5 mins 4 mins		SS write sentences, T monitors Time permitting ss who wish to share their answers and T gives feedback, Ss may finish this task at home	SS S-Ss T-S
3 mins	Wrap-up	**Task 7** T: 'Great! As you can see, the title of this poem is 'Stand by you'. Now, in groups, I want you to come up with another title for this poem. Be creative! You have 2 minutes.' Ss think in groups and write their title on a piece of paper Ss announce their answers T votes for the best title Aim: To give ss an opportunity to read the poem again for global comprehension and practise cooperative skills.	T-Ss Ss/Ss S-Ss T-S
3 mins		T asks the following Qs: 'Does anyone have any questions?' 'What is the most important/ your favourite thing about today's lesson?' T assigns homework: Write one sentence for each one of the target items (that is, to finish task 5 and write sentences about the remaining 5 target items). Aim: To wrap-up the lesson and give students an opportunity to reflect on what they learned.	T-Ss Ss-S T-S T-Ss

F. Lesson Materials

Materials for Experimental Group Lesson 1

Task 1: Pictures to elicit 'earthquake'

Task 2: Lyrics Gap Fill

Listen to the song and complete the lyrics.

I was _____

And in traffic

I didn't feel it

When the _____ happened

But it really got me thinkin'

Were you out drinkin'?

Were you in the living room

Chillin' watchin' television?

It's been a year now

Think I've _____ out how

How to let you go and let communication

_____ out

I know, you know, we know

You weren't down for forever and it's fine

I know, you know, we know

We weren't meant for each other and it's fine

But if the world was ending

You'd _____ _____, right?

You'd _____ _____ and you'd stay the night

Would you love me for the _____ of it?

All our fears would be _____

If the world was ending

You'd _____ _____, right?

The sky'd be falling, and I'd hold you

_____

And there wouldn't be a reason why

We would even have to say goodbye

If the world was ending

You'd _____ _____, right?

Right?

If the world was ending

You'd _____ _____ right?

Right?

I tried to imagine

Your reaction

It didn't scare me when the _____ happened

But it really got me thinkin'

That night we went drinkin'

_____ in the house

And didn't make it past the kitchen

Ah, it's been a year now

Think I've _____ out how

How to think about you without it

_____ my heart out

I know, you know, we know

You weren't down for forever and it's fine

I know, you know, we know

We weren't meant for each other and it's fine

But if the world was ending

You'd _____ _____, right?

You'd _____ _____ and you'd stay the night

Would you love me for the _____ of it?

All our fears would be _____

If the world was ending

You'd _____ _____, right?

The sky'd be falling while I'd hold you _____

No, there wouldn't be a reason why

We would even have to say goodbye

If the world was ending

You'd _____ _____, right? (x4)

I know, you know, we know ….

But if the world was ending

You'd _____ _____, right?

You'd _____ _____ and you'd stay the night

Would you love me for the _____ of it?

All our fears would be _____

If the world was ending

You'd _____ _____, right?

The sky'd be falling while I hold you _____

No, there wouldn't be a reason why

We would even have to say goodbye

If the world was ending ….

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Task 3: Match-with-meaning paper cut-outs

Match the words from the song to their definitions.

1. **distracted**	a. **to remove something quickly, without being careful**
2. **earthquake**	b. **firmly or closely**
3. **figure out**	c. **without having any particular purpose or wish, usually for enjoyment**
4. **die out**	d. **not related to what is being discussed or considered and therefore not important**
5. **come over**	e. **to become less common and finally stop existing**
6. **for the hell of it**	f. **to finally understand something or someone, or find the solution to a problem after a lot of thought**
7. **irrelevant**	g. **having one's thoughts or attention drawn away, unable to concentrate or give attention to something**
8. **tight**	h. **a sudden violent movement of the earth's surface, sometimes causing great damage**
9. **stumble**	i. **to come to a place, move from one place to another, or move towards someone**
10. **rip out**	j. **to hit your foot against something while walking and almost fall**

Task 4: Gap Fill Exercise

Complete the following sentences using the words from the song in the correct form.

distracted	figure out	come over	tight	stumble
earthquake	die out	irrelevant	for the hell of it	rip out

1. The _____ damaged hundreds of buildings and cut phone service.

2. The custom of making wishes and throwing olive leaves in the fireplace is _____.

3. I really appreciate you asking me how I was this morning, everyone else was too _____ to notice I wasn't feeling well.

4. Julia got a low mark on this test because the teacher said most of her answers were _____ to the questions.

5. I can't open this jar; its lid is on very _____.

6. Lisa found a photo of her favourite singer in the magazine and she _____ it _____.

7. I didn't have time to organise a birthday party this year, only my best friend is _____ tonight.

8. Tony had no reason to start a fight with Peter yesterday, he just did it _____.

9. I couldn't find the solution to this math problem at first, but my teacher helped me _____ it _____.

10. Mark was walking down a very dark street last night, he once _____ and almost fell.

Task 5: Writing production

Imagine you are one of the characters singing the song and write a short response the other person. Use at least five (5) of the words from the song.

distracted	figure out	come over	tight	stumble
earthquake	die out	irrelevant	for the hell of it	rip out

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Answer Key for Experimental Group Lesson 1

Task 2: Lyrics Gap Fill

I was distracted
And in traffic
I didn't feel it
When the earthquake happened
But it really got me thinkin'
Were you out drinkin'?
Were you in the living room
Chillin' watchin' television?
It's been a year now
Think I've figured out how
How to let you go and let communication
die out

I know, you know, we know
You weren't down for forever and it's fine
I know, you know, we know
We weren't meant for each other and it's fine
But if the world was ending
You'd come over, right?
You'd come over and you'd stay the night
Would you love me for the hell of it?

All our fears would be irrelevant
If the world was ending
You'd come over, right?
The sky'd be falling, and I'd hold you tight

And there wouldn't be a reason why
We would even have to say goodbye
If the world was ending
You'd come over, right?
Right?
If the world was ending
You'd come over, right?
Right?

I tried to imagine
Your reaction
It didn't scare me when the earthquake happened
But it really got me thinkin'
That night we went drinkin'
Stumbled in the house
And didn't make it past the kitchen
Ah, it's been a year now
Think I've figured out how
How to think about you without it
Ripping my heart out

I know, you know, we know
You weren't down for forever and it's fine
I know, you know, we know
We weren't meant for each other and it's fine
But if the world was ending

You'd come over, right?
You'd come over and you'd stay the night
Would you love me for the hell of it?

All our fears would be irrelevant
If the world was ending
You'd come over, right?
The sky'd be falling, and I'd hold you tight

No, there wouldn't be a reason why
We would even have to say goodbye
If the world was ending
You'd come over, right? (x4)

I know, you know, we know ….
But if the world was ending
You'd come over, right?
You'd come over and you'd stay the night
Would you love me for the hell of it?
All our fears would be irrelevant
If the world was ending
You'd come over, right?
The sky'd be falling, and I'd hold you tight
No, there wouldn't be a reason why
We would even have to say goodbye
If the world was ending ….

Task 3: Match-with-meaning paper cut-outs

distracted	having one's thoughts or attention drawn away, unable to concentrate or give attention to something
earthquake	sudden violent movement of the earth's surface, sometimes causing great damage
figure out	to finally understand something or someone, or find the solution to a problem after a lot of thought
die out	to become less common and finally stop existing
come over	to come to a place, or move towards someone
irrelevant	not related to what is being discussed or considered and therefore not important
tight	firmly or closely
for the hell of it	without having any particular purpose or wish, usually for enjoyment
stumble	to hit your foot against something while walking and almost fall
rip out	to remove something violently and quickly, without being careful

Task 4: Gap Fill Exercise

1. The earthquake damaged hundreds of buildings and cut phone service.
2. The custom of making wishes and throwing olive leaves in the fireplace is dying out.
3. I really appreciate you asking me how I was this morning, everyone else was too distracted to notice I wasn't feeling well.
4. Julia got a low mark on this test because the teacher said most of her answers were irrelevant to the questions.
5. I can't open this jar; its lid is on very tight.
6. Lisa found a photo of her favourite singer in the magazine, and she ripped it out.
7. I didn't have time to organise a birthday party this year, only my best friend is coming over tonight.
8. Tony had no reason to start a fight with Peter yesterday, he just did it for the hell of it.
9. I couldn't find the solution to this math problem at first, but my teacher helped me figure it out.
10. Mark was walking down a very dark street last night; he once stumbled and almost fell.

Materials for Control Group Lesson 1

Task 1: Pictures to elicit 'earthquake'

Task 2

Read the following text and do the exercises below.

Dear diary,

I was distracted and in traffic, so I didn't feel it when the earthquake happened. But it really got me thinking, was she out drinking? Or was she in the living room chilling, watching television? It's been a year now and I think I've figured out how to let her go and let communication die out. I know she wasn't down for forever and it's fine. But if the world was ending, she'd come over, right? Would she love me for the hell of it? All our fears would be irrelevant. The sky'd be falling, I'd hold her tight and there wouldn't be a reason why. We would even have to say goodbye.

I tried to imagine her reaction. It didn't scare me when the earthquake happened, but it really got me thinking about that night we went drinking. We stumbled in the house and didn't make it past the kitchen. Ah, it's been a year now. I think I've figured out how to think about her without it ripping my heart out. But if the world was ending, she'd come over, right?

1. What is the text type? Circle.

       a. an email

       b. an article

       c. a diary entry

       💬 What other text types do you know?

2. Read the following statements and write T (true), F (false) or DK (we don't know)

    a. The writer was home when the earthquake happened.   ….

    c. The girl the writer refers to was watching television when the earthquake happened. ….

    d. It's been a month since the writer and the girl have separated. ….

    e. The writer didn't get scared when the earthquake happened. ….

    f. The girl got scared when the earthquake happened. ….

3. Did the writer feel it when the earthquake happened? Why, or why not?

_____

_____

4. What incident did the earthquake make the writer recall?

_____

_____

5. What is the purpose of the writer? Circle.

    a. to express his thoughts on the day of the earthquake

    b. to describe what he was doing on the day of the earthquake

    b. to express his fear of earthquakes

Task 3: Match-with-meaning paper cut-outs
Match the words from the song to their definitions.

1. **distracted**	a. **to remove something quickly, without being careful**
2. **earthquake**	b. **firmly or closely**
3. **figure out**	c. **without having any particular purpose or wish, usually for enjoyment**
4. **die out**	d. **not related to what is being discussed or considered and therefore not important**
5. **come over**	e. **to become less common and finally stop existing**
6. **for the hell of it**	f. **to finally understand something or someone, or find the solution to a problem after a lot of thought**
7. **irrelevant**	g. **having one's thoughts or attention drawn away, unable to concentrate or give attention to something**
8. **tight**	h. **a sudden violent movement of the earth's surface, sometimes causing great damage**
9. **stumble**	i. **to come to a place, move from one place to another, or move towards someone**
10. **rip out**	j. **to hit your foot against something while walking and almost fall**

Task 4: Gap Fill Exercise

Complete the following sentences using the words from the song in the correct form.

distracted	figure out	come over	tight	stumble
earthquake	die out	irrelevant	for the hell of it	rip out

1. The _____ damaged hundreds of buildings and cut phone service.

2. The custom of making wishes and throwing olive leaves in the fireplace is

   _____.

3. I really appreciate you asking me how I was this morning, everyone else was too

   _____ to notice I wasn't feeling well.

4. Julia got a low mark on this test because the teacher said most of her answers were

   _____ to the questions.

5. I can't open this jar; its lid is on very _____.

6. Lisa found a photo of her favourite singer in the magazine and she _____ it

   _____.

7. I didn't have time to organise a birthday party this year, only my best friend is

   _____ tonight.

8. Tony had no reason to start a fight with Peter yesterday, he just did it

   _____.

9. I couldn't find the solution to this math problem at first, but my teacher helped me

   _____ it _____.

10. Mark was walking down a very dark street last night, he once _____

    and almost fell.

