USING SONGS ON COGNITIVE LEVEL AS AN EFFECTIVE METHOD IN LANGUAGE LEARNING AND TEACHING

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Abstract. This article reveals cognitive effect of songs in this case of English songs in learning language. Probably most of teachers use song method as a frequent activity in their teaching. The article first discusses the lexical profile of songs used in English classes, cognitive appliance of song

by teachers as an effective tool for teaching vocabulary as well as for learning it and how lyrics of these songs can be useful in the process of mastering language.

Keywords: cognitive, songs, music, memorization, motivation, concept, lyrics

ИСПОЛЬЗОВАНИЕ ПЕСЕН НА КОГНИТИВНОМ УРОВНЕ КАК ЭФФЕКТИВНЫЙ МЕТОД В ИЗУЧЕНИИ И ОБУЧЕНИИ ЯЗЫКУ

Аннотация. Эта статья раскрывает когнитивный эффект песен в данном случае английских песен в изучении языка. Вероятно, большинство учителей используют метод песни как частое занятие в своем обучении. В статье сначала обсуждается лексический профиль песен, используемых на уроках английского языка, когнитивное применение песни учителями в качестве эффективного инструмента для преподавания словарного запаса, а также для его изучения, а также то, как лирика этих песен может быть полезна в процессе овладения языком.

Ключевые слова: когнитивный, песни, музыка, запоминание, мотивация, концепция, лирика

ТИЛДИ УЙРОНУУДО ЖАНА ОКУТУУДА ЫРЛАРДЫ КОГНИТИВДУУ ДЕНГЭЭЛДЕ КОЛДОНУУНУН ЭФФЕКТИВДУУ ЫКМАЛАРЫ

Аннотация. Бул макала тилди уйронуудо ырлардын, бул учурда англисче ырлардын когнитивдууэффектисиначып берет.
Макалада окутуучулар тарабынан англисче ырлардын когнитивдуу колдонулушу,создорду байытуудагы эффективдуу куралы катары жана ырлардын лексикалык профили жонундо соз болот.

Ачкыч создор: когнитивдуу, ырлар, музыка, эске тутуу, мотивация, концепция, лирика

Many language teachers express enthusiasm regarding the use of pop songs in the classroom as a tool to foster language acquisition, even for adolescent and adult language learners. A keen and unceasing interest in the matter is exemplified by the continuing publication of pedagogical articles on the use and usefulness of pop songs for second language (L2) teaching and learning over the years (e.g. Stocker, 1923; Richards, 1969; Gelman, 1973; Jolly, 1975; Abrate, 1983; Baechtold&Algier, 1986; Murphey, 1987; Dethier, 1991; Arleo, 2000; Foncesa Mora, 2000; Kao & Oxford, 2014), many with confident titles such as "Justified and ancient: Pop music in EFL classrooms" (Domoney& Harris, 1993), "Connecting the powers of music to the learning of language" (Adkins, 1997) and "Music works: Music for adult English language learners" (Lems, 2005). Language instructors recommend songs and activities on the internet on teacher websites and blogs, provide entire lesson plans and describe their experiences regarding the use of music for teaching purposes. They list a variety of arguments for the use of pop songs, for example their omnipresence in everyday life, the chunking of vocabulary and grammar in the lyrics, the presentation of meaningful language in context, songs' power to motivate and build confidence in students, and songs' potential as a memory aid. In addition, teachers propose a number ofteaching goals such as fluency, vocabulary, grammar, syntax, listening comprehension, and classroom management, and a myriad of activities from the classic gap-fill exercise to the production of a music video.

In contrast to such enthusiasm stands the relative scarcity of songs in official curricula and published language teaching materials (Edwards, 1997; HuyLê, 1999; Pérez Aldeguer&LeganésLavall, 2012; Walklett, 2014). As a result, teachers' choices regarding the use of songs in the classroom are limited, regardless of their personal convictions. Reeve and Williamson

(1987) accurately described the place of songs in many language classrooms as "a carrot – a reward for tired teachers and students on Friday of a long week" (p. 33). Another reason for such a reserve to exploit songs more fully as a teaching resource might be the overall dearth of empirical research exploring potential benefits of music (or a possible lack thereof) for second language acquisition (Conrad, 1991; Kanel, 1997; Lems, 2005). As Conrad (1991) argued: "Considering the paucity of empirical and theoretical study, it seems unwarranted to turn lyrics into exercise material solely on the basis of students' enthusiasm for the genre" (p. 22). To this day, only few empirical studies have explored aspects of song use in language teaching. In particular, only a very small number of experimental and quasi-experimental studies have explored the effect of songs on the retention of words, phrases and longer text (Hahn, 1972; Smith Salcedo, 2002; Salas, 2006; Milton, 2008; Ludke, 2010), frequently with a particular focus on young children (Hahn, 1972; Medina, 1990).