Task 5: Writing production

Imagine that an earthquake happened today in your hometown and write a short diary entry expressing your thoughts. Use at least five (5) of the following words.

distracted	*figure out*	*come over*	*tight*	*stumble*
earthquake	*die out*	*irrelevant*	*for the hell of it*	*rip out*

Answer Key for Comparison Group Lesson 1

Task 2

Dear diary,

I was distracted and in traffic, so I didn't feel it when the earthquake happened. But it really got me thinking, was she out drinking? Or was she in the living room chilling, watching television? It's been a year now and I think I've figured out how to let her go and let communication die out. I know she wasn't down for forever and it's fine. But if the world was ending, she'd come over, right? Would she love me for the hell of it? All our fears would be irrelevant. The sky'd be falling, I'd hold her tight and there wouldn't be a reason why. We would even have to say goodbye.

I tried to imagine her reaction. It didn't scare me when the earthquake happened, but it really got me thinking about that night we went drinking. We stumbled in the house and didn't make it past the kitchen. Ah, it's been a year now. I think I've figured out how to think about her without it ripping my heart out. But if the world was ending, she'd come over, right?

1. What is the text type? Circle.

        a. an email

        b. an article

        c. a diary entry

        💬 What other text types do you know? Accept all logical answers

        Examples: review, letter, essay, report, story, speech, blog post

2. Read the following statements and write T (true), F (false) or DK (we don't know)

    a. The writer was home when the earthquake happened. F

    c. The girl the writer refers to was watching television when the earthquake happened. DK

    d. It's been a month since the writer and the girl have separated. F

    e. The writer didn't get scared when the earthquake happened. T

    f. The girl got scared when the earthquake happened. DK

3. Did the writer feel it when the earthquake happened? Why, or why not?

No, he didn't feel it (when the earthquake happened) because he was distracted and in traffic.

4. What incident did the earthquake make the writer recall?

The earthquake made the writer recall a night when he and his ex-partner went out drinking and then stumbled in the house and didn't make it past the kitchen.

5. What is the purpose of the writer? Circle.

    a. to express his thoughts on the day of the earthquake

    b. to describe what he was doing on the day of the earthquake

    b. to express his fear of earthquakes

Task 3: Match-with-meaning paper cut-outs

distracted	having one's thoughts or attention drawn away, unable to concentrate or give attention to something
earthquake	sudden violent movement of the earth's surface, sometimes causing great damage
figure out	to finally understand something or someone, or find the solution to a problem after a lot of thought
die out	to become less common and finally stop existing
come over	to come to a place, or move towards someone
irrelevant	not related to what is being discussed or considered and therefore not important
tight	firmly or closely
for the hell of it	without having any particular purpose or wish, usually for enjoyment
stumble	to hit your foot against something while walking and almost fall
rip out	to remove something violently and quickly, without being careful

Task 4: Gap Fill Exercise

1. The earthquake damaged hundreds of buildings and cut phone service.
2. The custom of making wishes and throwing olive leaves in the fireplace is dying out.
3. I really appreciate you asking me how I was this morning, everyone else was too distracted to notice I wasn't feeling well.
4. Julia got a low mark on this test because the teacher said most of her answers were irrelevant to the questions.
5. I can't open this jar; its lid is on very tight.
6. Lisa found a photo of her favourite singer in the magazine, and she ripped it out.
7. I didn't have time to organise a birthday party this year, only my best friend is coming over tonight.
8. Tony had no reason to start a fight with Peter yesterday, he just did it for the hell of it.
9. I couldn't find the solution to this math problem at first, but my teacher helped me figure it out.
10. Mark was walking down a very dark street last night; he once stumbled and almost fell.

Materials for Experimental Group Lesson 2

<u>Lyrics paper cut-outs & Gap Fill (Task 2 & Task 3)</u>
Task 2: Put the lyrics in the correct order
Task 3: Fill the gaps to complete the lyrics

(C) Hands, put your empty hands in mine

And _____, show me all

the _____ you hide

And hey, if your wings are broken

Please take mine 'til yours can open too

'Cause I'm gonna stand _____ you

(F) Oh, tears make kaleidoscopes in your eyes

And hurt, I know you're hurting but so am I

And love, if your wings are broken

Borrow mine so yours can open too

(A) 'Cause I'm gonna stand _____ you

Even if we're breaking down

We can find a way to break _____

Even if we can't find _____

I'll walk through hell with you

Love, you're not alone

'Cause I'm gonna stand _____ you

Even if we can't find _____

I'm gonna stand _____ you

Even if we can't find _____

I'll walk through hell with you

Love, you're not alone

'Cause I'm gonna stand _____ you

(E) Yeah, you're all I never knew I needed

And the heart, sometimes it's _____ why it's beating

And love, if your wings are broken

We can brave through those _____ too

'Cause I'm gonna stand _____ you

(D) And oh, truth I guess truth is what you believe in

And _____, I think _____ is having a reason

And I know, know love, if your wings are broken

Borrow mine so yours can open too

(A) 'Cause I'm gonna stand _____ you

Even if we're breaking down

We can find a way to break _____

Even if we can't find _____

I'll walk through hell with you

Love, you're not alone

'Cause I'm gonna stand _____ you

Even if we can't find _____

I'm gonna stand _____ you

Even if we can't find _____

I'll walk through hell with you

Love, you're not alone

'Cause I'm gonna stand _____ you

(B) I'll be your eyes 'til yours can shine

And I'll be your arms I'll be your _____ _____

And when you can't rise

Well, I'll _____ with you on hands and knees 'cause I

I'm gonna stand _____ you

(A) 'Cause I'm gonna stand _____ you

Even if we're breaking down

We can find a way to break _____

Even if we can't find _____

I'll walk through hell with you

Love, you're not alone

'Cause I'm gonna stand _____ you

Even if we can't find _____

I'm gonna stand _____ you

Even if we can't find _____

I'll walk through hell with you

Love, you're not alone

'Cause I'm gonna stand _____ you

Task 3: Target times paper cut-outs. Fill the gaps to complete the lyrics using these words.

Scars (x2)	Heaven (x9)	Unclear	Faith (x2)	Satellite
By (x15)	Through (x3)	Emotions	Steady	Crawl

Task 4: Match-with-meaning paper cut-outs

Match the words from the song to their definitions.

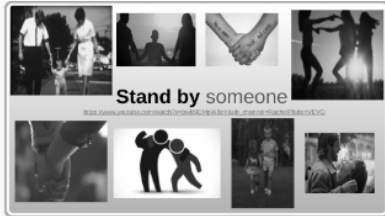|	
1. **scar**	a. **move along on hands and knees; move or progress slowly or with difficulty**
2. **stand by someone**	b. **a device sent up into space to travel around the earth, used for collecting information or communicating by radio, television**
3. **heaven**	c. **a strong feeling such as love or anger**
4. **break through**	d. **the place where God or the gods live and where good people are believed to go after they die; a situation that gives you great pleasure**
5. **unclear**	e. **great trust or confidence in something or someone**
6. **emotion**	f. **to continue to support or help someone who is in a difficult situation**
7. **faith**	g. **not moving or changing suddenly**
8. **crawl**	h. **force yourself through something that is holding you back**
9. **steady**	i. **a mark left on part of the body after an injury, such as a cut, has healed**
10. **satellite**	j. **not obvious or easy to see or know**

Task 5: Gap Fill Exercise

Complete the following sentences using the words from the song in the correct form.

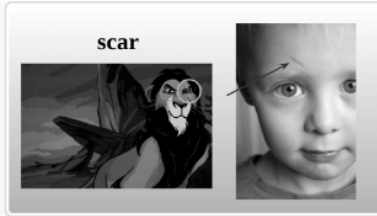| scar	heaven	unclear	faith	satellite
stand by	break through	emotions	steady	crawl

1. To encourage their babies to _____, parents allow them to play on the floor and reach for their toys.

2. Greg injured himself while playing football and now there's a _____ on his leg.

3. His mum advised him to think carefully before making an important decision and not to rely only on his _____.

4. I have many friends, but Rachel is the only one who always _____ me through difficult times.

5. I love the view of the sun when it _____ the clouds.

6. It was _____ lying there in the sunshine listening to the birds sing.

7. The police haven't stopped looking into what exactly happened that night as it's still _____.

8. The World Cup was transmitted around the world by _____.

9. Can you please hold the boat _____ so that I can climb in.

10. While some people lose it after something bad happens to them, many people say that their _____ in God helps them deal with tragedies.
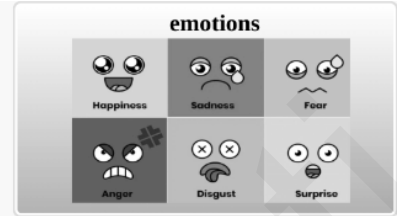
Task 6: Writing production

Choose five (5) of the following words and write sentences using the words in a meaningful way.

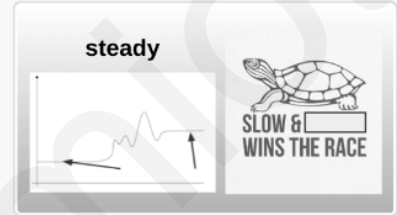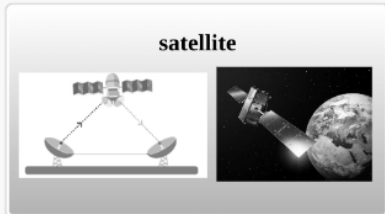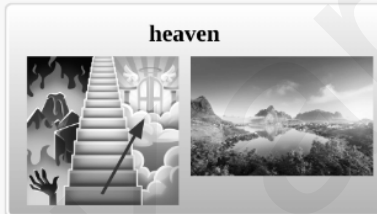| scar	heaven	unclear	faith	satellite
stand by	break through	emotions	steady	crawl

Task 7: Presentation Slides

Answer Key for Experimental Group Lesson 2

<u>Lyrics paper cut-outs & Gap Fill (Task 2 & Task 3)</u>

(C) Hands, put your empty hands in mine And scars, show me all the scars you hide And hey, if your wings are broken Please take mine 'til yours can open too 'Cause I'm gonna stand by you
(F) Oh, tears make kaleidoscopes in your eyes And hurt, I know you're hurting but so am I And love, if your wings are broken Borrow mine so yours can open too
(A) 'Cause I'm gonna stand by you Even if we're breaking down We can find a way to break through Even if we can't find heaven I'll walk through hell with you Love, you're not alone 'Cause I'm gonna stand by you Even if we can't find heaven I'm gonna stand by you Even if we can't find heaven I'll walk through hell with you Love, you're not alone 'Cause I'm gonna stand by you
(E) Yeah, you're all I never knew I needed And the heart, sometimes it's unclear why it's beating And love, if your wings are broken We can brave through those emotions too 'Cause I'm gonna stand by you
(D) And oh, truth I guess truth is what you believe in And faith, think faith is having a reason And I know, know love, if your wings are broken Borrow mine so yours can open too

(A) 'Cause I'm gonna stand by you
Even if we're breaking down
We can find a way to break through
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you
Even if we can't find heaven
I'm gonna stand by you
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you

(B) I'll be your eyes 'til yours can shine
And I'll be your arms I'll be your steady satellite
And when you can't rise
Well, I'll crawl with you on hands and knees 'cause I
I'm gonna stand by you

(A) 'Cause I'm gonna stand by you
Even if we're breaking down
We can find a way to break through
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you
Even if we can't find heaven
I'm gonna stand by you
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you

Task 4

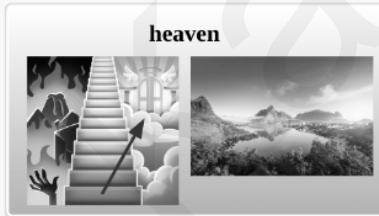|	
1. **scar**	a. **a mark left on part of the body after an injury, such as a cut, has healed**
2. **stand by someone**	b. **to continue to support or help someone who is in a difficult situation**
3. **heaven**	c. **the place where God or the gods live and where good people are believed to go after they die; a situation that gives you great pleasure**
4. **break through**	d. **force yourself through something that is holding you back**
5. **unclear**	e. **not obvious or easy to see or know**
6. **emotion**	f. **a strong feeling such as love or anger**
7. **faith**	g. **great trust or confidence in something or someone**
8. **crawl**	h. **move along on hands and knees; move or progress slowly or with difficulty**
9. **steady**	i. **not moving or changing suddenly**
10. **satellite**	j. **a device sent up into space to travel around the earth, used for collecting information or communicating by radio, television**

Task 5

1. To encourage their babies to crawl, parents allow them to play on the floor and reach for their toys.
2. That burn will leave a bad scar.
3. His mum advised him to think carefully before making an important decision and not to rely only on his emotions.
4. I have many friends, but Rachel is the only one who always stands by me through difficult times.
5. I love the view of the sun when it breaks through the clouds.
6. It was heaven lying there in the sunshine listening to the birds sing.
7. The police haven't stopped looking into what exactly happened that night as it's still unclear.
8. The World Cup was transmitted around the world by satellite.
9. Can you please hold the boat steady so that I can climb in?
10. While some people lose it after something bad happens to them, many people say that their faith in God helps them deal with tragedies.

Materials for Comparison Group Lesson 2

Task 1 & 3: Presentation Slides
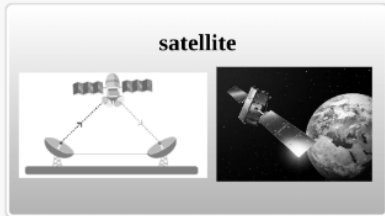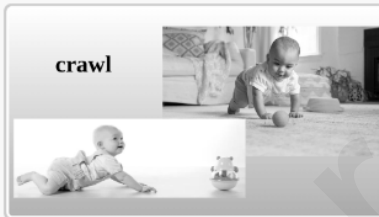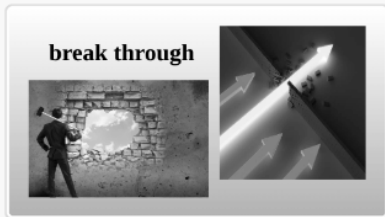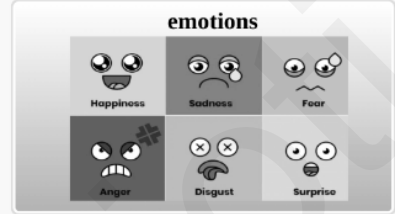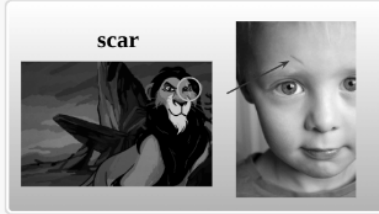
Task 2: Verses paper cut-outs.

Put the verses in the correct order.

(A)	(B)
I'll be your eyes 'til yours can shine I'll be your arms; I'll be your steady satellite	Tears make kaleidoscopes in your eyes and I know you're hurting but so am I
(C) Put your empty hands in mine and show me all the scars you hide	**(D)** Truth I guess truth is what you believe in And faith I think faith is having a reason
(E) And love, if your wings are broken we can brave through those emotions too I'm gonna stand by you	**(F)** Even if we're breaking down we can find a way to break through Even if we can't find heaven I'll walk through hell with you Love, you're not alone I'm gonna stand by you
(G) You're all I never knew I needed And the heart Sometimes it's unclear why it's beating	**(H)** And if your wings are broken Borrow mine so yours can open too
(I) If your wings are broken Please take mine 'til yours can open too	**(J)** And when you can't rise I'll crawl with you on hands and knees cause I I'm gonna stand by you

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Stand by you

Put your empty hands in mine
and show me all the scars you hide
If your wings are broken
Please take mine
'til yours can open too

Tears make kaleidoscopes in your eyes
and I know you're hurting
but so am I
And if your wings are broken
Borrow mine so yours can open too

Even if we're breaking down
we can find a way to break through
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
I'm gonna stand by you

You're all I never knew I needed
And the heart
Sometimes it's unclear why it's beating
And love, if your wings are broken
we can brave through those emotions too
I'm gonna stand by you

Truth
I guess truth is what you believe in
And faith
I think faith is having a reason

I'll be your eyes 'til yours can shine
I'll be your arms, I'll be your steady satellite
And when you can't rise
I'll crawl with you on hands and knees cause I
I'm gonna stand by you

Task 4: Match-with-meaning paper cut-outs

Match the words from the song to their definitions.

1. **scar**	a. move along on hands and knees; move or progress slowly or with difficulty
2. **stand by someone**	b. a device sent up into space to travel around the earth, used for collecting information or communicating by radio, television
3. **heaven**	c. a strong feeling such as love or anger
4. **break through**	d. the place where God or the gods live and where good people are believed to go after they die; a situation that gives you great pleasure
5. **unclear**	e. great trust or confidence in something or someone
6. **emotion**	f. to continue to support or help someone who is in a difficult situation
7. **faith**	g. not moving or changing suddenly
8. **crawl**	h. force yourself through something that is holding you back
9. **steady**	i. a mark left on part of the body after an injury, such as a cut, has healed
10. **satellite**	j. not obvious or easy to see or know

Task 5: Gap Fill Exercise

Complete the following sentences using the words from the poem in the correct form.

scar	heaven	unclear	faith	satellite
stand by	break through	emotions	steady	crawl

1. To encourage their babies to _____, parents allow them to play on the

    floor and reach for their toys.

2. Greg injured himself while playing football and now there's a _____ on

    his leg.

3. His mum advised him to think carefully before making an important decision and not to

    rely only on his _____.

4. I have many friends, but Rachel is the only one who always _____

    me through difficult times.

5. I love the view of the sun when it _____ the clouds.

6. It was _____ lying there in the sunshine listening to the birds sing.

7. The police haven't stopped looking into what exactly happened that night as it's still

    _____.

8. The World Cup was transmitted around the world by _____.

9. Can you please hold the boat _____ so that I can climb in.

10. While some people lose it after something bad happens to them, many people say that

    their _____ in God helps them deal with tragedies.

Task 6: Writing production

Choose five (5) of the following words and write sentences using the words in a meaningful way.

scar	heaven	unclear	faith	satellite
stand by	break through	emotions	steady	crawl

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Answer Key for Control Group Lesson 2

Task 2

(C) Put your empty hands in mine
and show me all the scars you hide
(I) If your wings are broken
Please take mine
'til yours can open too

(B) Tears make kaleidoscopes in your eyes
and I know you're hurting
but so am I
(H) And if your wings are broken
Borrow mine so yours can open too

(F) Even if we're breaking down
we can find a way to break through
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
I'm gonna stand by you

(G) You're all I never knew I needed
And the heart
Sometimes it's unclear why it's beating
(E) And love, if your wings are broken
we can brave through those emotions too
I'm gonna stand by you

(D) Truth
I guess truth is what you believe in
And faith
I think faith is having a reason

(A) I'll be your eyes 'til yours can shine
I'll be your arms, I'll be your steady satellite
(J) And when you can't rise
I'll crawl with you on hands and knees cause I
I'm gonna stand by you

Task 4

1. **scar**	a. a mark left on part of the body after an injury, such as a cut, has healed
2. **stand by someone**	b. to continue to support or help someone who is in a difficult situation
3. **heaven**	c. the place where God or the gods live and where good people are believed to go after they die; a situation that gives you great pleasure
4. **break through**	d. force yourself through something that is holding you back
5. **unclear**	e. not obvious or easy to see or know
6. **emotion**	f. a strong feeling such as love or anger
7. **faith**	g. great trust or confidence in something or someone
8. **crawl**	h. move along on hands and knees; move or progress slowly or with difficulty
9. **steady**	i. not moving or changing suddenly
10. **satellite**	j. a device sent up into space to travel around the earth, used for collecting information or communicating by radio, television

Task 5

1. To encourage their babies to **crawl,** parents allow them to play on the floor and reach for their toys.
2. Greg injured himself while playing football and now there's a **scar** on his leg.
3. His mum advised him to think carefully before making an important decision and not to rely only on his **emotions**.
4. I have many friends, but Rachel is the only one who always **stands by** me through difficult times.
5. I love the view of the sun when it **breaks through** the clouds.
6. It was **heaven** lying there in the sunshine listening to the birds sing.
7. The police haven't stopped looking into what exactly happened that night as it's still **unclear**.
8. The World Cup was transmitted around the world by **satellite**.
9. Can you please hold the boat **steady** so that I can climb in.
10. While some people lose it after something bad happens to them, many people say that their **faith** in God helps them deal with tragedies.

G. Vocabulary Tests

Vocabulary Test 1

Αρχικά Ονόματος: _____   Αριθμός Καταλόγου: _____

Η παρούσα ερευνητική εργασία στοχεύει να εξετάσει την επίδραση της χρήσης των τραγουδιών στην τάξη της Αγγλικής ως ξένης γλώσσας. Σκοπός του ερευνητικού έργου είναι να διευκολύνουμε τη διαδικασία εκμάθησης του λεξιλογίου της Αγγλικής ως ξένης γλώσσας και να την κάνουμε πιο ευχάριστη για τους μαθητές. Η συμμετοχή στην έρευνα είναι εθελοντική και οι συμμετέχοντες/ουσες μπορούν να αποχωρήσουν οποιαδήποτε στιγμή από την έρευνα χωρίς συνέπειες. Όλα τα δεδομένα θα παραμείνουν ανώνυμα και εμπιστευτικά και θα χρησιμοποιηθούν μόνο για τους σκοπούς της παρούσας ερευνητικής εργασίας.

<u>Exercise 1:</u> Circle the correct answer.

1. If you are <u>distracted</u>, it means that you are
   a. not related to what is being discussed or considered and therefore not important
   b. having your thoughts or attention drawn away, unable to concentrate or give attention to something
   c. anxious because you are thinking about problems that are happening or may happen
   d. not pleased with something; feeling that something is not as good as it should be

2. An <u>earthquake</u> is
   a. a common type of worm that moves through the earth
   b. a raised area of earth made for defence against enemy attack
   c. sudden violent movement of the earth's surface, sometimes causing great damage
   d. the quality of being like earth or soil, usually in a pleasant way

3. If you <u>figure</u> something <u>out</u> it means that you
   a. remove something quickly, without being careful
   b. emphasize, or highlight something
   c. finally understand something after a lot of thought
   d. realize that something exists or has happened

4. If you <u>die out</u>, it means that you
   a. become less common and finally stop existing
   b. have an argument or disagreement that ends a relationship
   c. escape from a place or situation
   d. become unconscious for a short time

5. If people <u>come over</u>, it means that they
a. enter a room or building
b. start doing a job or being responsible for something that another person did or had responsibility for before
c. get better after an illness, or feel better after something has made them unhappy
d. come to a place, or move towards someone

6. If something is <u>irrelevant</u>, it means that it is
a. not obvious or easy to see or know
b. not moving or changing suddenly
c. not related to what is being discussed or considered and therefore not important
d. not according to usual rules or what is expected

7. If something is held <u>tight</u>, it means that it is held
a. in a way that it does not fit closely
b. without difficulty or effort
c. without force or strength
d. firmly or closely

8. If you do something <u>for the hell of it,</u> it means that you do it
a. in a way that shows that you have very strong feelings or emotions
b. without having any particular purpose or wish
c. to bring good luck
d. in an angry and violent way

9. If you <u>stumble</u>, it means that you
a. hit your foot against something while walking and almost fall
b. walk slowly and with difficulty because of having an injured or painful leg or foot
c. walk in a slow and relaxed way
d. hit something, often making a loud noise, or causing damage

10. If you <u>rip</u> something <u>out,</u> it means that you
a. finally understand something after a lot of thought
b. remove something violently and quickly, without being careful
c. choose, find, or recognize something in a group
d. emphasize, or highlight something

Exercise 2: Write a sentence in English using each vocabulary item in a way that shows you understand its meaning.