The value of songs for language teaching and learning is, thus, viewed somewhat controversially. However, ultimately we know very little about how songs are actually used in the language classroom. While teachers' recommendations, lesson plans and anecdotal accounts are a valuable source of information and insight, they cannot replace a more thorough empirical investigation of teachers' beliefs and teaching practices. Language instructors are at the center of pedagogical decision-making and the implementation of methodological approaches in the L2-classroom, and it is essential to get a better understanding of their views and experiences. Until now, however, only few studies have explored the use of songs in language teaching from the point of view of the teachers (Edwards, 1997; Bjorklund, 2002; Pérez Aldeguer&LeganésLavall, 2012). Unfortunately, while providing some interesting first insight, the few existing studies have been limited in scope and in the number of participants. In addition, they did not explore the details of actual classroom practices. A focus on teachers, their views, thoughts and beliefs but also their teaching practices locates this study in the vicinity of teacher cognition research, that is, research into "what teachers think, know, and believe and the relationship of these mental constructs to what teachers do in the language classroom" (Borg, 2003).

Apart from a limited understanding of the teaching practices around songs, we also know little about the musical material used in song-based language lessons. It currently remains unclear what kinds of popular songs teachers typically select for in-class use. In particular, no study has investigated the lexical load of pop songs used in a classroom setting. Only Murphey (1989, 1990, 1992) conducted a seminal analysis of lexical characteristics and discourse features of pop songs in the context of their potential pedagogical use in the language classroom. However, Murphey's corpus consisted of general pop songs from a top 100 chart which may or may not be used in the language classroom. An understanding of the lexical load of authentic teaching material is critical. As Webb and Rodgers (2009) highlighted, learners are not likely to engage with material that they cannot understand. A number of corpus studies have explored the lexical load and learning potential of various text genres used in L2-teaching, such as novels (Nation, 2006), TV programmes (Webb & Rodgers, 2009) and movies (Webb & Rodgers, 2009). However, as Kreyer and Mukherjee (2007) noted, with the exception of Murphey's corpus study, "pop song lyrics are virtually absent from corpus-linguistic research".

One important aspect of a musical teaching approach is, of course, the song used as material. When selecting a song, teachers must bear in mind a myriad of factors, including the suitability of both its content and its language for their students. In particular, teachers need to consider the vocabulary used in the lyrics and whether it is appropriate for the target learners (Richards, 1969; Jolly, 1975; Murphey, 1990; Purcell, 1992; Smith Salcedo, 2002; Aquil, 2012). When discussing the suitability of vocabulary, one relevant question is: How many words do learners need to know to gain adequate comprehension of authentic English songs used as teaching material? In addition, when considering songs as a means to teach vocabulary, it is relevant to know the lexical profile of songs and how it can best serve lexical learning. Finally, songs are one text genre among many for teachers to choose from. It, therefore, needs to be considered how the lexical profile and particularly the vocabulary load of song lyrics and their vocabulary learning potential compare to that of other

authentic language materials such as novels, TV programmes or movies. Consequently, the present study followed the methodology of existing research such as Nation (2006), Webb and Rodgers (2009) and Webb and Rodgers (2009), which used a corpus-based approach to gauge the vocabulary load of various types of written and spoken discourse. The use of the same methodological approach allowed for a direct comparison of song lyrics with other text genres. In the following literature review, I first discuss existing corpus-based research exploring the lexical profile of songs. I then present existing studies examining the vocabulary load of other types of written and spoken discourse and their methodological implications for the study at hand.