1. distracted

   _____

2. earthquake

   _____

3. figure (something) out

   _____

4. die out

   _____

5. come over

   _____

6. irrelevant

   _____

7. tight

   _____

8. for the hell of it

   _____

9. stumble

   _____

10. rip (something) out

   _____

Vocabulary Test 2

Αρχικά Ονόματος: _____   Αριθμός Καταλόγου: _____

Η παρούσα ερευνητική εργασία στοχεύει να εξετάσει την επίδραση της χρήσης των τραγουδιών στην τάξη της Αγγλικής ως ξένης γλώσσας. Σκοπός του ερευνητικού έργου είναι να διευκολύνουμε τη διαδικασία εκμάθησης του λεξιλογίου της Αγγλικής ως ξένης γλώσσας και να την κάνουμε πιο ευχάριστη για τους μαθητές. Η συμμετοχή στην έρευνα είναι εθελοντική και οι συμμετέχοντες/ουσες μπορούν να αποχωρήσουν οποιαδήποτε στιγμή από την έρευνα χωρίς συνέπειες. Όλα τα δεδομένα θα παραμείνουν ανώνυμα και εμπιστευτικά και θα χρησιμοποιηθούν μόνο για τους σκοπούς της παρούσας ερευνητικής εργασίας.

Exercise 1: Circle the correct answer.

1. <u>Heaven</u> is
a. the cause of an event or situation or something that provides an excuse or explanation
b. the place where some people are believed to go after death to be punished; an extremely unpleasant or difficult place, situation, or experience
c. a toy in the shape of a tube, that you look through to see different patterns of light made by pieces of coloured glass and mirrors
d. the place where God or the gods live and where good people are believed to go after they die; a situation that gives you great pleasure

2. A <u>scar</u> is
a. a toy in the shape of a tube, that you look through to see different patterns of light made by pieces of coloured glass and mirrors
b. a mark left on a part of the body after an injury, such as a cut, has healed
c. a strong feeling such as love or anger
d. the cause of an event or situation or something that provides an excuse or explanation

3. If you <u>stand by someone</u>, it means that you
a. continue to support or help someone who is in a difficult situation
b. keep someone that is important or useful
c. communicate with someone and learn or discuss what has been happening in their life
d. are or become popular or friendly with someone

4. If you <u>break through</u>, it means that you
a. move along on hands and knees; move or progress slowly or with difficulty
b. divide into many pieces, or divide something into many pieces
c. force yourself through something that is holding you back
d. stop working or are not successful

5. If something is <u>unclear</u>, it means that it
a. is not obvious or easy to see or know
b. not moving or changing suddenly
c. is damaged, no longer able to work
d. does not contain any things or people

6. An <u>emotion</u> is
a. great trust or confidence in something or someone
b. a strong feeling such as love or anger
c. a mark left on a part of the body after an injury, such as a cut
d. an image made up of symbols such as punctuation marks

7. <u>Faith</u> is
a. a device sent up into space to travel around the earth, used for collecting information or communicating by radio, television
b. the place where some people are believed to go after death to be punished; an extremely unpleasant or difficult place, situation, or experience
c. great trust or confidence in something or someone
d. the place where God or the gods live and where good people are believed to go after they die; a situation that gives you great pleasure

8. If something is <u>steady</u>, it means that it
a. does not contain any things or people
b. is not obvious or easy to see or know
c. not moving or changing suddenly
d. is damaged, no longer able to work

9. If you <u>crawl</u>, it means that you
a. think that something is true, correct, or real
b. send out or reflect light
c. move along on hands and knees; move or progress slowly or with difficulty
d. force yourself through something that is holding you back

10. A <u>satellite</u> is
a. the flat part of the body that a bird, insect, or bat uses for flying
b. a toy in the shape of a tube, that you look through to see different patterns of light made by pieces of coloured glass and mirrors
c. a device sent up into space to travel around the earth, used for collecting information or communicating by radio, television
d. a mark left on a part of the body after an injury, such as a cut

Exercise 2: Write a sentence in English using each vocabulary item in a way that shows you understand its meaning.

1. heaven

_____

2. scar

_____

3. stand by (someone)

_____

4. break through

_____

5. unclear

_____

6. emotion

_____

7. faith

_____

8. steady

_____

9. crawl

_____

10. satellite

_____

H. Attitudes Questionnaire for Students

Adapted from Şevik (2014: 55-56)

Do you agree or disagree with the following statements? For each statement, circle the number that best describes your opinion: (1) Strongly agree (2) Somewhat agree (3) Somewhat disagree (4) Strongly disagree	
1. We should include more songs in English lessons to learn vocabulary.	1 2 3 4
2. I learn vocabulary more easily through songs.	1 2 3 4
3. Learning vocabulary through songs in English lessons is a waste of time.	1 2 3 4
4. I enjoy learning English vocabulary through songs.	1 2 3 4
5. I remember the vocabulary easily when I learn it through songs.	1 2 3 4
6. Learning vocabulary through songs is not effective in English lessons.	1 2 3 4
7. Learning vocabulary in English through songs increases my motivation.	1 2 3 4
8. Learning English vocabulary through songs increases my self-confidence.	1 2 3 4
9. I prefer learning vocabulary through songs rather than listening to or reading texts.	1 2 3 4
10. I find it difficult to learn English vocabulary through songs.	1 2 3 4

Would you like to add any other comment regarding your experience of the lessons focused on vocabulary which included songs?

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

References

Şevik, M. (2014) Young EFL Learner Beliefs about Classroom Songs. *International Journal of English and Education,* 3(1), 50-59.

I. Interview questions for Teachers

Adapted from Thatsana (2017) and Şevik (2011)

The purpose of this survey is to collect information about teachers' beliefs and their actual practices in using songs to teach vocabulary to adolescent learners in EFL classrooms.

Background Information

1. How old are you?
2. For how many years have you been teaching English?
3. What levels/ grades do you teach?
4. What is your educational level? (Bachelor's Degree / Master's Degree/ Doctorate Degree)

Interview Questions

1. Do you believe that songs are effective in teaching L2 English to adolescent learners? Why, or why not?

2. Do you believe that songs should be an essential part of the L2 English language teaching curriculum for adolescent learners? Why, or why not?

3. Do you believe that songs are useful in developing the L2 English vocabulary skills of adolescent students? Why, or why not?

4. Do you believe that songs accelerate the memorization of L2 English vocabulary? If yes, why?

5. Do you believe that students benefit more from learning L2 English vocabulary through songs compared to reading texts? Why, or why not?

6. Do you believe that the use of songs increases adolescent L2 English students' motivation and/ or confidence? Why, or why not?

7. In your opinion, what do your students feel about learning L2 English vocabulary through songs? For example, do you believe that they enjoy it or that they find it difficult/ boring? Are there any differences among students? Please explain.

8. Do you believe that you might face any problems in teaching L2 English vocabulary through songs? If yes, please explain.

9. Do you personally use songs to develop your students' L2 English vocabulary skills? If yes, how often and how do you incorporate songs in the EFL classroom? If not, why?

10. Do you feel like you have enough song-based resources and materials?

11. Would you be interested in and do you believe that you would benefit from receiving training on how to implement songs in the EFL classroom to teach vocabulary to teenagers?

12. Would you like to add any other comment?

That is the end of the interview, thank you for your time!

References

Şevik, Moustafa (2011) Teacher views about using songs in teaching English to young learners. *Educational Research and Reviews*, 6 (21), 1027-1035.

Thatsansa, Phoonphatchara (2017) Teachers' beliefs and their behaviour in using songs to teach English language to primary students [MA thesis Thammasat University] Available online at: file:///media/fuse/drivefs-545dd685e044755a62b8a67fbe2fb81d/root/MA%20thesis/Sources/teachers_beliefs.pdf [Accessed 22 January 2023]

J. Interview Transcripts

1. 38
2. all the levels
3. I've got my BA in modern languages and then a diploma in teaching English as a foreign language
4. 61

1. Yes, of course, because everybody likes music. Everybody likes songs and songs are repetitive so they can listen to a song many many times and that's how, you know, they can learn words, expressions, language in a pleasant way. So if you learn in a pleasant way then you learn well.
2. For the same reasons I mentioned before, yes. They should be because everybody likes music, so it's something pleasant.
3. Yes of course, of course. I've done it, I've done it before in order to teach vocabulary and in order to teach themes as well and it does work because students like listening to songs and they know songs that we don't even know ourselves so it's something that they always do and it helps a lot.
4. Yes, through drilling, it's kind of drilling, isn't it? Repetition! So you listen to a song more than once. It's not like you read a passage and that's it, on the shelf or in the book. A song… you listen to it repeatedly and you like it as well, so if you have repetition of something then you remember it.
5. Of course you have to do both, you have to do both. What you could do is combine the two. You can teach something through a text and then reinforce the vocabulary with the help of a song, yeah.
6. Absolutely because again it's something that they're familiar with, something that they all do. All of them, whether they are strong students or not, they all listen to music so…and also you can ask them to find a song that is related to what you've been doing and that's why their confidence could increase because you asked them to do the work.
7. They enjoy it, they definitely enjoy it. They enjoy it much much more than learning vocabulary through a text, much more. It could be according to the song as well. The music is important because if they don't enjoy the song, the song will be rejected and so will my preparation. It has happened to me. I did prepare songs to do with them and because they didn't like it, they didn't really show any interest.
8. That was one yeah, the music or the topic, but you know what? If they enjoy a song, whether they are strong students or not, I believe that they end up learning the vocabulary whether they are good/ strong students or not. So, it does help a lot a lot!
9. Not very often I'm afraid because we have exams now and we really have to act fast and cover the material we have to cover, so maybe three times a year, maximum. But how do I

do it? We have themes that we have to cover so I have to find songs that are related to our themes, so that is a bit difficult to do, but I do try to do that. So, the way we do it, the way I do it is I use the book, of course, the material that I have in the book, I find material from the net, but I also find poetry or songs from the net and I combine them.

10. No. It would help if I did, yes.
11. Yes, I'd love that.
12. I believe that songs should be incorporated in our teaching much more than, actually we don't teach, I mean nobody asks us to use songs, but I think they should be incorporated in our teaching for the simple reason that they're so enjoyable, the kids love them. Not only songs but also art, poetry, not too much of it, but they help.

Participant 2

1. More than 20
2. All, from juniors to GCEs
3. I have done a Master's
4. 59

1. I think that students really enjoy them. They get a lot more through songs.
2. Yes, yes. Sometimes when they are so fed up with everything else, I think they enjoy their time, and they cooperate more if you use a song. They learn new things, yes.
3. Yes, yeah, very much, because when they learn something through the help of songs, I think they will never forget it. They remember that these words appeared in that song so it's very useful.
4. As I said before, sometimes when you read just the text, you forget; you meet so many new words, but you forget them the next day. But not in the songs, maybe because there are not so many new words in a song.
5. Reading texts as they appear in our student books, they are sometimes very boring for them, for students, so maybe songs, yes they prefer them more.
6. Oh no, that's a difficult question to answer, I think they take it as something more amusing or different maybe I guess it's a different way of motivation.
7. No, they enjoy it, they enjoy it, yes. For some shy people, it's not easy for them to participate in this kind of lesson but maybe when we sing all together silently slowly, they also take part and participate as well.
8. I don't know, I'm not sure about that, maybe if you don't know the songs very well maybe you have to notice the thing you're going to teach as everything.
9. Sometimes. Three times a year, not very often, as a follow-up on something we have already been taught in class. Maybe we finish something through...by listening to a song.
10. Uh, no, I don't know even know if there are any but I haven't looked for it.
11. Why not? Why not? That would be a different type of teaching yeah that's why

12. No, but that's interesting, it's very interesting. I think teenagers are interested in the songs. They find it amusing at the same time maybe they don't realize that they are taught something, and things flow better than the typical lesson.

Participant 3

1. For about 26 years
2. From beginners to IGCSE
3. masters degree
4. 50

1. I think so, depending on what your aim is for example in the past I used songs where the verbs in the past simple were missing and they had to complete the missing verbs in the past simple so that helped them understand the use of past simple and the use of verbs in the past simple through an activity which was pleasant for them like the song yes
2. Well, an essential part not really but yeah it could be used occasionally if it serves the purpose of the lesson, the aim of the lesson, if they help in making the aim of the lesson clearer yes
3. I think so because they are very willing to listen to songs whereas they're not so willing to read let's say written text so yes through songs they can improve their vocabulary and their speaking skills as well yes
4. Well, I would say yes because songs are repetitive and students may learn the vocabulary faster. They can easily remember the words by listening to or singing the song.
5. Well actually both are necessary but as I said it enhances this process of learning vocabulary and speaking as well yes because students tend to sing songs especially their favourite songs even if they don't understand the words and in time they get to find out more about the meaning of their favourite song so they through that they learn vocabulary and they practice speaking as well
6. I think so yes because even weaker students may be more willing to sing songs especially if they are songs they like and actually what you can do if you want to use songs in your teaching maybe you should ask them beforehand to tell you which are their favourite songs and use these songs in your teaching
7. No, I think they enjoy it and they find it interesting not boring and whereas they will probably find it more boring if they had to learn vocabulary through simple exercises, for example, yes when vocabulary is becoming more meaningful and like in the use of songs I think they find it more interesting and less boring only if a student does not like songs which is not so usual, let's say normal
8. Problems, I don't think so
9. Sometimes yes, sometimes maybe two or three times a year I mean as I said I don't use it very often but yes ah well I use uh songs in the sense that as I mentioned before if I want to teach past simple I will take the verbs out and get them to listen carefully and fill in the

missing verbs for example if it's something else I use I will use them to practice that particular activity I want to yes actually with vocabulary what you can do you can get them to listen to the song and have it in front of them as well and have some vocabulary items underlined and get them to listen and try to figure out the meaning in context

10. I think so now with the Internet you can have access to a lot of them
11. Yes, why not? Yes, maybe we will find more ideas than we have in mind or we can think of
12. Not really, the only thing I want to say is that it breaks the routine, the monotony of the lesson if from time to time you have songs or even other activities, it doesn't have to be songs only, other activities just to keep their interest, keep them alert.

Participant 4

1. I have been teaching for three years.
2. All in all, I have taught from juniors to IELTS but normally I focus on younger levels like A1 A2 or B1 levels.
3. I am currently completing my master's, I have completed my BA yes
4. I'm 24

1. Yeah and I believe they are kind of effective and the question was English alright so generally speaking yeah yeah but yeah alright I would say that they are pretty effective for adolescents and for children as well but also for adolescents. I use them most of the time for grammar instruction to teach specific phenomena such as the conditionals or a specific tense or usually yeah I use them for grammar but I also think they have applications in vocabulary instruction and also in teaching pronunciation sometimes. I think they are effective because they are very, they seem very interesting to students and they may actually be different, a different sort of activity in the standard lesson so it's not just a completion of an exercise. And I also think that sometimes they may be very helpful in the sense that they are easier to remember compared to other activities, the same thing that goes with games, that's because they let the students learn something in an environment with lower anxiety in a playful environment and they may actually not have any restricting factors that would prevent them from remembering.
2. I think they should be a part, I am a bit…, I have some…, I feel a bit restrained for the essential part not because they're not useful but because they would introduce some difficulties in terms of lesson planning and I think that this would take a lot of effort on behalf of the teachers, they would need to change their lesson planning, a lot of changes but I think they should be a part I think there should also be some sort of guidelines based on the frequency because I could also tell you from my experience that they are pretty effective but I don't know if they could or should be employed in every lesson, but all in all I think they should be a part and they should also be an essential part, I don't see something negative I just see some obstacles

3. I think they could be useful, as I said I don't use them that much with vocabulary but vocabulary skills can be a lot of things so it could either focus on accuracy or fluency so I can see some applications perhaps on both I think they're very useful for vocabulary retrieval because they provide some sort of context it's useful to include them if you don't want to rely on other means such as the L1 so I think they're useful for vocabulary retrieval and memorization and yeah it's a bit limited, but they do have a part

4. I think that yeah they help a lot in the memorization of vocabulary, yes, this is also the reason we use them as drills in younger ages, not in adolescents, but I think that persists, so it doesn't change I mean that property of songs, I think it applies, not persists, it applies there as well, for the memorization, for the contextualization, for the retrieval. Sometimes I think it helps a lot or it may help students to realize that a single word may have different meanings because songs sometimes tend to have some literary conventions, they may have metaphors or similes or other forms of...also connotations, so I think that they may also be used to help students deepen their understanding of vocabulary and perhaps as an approachable form of literature. I know that as EFL teachers we do not usually have time for that but it's a close thing that we can kind of do to also encourage our students to just become a bit fond of the language in a way that is not strictly to what I would say the boring part, such as exams or just as a means to an end. I think it is the rhythm, most of the times, the repetition, because I guess that when you have a specific word you have it more than once in a song, sometimes it may be in the title, it's definitely the rhythm that helps with the retrieval and I think this is also why I use it for grammar but yeah I think it's also for vocabulary as well.

5. That's a nice question. I think, I have not compared both of them, and I think that both of them have room in the ideal lesson plan and in the ideal curriculum. I don't know if they're more beneficial for vocabulary. What I can tell is that actually, I think that they are more effective on the students' end in the sense that they would pay more attention compared to when they're just reading a text and I could also imagine that it's more likely that students would return to a song. I don't think I have ever seen a student of mine return to a text or revisit a text but songs are very catchy so they may do that intentionally or they may do that just because it has stuck with them, so I think they are a bit more effective on that behalf. On the other hand, I imagine that it's easier to prepare a lesson plan with a reading text perhaps or like I said perhaps there's a lot of work done on the reading part and less work done on the song-based learning, which is not to say that it's not efficient, but that it is to say that it could take a bit more of organization of teachers as a community in a sense to create like databases or something to facilitate retrieval.

6. I think it increases their motivation for participation in the classroom because the lesson has suddenly become more interesting and perhaps it breaks the norm. I think on a grander scale, songs and media in general increase motivation towards English if you take it from the larger scale is that I have many students that come and because we're talking about the vocabulary they may ask me what is this word or what is that because I encountered that in a series or a song or in a cartoon or something like that so I think they help both in terms of

the lesson in focus and in terms of the…they constitute a part of the motivation towards English as a lingua franca or something like that. And maybe they can boost the language confidence in a sense, I feel that maybe they also boost the confidence in the sense that something becomes more approachable so it feels more approachable I imagine that students may think 'Oh yeah I have heard that' this is only if you use modern songs I think, so unfortunately to the ones that I use for grammar sometimes they do not know the songs, which is also another thing that points towards the need of updated tools. I think yes I sort of…just to conclude that I think that they feel more comfortable and more confident in the sense that for example if I introduce the vocabulary without any context maybe they don't know that or maybe they think they don't know that. It's different using a song compared to just presenting a tense, the tense seems a bit more…I don't know…blunt, or it does not have any sort of interest, or sometimes it feels that they don't have motivation towards that. So it's a nice way to quote things or to transform vocabulary into something that students will feel a bit more confident about. Also, the students may not think they know a tense or a specific word and it may scare them, I mean if just I present them like that that's something we have to learn. If I try to use a song, they will feel more familiar, maybe they will know some other parts of the song, I think they would just collaborate more easily.

7. So, to be honest, I have not asked for their feedback. I think that they were positive but, on the other hand, they did not have any alternative to compare to for the specific phenomenon because, as I said, unfortunately, I don't use them for vocabulary due to the preparation maybe. So, I think that yeah taking the average student I think that they would find it interesting. I also think there are some difficulties. So you mentioned three things, I would like to exclude the boring one, I mean just from the very start, I should say that usually, students would find this boring they would also find any alternative for vocabulary instruction boring, so in that case it's difficult to reach out to them for something specific because I consider songs as enjoyable as games and I think students also believe that in the sense that they don't treat it as an exercise even if it has educational value. So yeah, I think this is always the case with almost every tool, which is also why it's necessary to test and perhaps to continue testing or experimenting with methods. Even if something has proven that does not work with a group maybe it works with something else so in an ideal classroom maybe at the beginning stages, in the first month let's say it would be nice to try a lot of things so that you know what works with your students. But going back to the question about if it is interesting or difficult, I think it is very interesting as I said and for the reasons that we mentioned before. I think it actually introduces a nice environment, it can help students reflect on their experience or to say their own opinion. I think it introduces difficulties, the main thing I have seen is in terms of pacing; sometimes songs are too fast. Now that you mention it, I think I have used a song for vocabulary which was also in terms of grammar…maybe it was the complexity of the task because I included songs, grammar and vocabulary, maybe this is why it did not work as I would hope it would. But I mean…so the pacing is a basic difficulty, I think it may be the only difficulty. Maybe the familiarization with the song plays a role, so maybe it can be a bit discouraging or deterring

for some students, but I think that once we have found the difficulties we can work around them in the sense that if the pacing is difficult maybe we should avoid exercises like filling the gap exercises or…I mean you can work around that once you have it, it is not something that totally forbids the use of songs.

8. Like I said I think it's difficult sometimes for songs to…unless you have something specific in mind…usually when I plan a lesson with a song, I already know the song. It is difficult for me to trace songs, I mean to have the words first and then find the songs and so I usually it works like this: so I have a song and then maybe I have interesting vocabulary I can teach about it, but because most of the time once again I think this is based on the reading, most of the time I have vocabulary that I need to cover and I need to find the song it's a bit difficult in terms of preparation and planning, so it takes a bit of time. During the lesson, I don't think there are many obstacles like we mentioned before and interestingly I think there may be some, of course this is not absolute, but there may be some opposition or some reaction from…factors that are not in the lesson so like parents, sometimes. I know that many parents will be very happy because it depends on the reaction of the child so if the children are very excited, the parents will also feel happy I mean the feedback would be like 'Wow they're going for a multi-modal approach' or something like that, but if the children are bored or if they face difficulties and they're stressed maybe their parents will also react negatively in the sense that 'Oh this is not English'... I have that also with games or with other activities that are not traditional exercises, something like that…but this also depends on how the teacher handles it.

9. As I said for vocabulary instruction, unfortunately, I don't do that very often…if it were for grammar instruction I think I would say that I do that like once in four months, or three or four months, something like that, but for vocabulary I would say that I usually… because we're not talking about juniors or something like that, we're talking about adolescents, so yeah for teenagers, I would probably say that I use it once in a year or something like that. So, I could definitely benefit from personal research or generally just some advice on that. I would like to do it more both in terms of having the ability…Like I said I'm not sure if I would do that every time part of vocabulary because it depends on the vocabulary as well, for example, sometimes it may be more interesting to have images or videos and for other things maybe it's more interesting to have songs as I said for words that may carry a bit of meaning or for feelings I think that would be very helpful for songs to have feelings or to have yeah something like that. When I use them, I use them for introduction or familiarization. You can use that as a warmer, I mean to introduce a phenomenon or vocabulary but you could also use it as your main body in the sense that maybe you can try to trace verbs of movement from the vocabulary viewpoint or something like that or you can even have it as your main part and you can use it in every part of the lesson, it could be a warmer or a wrap-up or like the free practice activity in the sense that once we have talked about the form 'Let's try to see how many forms or how many vocabulary items can we trace'. I mean specific vocabulary items, we can trace them, and if we have taught them in some way, the students can practice at a later stage with a song. Most of the time I do think

that it should be guided though, I'm not sure if it has educational value…well, it has some sort of educational value but you can benefit more from having someone guiding you through a song or something...the same thing would go for a movie or something else...you have to have some sort of focus, yeah.