To this day, only one corpus study, Murphey (1990; also 1989, 1992), has investigated pop songs from a language-pedagogical point of view. In his seminal research project, Murphey compiled a corpus of 13,161 tokens from 50 English songs taken from the *MusicMedia* Hot 100 Chart in the second week of September 1987. This chart ranked the best-selling songs in 18 European countries during that week including several hits by Madonna, the Pet Shop Boys and Whitney Houston. Murphey conducted a lexical analysis as well as a content analysis of the lyrics. The content analysis revealed that a majority of the lyrics used first- and second-person personal pronouns and possessive determiners. Typically, these personal referents did not specify a particular person, remained vague about the referents' gender and even often displayed a certain fluctuation over who was the subject and who the addressee. Furthermore, Murphey conducted an analysis of the times and places referred to in the lyrics and discovered that most songs did not mention a specific time or location. These findings and the fact that the songs comprised a high number of imperatives and questions led Murphey to conclude that pop song lyrics are similar to spoken situational discourse.

Murphey (1989) argued that vagueness regarding persons, time and location prevalent in pop songs allowed for the listener to "complete the message, or make sense of the song, through using the persons, times and places from their own physical and metaphysical situation" (p. 185). In effect, he argued that listeners can appropriate the lyrics as their own. Consequently, pop lyrics can be seen to be highly interesting and emotionally appealing particularly but not only to adolescent listeners. In this context, Murphey also raised the question whether pop songs should be considered written or spoken discourse. This question is discussed in greater detail below.

Apart from a content analysis, Murphey (1990) also conducted a lexical analysis of his song corpus, which is of greater interest to the present study. Murphey showed that the average song in the corpus contained 263 words. In addition, he found that the song corpus displayed a type-token ratio (TTR) of .087. The average song had a type-token ratio of .29, implying fairly high repetition of a relatively limited number of words. Murphey compared this result to an excerpt of similar length (394 words) from an English textbook for 1st-year-students and found that the textbook passage had a clearly higher TTR of .37. Murphey also calculated the frequency of each word in the corpus and found that only ten words, *you, I, me, my, the, to, a, and, gonna, love* (as both noun and verb) accounted for 25% of the total number of tokens in the corpus. Finally, he analysed the lexical and syntactical complexity of the song lyrics and found that they contained comparatively short sentences with an average sentence comprising seven words. He also calculated that 82% of tokens in the corpus were mono-syllabic words. Based on the results for sentence- and word-length, Murphey applied Flesch's (1974) readability formula to the song corpus and found that lyrics can be considered "very easy" (on a 7-point-scale from very difficult to very easy), comparable to texts requiring a reading level of a child after five years of schooling. Finally, Murphey also calculated the speech rate in songs and found that it was about half the speed of normal spoken discourse. However, according to Murphey, such a low speech rate did not imply a slower vocalization of words but instead was mostly due to a high number of pauses. From his lexical analysis, Murphey concluded that pop songs as a genre are short, lexically simple and highly repetitive. His findings support Murphey and Alber's (1985) previously stated hypothesis – based on a small-scale study of one song only – that pop lyrics are simple, non-threatening, highly affective and, in essence, a "motherese for adolescence" (p. 794), and as a result might lend themselves well for language learning.

Murphey's findings provided a good indication of the results that could be expected from the present song corpus study. However, findings in the current study were also expected to differ from Murphey's for two reasons. Firstly, the present corpus is considerably larger comprising a significantly higher number of tokens from a greater sample of songs. Secondly, the current corpus comprises songs selected by teachers and material designers for in-class use rather than a selection of popular hits from a randomly selected chart. The lexical profile of the present corpus, thus, not only reflects the typical characteristics of pop songs as a genre, but is also influenced by the language-pedagogical decisions made by educators. In addition, Murphey's lexical analysis displays a small number of limitations that the current study set out to address.

Firstly, Murphey's claims about the lexical simplicity of pop song lyrics are partially based on his finding that only few words are highly frequent and make up a large part of the corpus. However, research has since shown that high-frequency words such as *the, and, to,* and *you* account for large numbers of tokens in any form of discourse and are not necessarily an indication of a particularly simplistic type of language. As described by Zipf's law (Zipf, 1949), words decrease rapidly in frequency. Nation (2006) found that the most-frequent 1,000 word families and proper nouns in English account for 78% to 81% of written text and about 85% of spoken text. Words from the 10th to 14th frequency levels together, on the other hand, only account for about 0.5% to 1% of tokens. It, thus, seems that Murphey's claim of song's lexical simplicity still requires further empirical support.