10. No, no, I don't, as I mentioned before. I would benefit if I had access to more and my students would also benefit, especially because teenagers may also lose interest kind of more easily compared to adults or other people who are a bit more focused or disciplined or compared to younger students who you can still find a lot of things, games or something like that, so especially for adolescents I think my students would also benefit and I would also use song-based lessons more.

11. I think I would have to like the idea of training if I had to choose a form I would like to I think it would be nice as an introductory let's say because of course I don't know the applications and maybe the applications may extend so much that they may need a lot of practice but I have it in mind that I would like a seminar in person you can also be online and maybe one day or two-day seminar or conference I'm not sure of course or I would not be interested in the masters let's say only that but yeah I mean this is this applies only if I have to choose what I would interested in I would like yeah one or two days and confidence of presentation

12. I think we covered everything.

Participant 5

1. I think 15 years, I have been teaching since 2007
2. Everything, starting from pre-juniors like 5-year-olds until university, so I have been doing everything
3. PhD
4. 40

1. Absolutely, they're very effective as you can teach vocabulary, and grammar and songs are something that you never forget it doesn't matter how many years pass you always remember the songs so you actually automatize…things come automatically if you learn something through a song, that's what I believe.
2. Yes yeah definitely well as I said before you can OK the teenagers are a special case because you need to get their attention they are very distracted so easily so if you have them listen to a song they will definitely pay attention to you if it's a good song it's a modern song or a nice one and they help them recall and remember vocabulary easily and you can also if you're smart you can play with listening, you can do listening activities and grammar activities as well through songs.
3. Yes yes yes a lot I remember myself learning through songs actually one of the reasons I became an English teacher was songs because back in my time we didn't have the Internet to see the lyrics and we actually had to stop listening to the song. We had to stop the cassettes,

he had cassettes back then, and I tried to write down the lyrics and I learned so much from the song so in many cases I remember vocabulary just because of the songs so I do use it for my students.

4. Yes I'm gonna give you an example, You remember the Greek song that says 'χαρωπά τα δυό μου χέρια' (nursery rhyme), so even if you haven't listened to this for years you still remember it so, of course, it boosts your memorization because it's like bicycle you never forget how to ride it, so you if you listen to a song that you like, you will always remember the words, the lyrics. Also, difficult vocabulary, difficult pronunciation, like the word astronauts there's a song called 'Astronaut in the ocean' I use it because all the Greeks say astronaFt, so if you use a song they do remember it much better.

5. Yes that's why the young learners always have a song. In many many cases, they have a song to escort the vocabulary and have the children sing, teenagers do not really like this, they don't want to sing in the class, but young children love singing and dancing so if you have them learn and sing and dance to a song they will be very better and they don't even realize that they're learning vocabulary they don't think they're learning, they think they're playing.

6. Motivation, yes especially if they sing in a group, they love singing. Confidence, I think yes because the vocabulary comes with the rhythm and therefore it's easier for them to remember and they make sure that it's not wrong and so therefore I think that it boosts their confidence.

7. OK in my experience children love the songs, they love it, we have songs all the time, teenagers…not everyone likes it and what I notice is that girls tend to like it more than boys so…there are groups that I know that it's not going to be effective and I don't use songs, but there are groups that they love it. I don't use songs all the time but um what else? There are students, depending on the character, who don't like singing or maybe they like listening to the song but they don't show, they don't sing or they don't do anything. But there are students who always ask me 'Can we have this song again?' 'Let's listen to the song' and especially if the teacher accompanies the song with choreography or something to do like when I was teaching fruits, fruit vocabulary, we had this nice rap song called smoothie rap song and I brought them here in the kitchen, we had smoothies, and we sang the song holding the smoothie and they loved it. You cannot do this with all the students, with teenagers you cannot. Teenagers wanna listen to trendy songs, not old-fashioned songs.

8. Um yeah you have to decide on the song you need to find the correct one and a song might have some bad language some language which can be misunderstood and I do you know the song 'Perfect' by P!nk? OK there is dirty version and a clean version so when I was There's some so when I was teaching bullying I decided to have them listen to this song, the clean version, but I knew that some students might have said 'oh she's giving us the F-word' which it is has nothing to do with the F-word, the meeting there is like it's 'really' perfect, but sometimes a song might be misunderstood. In other cases, mostly grammatically speaking, there might be some grammar…because the songs do not really respect grammar. You might have some wrong grammar in a song and the students may learn the wrong

grammar. Regarding vocabulary, I think it's pretty much effective. It's also time-consuming I would say.

9. With young learners almost like every two lessons or every three lessons we have a song and it's in the book actually it's given in the curriculum of the book and it's very…there are good results with that. Teenagers…I would say not so often because we have a pretty heavy curriculum and grammar and writing so maybe twice a month with teenagers, with older students. But because I've been teaching adults as well and adults had lessons like once a week for one and a half hours and they even asked me 'Can we have d a song?' They actually enjoy the song. OK I usually use, I have a big file with many many songs right now and I find the song I mean the procedure of finding the song I find the song I create I find the lyrics in the past I had to write the lyrics I actually wrote the lyrics and I had to sometimes the lyrics were wrong I wasn't sure about them but not you find the lyrics and I decide if it's a listening song I'm gonna leave a gap for them to listen if I just want to don't want them to learn grammatical thing like I was teaching fairy tale the song fairy tale to teach was where years ago when I was younger what else I I don't usually teach vocabulary I like teaching grammar through the song do you know the song lemon tree I'm sitting here in the boring room OK it's a very old song very old song and umm if you check it on YouTube there is animation on this song and it's really convenient to teach present continues because I'm sitting I'm waiting for you and of course they live vocabulary even if it's not my goal they do learn it

10. Yes with the ones I made and I should get some new songs because I have many but I don't have enough time to prepare this kind of lesson now so I usually use what I have uh sometimes I do use new things but uh I'm sure I can find some resources that I wouldn't need to make my own resources and waste some time. Yes, I have a huge file from previous years because right now I don't have enough time to do a new one so I have a huge file which I use, I wish I had more time to start say OK what's on what's fashionable maybe I should use that fashionable sometimes you say that's very old fashioned we don't like this song we don't know this

11. Yes, I would love that.

12. No

Participant 6

1. From 2005
2. All levels
3. Master's
4. 46

1. Yeah definitely because they love music so it's a great way to teach students through songs
2. OK yes, I think that would be really helpful because they already said they love music so they can enjoy their lessons more, or they can remember more words, more vocabulary or

they can relate things to their personal experiences so that will be an easy way to learn new things in a fun way

3. Yeah because they remember things. They remember things through songs especially if they are songs that they love especially if there are songs that they listen to frequently um..yeah

4. Yeah because It's the lyrics, the tune, the music yeah

5. OK yeah, but not only through songs, but songs should be a part of their curriculum

6. Yeah, it increases their confidence because when they learn something in a way, in a fun way then they can be more confident about what they've learned so it will be easier for them to use them in the future, the words they learned, the vocabulary

7. No, they love it. Actually, I had a group of students the previous week actually our theme was about homes so I asked them to work in groups and they found some songs that had actually that theme and actually they wrote down the lyrics and they did it like a gap-filling exercise for their classmates so actually when they finished their work, they found the songs on YouTube so they played them for their classmates and they had to complete the missing words and they really loved it. I think everybody loves songs, and listening to music, so I think everybody will enjoy that.

8. I don't think so...maybe OK, maybe it would be a little bit harder with let's say younger students or maybe not so mature students but when they got when they get used to this way of teaching then I think they will love it too.

9. It depends on the class again, it's not that often because we have a lot of things to cover so we don't have this...let's say, free time, yeah OK but sometimes we do that maybe times at least a couple of times per semester. According to the topic, to the theme of the unit, I use them as supplementary sources.

10. Not ready-made but we find songs, we adjust them according to their age and according to their interest yeah. So, when I use songs, I usually create the materials, it's hard to find ready-made ones. I would definitely benefit if I had access to more, of course.

11. Yeah, why not?!

Participant 7

1. It's been a really long time; it must be 20 years
2. all levels, from pre-juniors to IGCSE
3. Master's degree
4. 43

1. Certainly, because you can focus on different language points for example let's say conditionals you can find different songs, for example, that have conditional sentences in them and help learners like remember how to form the different conditional types

2. Certainly because first of all they're interesting, they're more enjoyable and I do find them helpful for learners to actually remember what they have been taught

3. Again yes for vocabulary and other skills, grammar or lots of different types of skills. For example, if in the song there's a rhyme it helps them remember the different words we usually for example with lower levels but OK you want to focus on teenagers right OK with lower levels, for example, we may teach new vocabulary through songs because the rhyme as I said before helps you remember the pronunciation of the word and how it's used in a sentence yes so how do we use the particular word in a sentence, it's easier for them to remember not only the meaning of the word but also how to use them with the correct syntax.

4. As I said because you know it's easy for them to memorize the song OK so by memorizing the song they memorize both the word and how it can be used in a sentence so in that way they are able to use it in a new sentence of their own

5. I'm not sure I would write more but I'm sure that it's I mean they should not just use text for listening text reading text, for example, we should use different types of activities so one of the activities that are helpful is songs

6. Certainly because as I said before it's something they enjoy so it certainly increases their motivation it's something they look forward to especially if it's a song they know and As for their confidence if we accept that it helps them improve their language skills then eventually it will increase their confidence too

7. No, I believe that they enjoy it and you know I'm you know I remember something right now I had a student 15 years ago he was my student 15 years ago and he sent me a message from the UK and he told me and I remember this because you taught in one of your classes so this makes me think that they like them and they remember them and they help them retain what they learned and the songs also create a very positive learning experience for the students not really I think that most of the students enjoy listening to songs

8. Yes, one problem someone might come across is the fact that the vocabulary of the song is very specific so it's not the vocabulary you might want to focus on in your lesson and so you cannot teach all the vocabulary you wish to teach using a particular song OK you can teach the particular vocabulary of this song

9. I use uh songs more often with younger learners I use them in every lesson. With adolescents the difficulty is that you have specific material that you have to teach and as I said you cannot teach the specific words you wish to teach using any song so usually I have a particular grammar point it's easier to use this one with grammar points because you might find examples of the particular grammar point in different songs and focus on that…with vocabulary what you might do is use this song as part of the brainstorming process of talking about the particular topic for example so that's how you make students exchange ideas about the particular topic, with teenagers it would be three to four times a year, and I use them as I said not so much with vocabulary, but for grammar like the example I gave you with the conditional sentences. At the beginning for example, with that particular lesson with the conditionals, I found as I said examples of conditional sentences in different songs

and I asked them to observe how they are formed so it was at the beginning of the lesson so as to elicit from the students how the different conditional sentences are formed

10. Well there are some songs there in every students book uh we use Cambridge materials so they there are songs almost in every unit of the students book so we use those and mostly with young learners, but there are songs in more advanced levels, yes I don't have particular books on for example different songs because OK I'm not sure there could be a book on that because you know it could be that I could use now but not with students in five years so..well, it's never enough when you're a teacher it's never enough, so there could be more but for example there's a site called lyrics training and there are popular songs you can search and find a song that you like and then you have to type yes but there are also different levels of that for example if you're a beginner you only have to type three or four words but if you are then a more advanced student you have to type more of this so that's very useful it's also on our website if you want to check it out so it's something we usually suggest that our students do in their free time to practise their listening skills and of course yes if it was easier for me to use them I could yes I might use them more often

12. Yes, training is always useful but of course, I'm very experienced but yes you can always learn things

Participant 8

1. from 2015
2. pre-junior, junior, elementary pre-intermediates, IGCSE
3. Master's
4. 39

1. Teenagers, yes I believe they could be really really effective, to an extent, of course it depends on the content and if it's up to their level and up to their interests of course, because it keeps them more interested I think instead of just me teaching and talking all the time
2. Yes I think so because it would help them to understand the theory, the language better, the way they talk, the way they behave in English let's say
3. Yes, I think so because there are a lot of words in songs that they can use when they talk and when they write
4. Yes, yes, of course, of course, because it helps them to remember a lot of words, especially pop songs or songs like, I think a lot of songs have tenses as well and the forms of different grammatical structures, but yeah in some songs the language is not proper for the kids or teenagers, like 'wanna' instead of 'want' so I'm not sure about that, if it helps them or not, I think it depends on the song as well, on the structure of the song
5. Maybe because it attracts their mind more and it keeps them more aware of some words and phrases and I think that some teenagers feel bored when they read a text instead of listening to songs

6. Yes because it enriches their vocabulary, and it makes them feel more confident if they know some words and I think it is important to use the songs for them to feel more confident with the language

7. Some of them really like it, I think it depends on the song but some of them are not really into it, I think it depends also on the student and if they like the song and if the song is closer to their personal preferences

8. Inappropriate language or they may not be able to understand the meaning of the song, maybe if it's a bit challenging for them but I think inappropriate language is the most important problem according to my opinion

9. I actually try to use songs I may find on YouTube or somewhere else, I think it's nicer when I use songs, they are more interested. Not very often, maybe when I have to teach grammar, the tenses: Present Simple, Present Continuous, Past Simple, so maybe 5 or 6 times monthly, not in every lesson. I would love that but sometimes I can't. I sometimes use songs at the end for them to relax a bit but I usually use them in the middle of the lesson when I have to teach something and then I also use them at the end for them to relax, if I have a couple of minutes left. I use songs more often for grammar, not really for vocabulary but it's a good idea also to teach both, I think that you can always use it at the same time for grammar and vocabulary.

10. No, I need to do more research. I think if I had access to more, I would use more.

11. I think so, yes, I think it would be a benefit for me because you always need to learn and you have to study.

12. You have to find songs that are close to their way of thinking, their culture, their age and their behaviour, not old songs from the sixties or the seventies or the eighties because I like those songs, but they think they are old or funny. So in order for them to enrich their linguistic skills in English, the teacher needs to find 'the song' that is closer to their way of thinking and age.

Participant 9

1. 12
2. Elementary, pre-intermediate, intermediate and upper-intermediate
3. BA
4. 34

1. Yes, um I think because they've got the rhythm, they've got music and most of them have repetition I think these three elements together are a good combination to making them memorable to the students so they stick to their minds more than normal language and they can be used in many different ways. They're also very motivating and fun for students, they all listen to music anyway in their free time and outside the classroom, so they certainly benefit from using them in the classroom too.

2. Yes, they can be used in many ways as I said before for example, they can be the starting point for a discussion they can be used as warmups or fillers um to practice listening skills to introduce new language or a grammatical structure… even to explore aspects of culture.

3. Yes, they can be used to introduce not a specific lexical field, but they can also be used to…not necessarily to present new language but students will pick up on lexis and colloquialism and figurative language maybe they don't do that intentionally but yeah incidentally they will pick up on things and that's something useful, too

4. Yes, I think because of the fact that students are enthusiastic about listening to music they actually pay attention to the lyrics and what they do. Also, the rhythm and the music that I've mentioned before makes it very memorable...and repetition as well.

5. Yes, certainly because as I've mentioned before, the rhythm and the music and the repetition make it more memorable to them whereas spoken language is not so… I think I think they may forget about it by the time they leave the classroom.

6. Yes, I think the use of songs in the classroom makes the atmosphere more relaxed and even the weaker students or the ones who are more reluctant to speak may feel more relaxed and less stressed so they actually participate, I think. It also makes them…well, you can create tasks that are in groups so the fact that they won't be on their own but they will work in groups and will make them open up more and express their own opinions…maybe sing the song as well

7. I think they find it interesting even if they don't like the song that much. I find that by the end of the lesson, they may start mumbling the words or remembering things from it even unintentionally. But, most of them enjoy music and songs so if it's a song that they like it's even better. All students are different, and they have their own preferences. I think maybe kinesthetic students may be a group of students who will benefit more from songs especially if there are moves with a song, if you teach them moves, and something to do with the song. But, I think all types of students and learners can benefit from them in some way.

8. I can't think of any difficulties at the moment.

9. Yes, most of the time I teach, especially in the last few years, I teach children and I use them in every lesson. I use them as some warmups and I choose songs that children can move to, I teach them with moves, and we learn a dance routine, for example, and every time they come in the classroom they dance to the song, they sing along and I choose songs that are appropriate to their level of course and that they include vocabulary or a grammatical structure that we are working on at that particular period. And then before they leave the classroom, we also end the lesson with a song, a goodbye song, I also use them during the lesson sometimes as well as listening activities or for different purposes. The times I remember using the songs with teenagers it was a whole lesson based on the song. For example, I used the song 'If I Were a Rich Man' from the movie 'Fiddler on the Roof' to introduce the second conditional and it was a whole lesson planned based on that yeah so first we started with the title they had to answer a few questions, for example, 'Is the man rich?' 'Does he want to be rich?' and then they had to look in the text in the lyrics to find what he wanted to do if he was if he were a rich man and then they would listen to the song,

they would sing it and we would focus on the language and the meaning so it was a way to introduce the second conditional but there are a lot of things you can do with it as well. With teenagers, I used songs maybe once a month.

10. Yes. I think there's so much material online and with books and websites.
11. Yes, training is always useful, but I've got my own ideas as well.
12. Yes, I remember when I was in high school that I had some Spanish lessons and approximately 17 years later I still remember that our teacher came in one day and she brought us to the CD player and she played the song 'La Camisa Negra' and I still remember the lyrics of the song it's the only thing that I remember from my Spanish lessons so that shows how powerful songs can be.

Participant 10

1. 32
2. in gymnasium level, private school, up to 7th form in the private school so they were 18 year-olds and here I've been in the Lyceum for the last 15 years
3. BA
4. 56

1. Definitely, because songs are close to their experiences as teenagers, I mean listening to songs is the one thing they do in most of their free time I think and they just love music and songs and the lyrics of songs they always find it easier to learn. This year for example I asked my students themselves to choose their favorite songs and I prepared them as listening exercises in class and topics for discussion as well. I did that with some of my 3rd year lyceum students and they loved it, they keep asking for more.
2. Yes, for the same reasons that I mentioned, they can relate to them. Songs make them feel more comfortable during the lesson as well and they release some of that stress so yeah music is very beneficial together with the lyrics.
3. I do. Although, when we use songs in class the main focus is not the vocabulary, but it is the ability to listen and understand and be able to isolate specific words. But I think that songs, even if they're not part of the English classroom when they listen to songs in their own time, they learn English, they learn vocabulary and generally they become more fluent through their contact with the lyrics of the songs.
4. I do. Because they learn without consciously knowing that they're learning. I mean it's a subconscious process, it's like reading books where you learn new words subconsciously and because also lyrics of songs are more memorable, they stick in their mind more effectively and they learn meanings without realizing that they're doing so.
5. Well, I think your research will prove that. I think that it's probable, but I cannot be 100% sure of that. I think that every English learner carries their own vocabulary bank when they come into the classroom and a lot of that is not what we're doing in class, it is what they have learned on their own through the Internet through songs or even through video games.

6. I do think it increases motivation because it's more enjoyable and it's fun and whatever is fun motivates people to do things. It may increase confidence as well if you get them to sing along, that can help yeah.

7. I think all of them enjoy it. It is rare to find someone who doesn't enjoy learning or practising listening to songs.

8. The one problem that I may face is that they get very excited and then you need to control that excess noise. They might think that they're not in a learning environment. So, they get more excited, but they really enjoy it. It's what you do with the song afterwards, what you do with the language of the song afterwards that matters and students might not want to see that as following the song, they might not want to associate the song with doing any work after the song, you see? They see the song as entertainment.

9. Well, I can tell you that I started off the year with certain classes where I wanted them to get to know each other and I wanted to get to know their interests so having them choose their own songs to me was getting to know them better and each other so it was a communication activity really, like an ice-breaker, but it was also a listening activity. But we did it for a few weeks actually, we were starting the lesson like that and then I came back again with a song sometime before Christmas so it's every month or something like that, roughly once a month. I also use songs as themes of songs, for example, we were doing the thematic unit on 'Home' and we had some poems on the subject of home and the meaning of what home means to different people and then I asked students to select songs on the subject of home and they downloaded the lyrics and we used them to discuss the theme and through the theme and the discussion we learned the vocabulary of these songs as well. We started in class, but we never had enough time, we started in class and then they sent me the materials and then we continued in class with the discussion of each song.

10. No, we don't. I do believe that I would benefit from or that I would use more songs if I had access to more.

11. Yes, definitely.

12. No.

Participant 11

1. More than 15
2. Everything, from junior to IELTS
3. MA
4. 40

1. I think they are, but only to those who actually listen to the music by themselves as well. If they just listen to a song in class but they are not really into English music, they get distracted, they don't pay attention so, they don't really benefit. But if they actually like it, it works.

2. Essential? I don't think that it should be essential, I think that it can be a plus, something like once a month or something but not in every lesson, I don't think that should work.

3. I have seen that it works with them if they actually listen by themselves as I said earlier. I don't know if they can benefit more if they listen to just one song in class. But those who really like this kind of music and they have a favourite artist, and they learn the lyrics, they usually have richer vocabulary on their own.

4. Yes, I think it does as I've seen with students. They have richer vocabulary and if they keep hearing the song, it means that they learn. The repetition of the same lyrics helps in that. Students even practise themselves and they have better pronunciation sometimes as well.

5. More? Only if they're interested, but I think it's the same if they are interested in a topic in a text that you're actually doing. In that case, I think it's similar if they're not interested…if they don't like the song or if they're not interested in the text you're teaching, it's pretty much the same.

6. Motivation? Yes, if they like this kind of music but if they only listen to Greek songs let's say (in their free time) then no, they're totally bored in class. Confidence…I'm not sure about that.

7. Yes, definitely because it depends on their taste whether they like it or not if they don't like it then they don't pay any attention like if you if you actually give them a handout or something to work on and they know that OK I have to listen to understand for example to identify a word and use it in a sentence or something then I guess it works. But if you just tell them that we're going to listen to a song and then we'll discuss about it I don't think they will pay attention. So, they will enjoy it only if they like the song. If I give them a song that they've never heard before and somebody likes only pop music and I ask them to listen to a rock song, I don't think they will be interested.

8. Sometimes the language might be inappropriate for teenagers so I might be very very careful so that there are no curse words or any… too slang something, because that would be difficult to explain and justify your choice, yeah or the topic, some topics are not appropriate for teenagers.

9. Not so much, especially about vocabulary. I have used some to practise some grammar but not really vocabulary. It would be something like one or two songs for...throughout the year. For example, as I recall I used a song to practise present simple. It was after I had done everything on present simple, the presentation on how we form it, and then I gave them the song with gaps and they were supposed to listen to the verb and use it. But first I asked them to guess what kind of verb might be missing from there and then they listened and completed.

10. Well, I haven't looked into it, so I don't know. I know there are some, but I don't know. There are certainly not as many as grammar sources or vocabulary, but I haven't really read into it.