Secondly, Murphey's conclusion regarding the high lexical repetition in song lyrics is based on the analysis of the type-token ratio. The type-token ratio as a measure of lexical diversity is highly dependent on the length of a text or the size of a corpus. As a result, it is limited in its informative value and can only be interpreted in direct comparison with a text of similar length. The present study made use of the so-called standardized type-token ratio (STTR) found in WordSmith Tools® (Scott, 2008) as a measure of lexical diversity. The STTR is computed by calculating the average of each TTR for every consecutive chunk of 1,000 tokens in a text. The standardized type-token ratio allows for a comparison of texts of varying lengths.

Thirdly, Murphey had no means to gauge the vocabulary load of pop songs as a genre. The present study will make use of a methodological approach not available when Murphey conducted his song corpus analysis. This methodology uses word frequency lists to measure the overall lexical demand of a corpus. It has been used in a number of studies on the vocabulary load of various types of written and spoken discourse and is explained in greater detail below. As an additional advantage, the use of a methodology applied in the study of various text genres permits a comparison of the overall lexical demand of different teaching materials. However, it also needs to be acknowledged that applying this methodology to the analysis of songs holds certain limitations. In summary, research into the lexical profile of songs is scarce and leaves several questions unanswered. However, in recent years, a growing number of studies have investigated the lexical load of various written and spoken types of English discourse from a language-pedagogical perspective. In the following section, I will discuss the methodology applied in these studies as well as their findings for different text genres.

An increasing number of studies within the field of second language vocabulary research are concerned with the overall lexical demand of various text genres from a language-pedagogical perspective, such as novels, newspaper articles, movies and TV programmes. They are interested in how many words second language learners need to know for adequate comprehension of these types of written and spoken discourse and for incidental vocabulary learning to occur when engaging with these text types. In order to assess the lexical demand of a text genre, one has to address two questions. Firstly, one has to determine a reliable average percentage of how many words in a text need to be known for a reader to gain adequate comprehension of its content. Secondly, we need to have an understanding of how many words a learner is required to know to reach that threshold.

One of the big problems we all face, whether teaching English to children or adults, is maintaining learners' interest throughout our lessons. Consequently, we often have to be very creative

in the techniques we use. What makes music such a great teaching tool is its universal appeal, connecting all cultures and languages. This makes it one of the best and most motivating resources in the classroom, regardless of the age or background of the learner.

The present study has a particular focus on the use of songs for lexical learning. In this article, lexical learning refers to the acquisition, consolidation and deepening of vocabulary knowledge, including the knowledge of multi-word units. While teachers seem to use songs for a great variety of pedagogical purposes, a recurrent claim is that songs are useful to teach and learn vocabulary, including longer phrases and expressions. A review of the pedagogical literature reveals that songs are frequently attributed a mnemonic effect, which is understood to benefit the memorization of words (e.g. Murphey, 1990; Foncesa Mora, 2000). In addition, it is assumed that using songs can benefit the memorization of phrases and formulaic sequences and aid the acquisition of words in context. As Arleo (2000) put it: "The mnemonic value of songs, is, of course, one of the best reasons for using them in the classroom". While a number of experiments have provided evidence that a melody can support the retention of word lists as well as longer connected text in one's native language, only very few studies have investigated the effect of a musical medium on the retention of vocabulary and verbatim text in a foreign language (Hahn, 1972; Medina, 1990). In addition, studies in second language research have largely focused on the effect of songs on vocabulary learning within a highly controlled laboratory setting or within an "idealized" classroom setting involving an unrealistic investment of time and effort and the use of uncommon teaching methods. In fact, to this point no study has investigated whether songs as they are frequently used in language teaching, rather than as they potentially should be used, have a beneficial effect on second language acquisition.

In the past, the teaching of grammatical rules often took precedence in foreign language education. In recent years, however, it has been found that lexical knowledge is at least of similar importance, if not more important for language proficiency than grammatical knowledge. Lexical errors are more likely to disrupt communication than grammatical errors (Lewis, 2002). Rich lexical knowledge can, in fact, be considered a prerequisite to learning and applying grammatical rules (Meara, 1995; Barcroft, 2007). Vocabulary size is associated with writing quality, reading and listening comprehension and speaking fluency (Hilton, 2008). However, it has also been recognized that learning a sufficient number of words for adequate communication in a second language can be a daunting task. On the one hand, the challenge lies in in the sheer number of words second language learners need to acquire. Nation (2006) found that knowledge of 6,000 to 7,000 word families is necessary for adequate comprehension of spoken discourse in English, and a vocabulary size of 8,000 to 9,000 word families is required to deal with a variety of written texts. The teaching of vocabulary, thus, needs to be an integral part of L2 instruction. Nation (2013) argued that particularly high-frequency words "are so important that anything that teachers and learners can do to make sure they are learned is worth doing" (p. 16). As we have seen above, some teachers are convinced that one way to make vocabulary more memorable is to teach them through songs.