11. Yes, that will be interesting yes.

12. No.

K. Song Lyrics

If the world was ending - JP Saxe ft. Julia Michaels

I was distracted
And in traffic
I didn't feel it
When the earthquake happened
But it really got me thinkin'
Were you out drinkin'?
Were you in the living room
Chillin' watchin' television?
It's been a year now
Think I've figured out how
How to let you go and let communication die out
I know, you know, we know
You weren't down for forever and it's fine
I know, you know, we know
We weren't meant for each other and it's fine
But if the world was ending
You'd come over, right?
You'd come over and you'd stay the night
Would you love me for the hell of it?
All our fears would be irrelevant
If the world was ending
You'd come over, right?
The sky'd be falling and I'd hold you tight
And there wouldn't be a reason why
We would even have to say goodbye
If the world was ending
You'd come over, right?
Right?
If the world was ending
You'd come over, right?
Right?
I tried to imagine
Your reaction
It didn't scare me when the earthquake happened
But it really got me thinkin'
That night we went drinkin'
Stumbled in the house
And didn't make it past the kitchen

Ah, it's been a year now
Think I've figured out how
How to think about you without it rippin' my heart out
I know, you know, we know
You weren't down for forever and it's fine
I know, you know, we know
We weren't meant for each other and it's fine
But if the world was ending
You'd come over, right?
You'd come over and you'd stay the night
Would you love me for the hell of it?
All our fears would be irrelevant
If the world was ending
You'd come over, right?
The sky'd be falling while I'd hold you tight
No, there wouldn't be a reason why
We would even have to say goodbye
If the world was ending
You'd come over, right?
You'd come over, right?
You'd come over, you'd come over, you'd come over, right?
I know, you know, we know
You weren't down for forever and it's fine
I know, you know, we know
We weren't meant for each other and it's fine
But if the world was ending
You'd come over, right?
You'd come over and you'd stay the night
Would you love me for the hell of it?
All our fears would be irrelevant
If the world was ending
You'd come over, right?
The sky'd be falling while I hold you tight
No, there wouldn't be a reason why
We would even have to say goodbye
If the world was ending
You'd come over, right?
You'd come over, you'd come over, you'd come over, right?
If the world was ending
You'd come over, right?

Stand by You - Rachel Platten

Even if we can't find heaven, heaven, heaven, heaven
Hands put your empty hands in mine
And scars show me all the scars you hide
And hey, if your wings are broken
Please take mine 'til yours can open too
'Cause I'm gonna stand by you
Oh, tears make kaleidoscopes in your eyes
And hurt, I know you're hurting but so am I
And love, if your wings are broken
Borrow mine so yours can open too
'Cause I'm gonna stand by you
Even if we're breaking down
We can find a way to break through
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you
Even if we can't find heaven
I'm gonna stand by you
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you
Yeah, you're all I never knew I needed
And the heart, sometimes it's unclear why it's beating
And love, if your wings are broken
We can brave through those emotions too
'Cause I'm gonna stand by you
And oh, truth I guess truth is what you believe in
And faith, I think faith is having a reason
And I know, know love, if your wings are broken
Borrow mine so yours can open too
'Cause I'm gonna stand by you
Even if we're breaking down
We can find a way to break through
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you

Even if we can't find heaven
I'm gonna stand by you
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you
I'll be your eyes 'til yours can shine
And I'll be your arms I'll be your steady satellite
And when you can't rise
Well, I'll crawl with you on hands and knees 'cause I
I'm gonna stand by you
Even if we're breaking down (Hey)
We can find a way to break through (Come on)
Even if we can't find heaven
I'll walk through hell with you
Love, you're not alone
'Cause I'm gonna stand by you
Even if we can't find heaven (Hey)
I'm gonna stand by you
Even if we can't find heaven
I'll walk through hell with you
Love you're not alone
'Cause I'm gonna stand by you
Love you're not alone
Oh, I'm gonna stand by you
Even if we can't find heaven, heaven, heaven, heaven
I'm gonna stand by you

L. Permit from Cyprus Ministry of Education, Sport and Youth

ΚΥΠΡΙΑΚΗ ΔΗΜΟΚΡΑΤΙΑ

ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ,
ΑΘΛΗΤΙΣΜΟΥ ΚΑΙ ΝΕΟΛΑΙΑΣ

ΔΙΕΥΘΥΝΣΗ
ΜΕΣΗΣ ΓΕΝΙΚΗΣ ΕΚΠΑΙΔΕΥΣΗΣ

Αρ. Φακ.: 07.15.004.015.004
Αρ. Τηλ.: 22800664
Αρ. Φαξ: 22428268
E-mail: circularsec@schools.ac.cy

13 Μαρτίου 2023

Κυρία
Μαρίλια Καρμιώτη
Ρηγαίνης 20
2049 Στρόβολος

Θέμα: Παραχώρηση άδειας για διεξαγωγή έρευνας

Αναφορικά με τη σχετική με το πιο πάνω θέμα αίτησή σας στο Κέντρο Εκπαιδευτικής Έρευνας και Αξιολόγησης, με ημερομηνία υποβολής 9/2/2023, πληροφορείστε ότι το αίτημά σας για διεξαγωγή έρευνας σε σχολεία Μέσης Γενικής Εκπαίδευσης, με θέμα «Χρήση τραγουδιών στη διδασκαλία της Αγγλικής ως Ξένης Γλώσσας: πλεονεκτήματα στην εκμάθηση λεξιλογίου και στάσεις εφήβων μαθητών και εκπαιδευτικών της Κύπρου», στο πλαίσιο έρευνας για την απόκτηση μεταπτυχιακού τίτλου σπουδών στο Πανεπιστήμιο Κύπρου, εγκρίνεται. Νοείται ότι θα λάβετε υπόψη τις εισηγήσεις του Κέντρου Εκπαιδευτικής Έρευνας και Αξιολόγησης, οι οποίες επισυνάπτονται, και ότι θα τηρήσετε τις ακόλουθες γενικές προϋποθέσεις:

1. θα εξασφαλίσετε τη συγκατάθεση των Διευθυντών/-ριών των σχολείων, τα οποία θα συμμετάσχουν στην έρευνα,
2. η συμμετοχή των εκπαιδευτικών και των μαθητών/ριών θα είναι προαιρετική και θα εξασφαλιστεί η συγκατάθεση τόσο των ίδιων των εκπαιδευτικών όσο και των γονέων/κηδεμόνων των μαθητών/ριών , στην έρευνα,
3. δεν θα επηρεασθεί ο διδακτικός χρόνος και η ομαλή λειτουργία των σχολείων για τη διεξαγωγή της έρευνας,
4. θα χειριστείτε τα στοιχεία των εμπλεκομένων με τέτοιο τρόπο, ώστε να διασφαλιστεί πλήρως η ανωνυμία τους,
5. για τη χρήση μαγνητοφώνου ή οποιασδήποτε άλλης μεθόδου για τυχόν καταγραφή ήχου ή εικόνας, θα πρέπει να πάρετε άδεια γραπτώς από τους / τις συμμετέχοντες / -ουσες και τους γονείς/κηδεμόνες τους, και τέλος
6. τα αποτελέσματα της έρευνας θα κοινοποιηθούν στο Υπουργείο Παιδείας, Αθλητισμού και Νεολαίας και στα σχολεία που θα σας παραχωρήσουν διευκολύνσεις για τη διεξαγωγή της. Ευχόμαστε καλή επιτυχία στους ερευνητικούς σας σκοπούς.

Δρ Κυπριανός Δ. Λούης
Διευθυντής
Μέσης Γενικής Εκπαίδευσης

ΒΚ

Kéntro

Σχόλια για ερευνητικές προτάσεις

Θέμα έρευνας:	Χρήση τραγουδιών στη διδασκαλία της Αγγλικής ως Ξένης Γλώσσας: πλεονεκτήματα στην εκμάθηση λεξιλογίου και στάσεις εφήβων μαθητών και εκπαιδευτικών της Κύπρου
Κωδικός έρευνας:	171556
Ονοματεπώνυμο Ερευνητή:	Καρμιώτη Μαρίλια
Διεύθυνση στην οποία υποβλήθηκε:	Διεύθυνση Μέσης Εκπαίδευσης
Ημερομηνία υποβολής στο ΚΕΕΑ:	20/02/2023

1. **Σκοπός -ερευνητικά ερωτήματα/υποθέσεις**

   Δεν υπάρχουν παρατηρήσεις.

2. **Χρησιμότητα-αναγκαιότητα της έρευνας**

   Δεν υπάρχουν παρατηρήσεις.

3. **Διαδικασία συλλογής δεδομένων**

   Δεν υπάρχουν παρατηρήσεις.

4. **Δειγματοληψία**

   Δεν υπάρχουν παρατηρήσεις.

5. **Ερευνητικά εργαλεία**

   Δεν υπάρχουν παρατηρήσεις.

6. **Χρόνος απασχόλησης**

   Δεν υπάρχουν παρατηρήσεις.

7. **Χρονική περίοδος έρευνας και αναμενόμενος χρόνος αποτελεσμάτων**

   Δεν υπάρχουν παρατηρήσεις.

8. **Θέματα ηθικής και ερευνητικής δεοντολογίας**

   Δεν υπάρχουν παρατηρήσεις.

9. **Εισήγηση ΚΕΕΑ**

Η έρευνα να προχωρήσει ως έχει για υλοποίηση	√
Η έρευνα να προχωρήσει για υλοποίηση, νοουμένου ότι θα γίνουν οι αλλαγές/τροποποιήσεις/εισηγήσεις που επισημαίνονται πιο πάνω	
Η αίτηση για έρευνα να υποβληθεί ξανά αφού ληφθούν υπόψη τα πιο πάνω	

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M. Letter of Approval from Cyprus National Bioethics Committee

REPUBLIC OF CYPRUS

CYPRUS NATIONAL BIOETHICS COMMITTEE

Ref.: EEBK ΕΠ 2023.01.93
Tel: 22809038/039, 22819101/122
Fax: 22353878

30th of March, 2023

Dr Sviatlana Karpava
Lecturer in Applied Linguistics
Department of English Studies
University of Cyprus
P.O. Box 20537
1678 Nicosia

Mrs Marilia Karmioti
20 Rigenis Str
2049 Strovolos
Nicosia

Dear Dr Karpava and Mrs Karmioti,

Application for bioethical review for the research entitled:
"Songs in EFL: Vocabulary gains and attitudes of adolescent
learners and teachers in Cyprus"

The Cyprus National Bioethics Committee (CNBC) has reviewed your application for ethical approval for the project outlined above submitted on the 14th of March 2023. From the review of the documents you have submitted, CNBC **issues a favorable opinion** for the conduct of the research in Cyprus.

2. Kindly note that approval is granted provided that the following conditions apply:

a) inform CNBC immediately of any complaints or other issues in relating to the project which may warrant review of the ethical approval of the project,

b) before implementing any amendments to the proposal as approved, request a new approval by CNBC,

c) provide a follow up report on the progress of the program every 6 months from the approval date,

d) provide a final report upon completion of the program,

e) inform us in writing in case the project is discontinued,

f) the conduct of the research complies with the requirements of the new European Regulation on Data Protection (General Data Protection Regulation 2016/679).
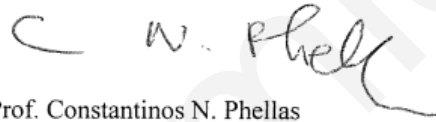
…/2

22, Laertou Str., 2365 Agios Dometios, Nicosia
Email: cnbc@bioethics.gov.cy, Website: www.bioethics.gov.cy

3. Please note that failure to comply with the conditions of approval as stated above, and the with the provisions of the Law Providing for the Establishment and Function of the National Bioethics Committee (No. 150 (I) / 2001 - 2010), may result in withdrawal of the present approval for the research.

4. We would like to wish you every success in the conduct of your research.

Yours sincerely,

Prof. Constantinos N. Phellas
Chairman
Cyprus National Bioethics Committee