On the other hand, the challenge of vocabulary learning lies in the "incremental nature of word learning" and the variety of aspects that are involved in word knowledge. While knowing a word is frequently equated to having formed a first form-meaning connection, full receptive and productive knowledge in both spoken and written form comprises various and often gradual steps including a word's grammatical functions, its collocations and its constraints of use (Nation, 2013). Many words can thus be considered partially learnt, that is, learners have mastered some aspects of a word but not others. The full acquisition of a word requires repeated encounters in order to consolidate existing and acquire further elements of word knowledge. Schmitt (2008) emphasized that "recycling has to be consciously built into vocabulary learning programmes, and teachers must guard against presenting lexical items once and then forgetting about them, or else their students will likely do the same" (p. 343). In addition, many aspects of word knowledge, such as its grammatical and pragmatic functions and its collocations and associations, cannot be acquired by studying words in isolation but require a contextualized presentation of target vocabulary in both written and spoken form.

Since written lyrics are often intended to reflect characteristics of spoken language, they often contain a high number of contractions (e.g. *I've*, *can't*), connected speech (e.g. *shoulda,woulda,coulda*) and apostrophized abbreviations (e.g.*lovin'*). The RANGEprogramme, a computer programme used for the corpus analysis, automatically separates contractions. For example, *can't* is counted as two words, that is, as *can* and *not*. Connected speech, on the other hand, is counted as one word. For example *coulda* is counted as a family member of *can*. Apostrophized abbreviations were manually added to the frequency lists used in the analysis. For example, *lovin'* was subsumed under the lemma *love*. Quasi-transcriptions of spoken variations of words such as *ya* (*you*), *cos* or *cuz* (*because*) where added to their respective word families in the frequency lists.

The number of English language speakers and the demand for English Language Learning (ELL) is growing at an exponential rate. Ongoing learning that is student centered and engaging promotes success and gives students a competitive edge as they develop and retain ELL skills and content. Music lyrics and songs not only provide tools to strengthen and reinforce vocabulary, comprehension, listening, speaking and writing, but increase learning and grammatical variations with auditory skills and rhythmic patterns that stimulate brain activity and encourage imagination.

Learning with music and song is supported by integrating complex interactive roles creating a positive environment with high levels of student achievement. Action research supports a connection between language and song, as well as actively engaging learners in stimulating activities and discovery. This publication outlines strategies for using songs, song parody and lyrics to introduce and strengthen ELL in the context of musical patterns, melodies, rhymes and creative vocabulary. Once students engage in ELL through music lyrics, the next step is to customize learning by composing their own lyrics and, for the capable and creative, set their lyrics to original self-composed melodies.

Innovative aspects and insights of this strategy for ELL are discussed in a flexible, collaborative method that supports this pedagogy delivery system. Cultural enrichment as well as an increased command of the English language is an asset accompanying seamless language learning in this transformational model that compliments traditional English acquisition methods. Information communications technology (ICT) can be incorporated to enhance and strengthen learning while sparking inspiration and creativity. Highlighting this publication are original song lyrics and melodies that will be demonstrated featuring singer, musician and song writer, Jeff West.

There are multiple reasons for the contemporary language educator to incorporate music in ELL learning whether in a traditional classroom setting or in technology assisted language learning of the digital age. Music strengthens the culture of ELL for 21st century learners and provides a stimulating learning platform that encourages them to excel and provides a change from traditional classroom routines. Numerous learning opportunities and widespread benefits exist for ELL learners, and incorporation of music has the ability to tie key components of language acquisition together resulting in outcomes covering a range of the learning activity spectrum. Music helps students to develop the skills that are needed for ELL in a creative and innovative way, motivating them and positively impacting learning.

By adding variety and creative thought to the learning experience, the capacity for language development is expanded and the brain is stimulated with unique and enhanced learning. Technologically savvy students have the capacity to combine musical activities and merge them from the desk top to the digital world as interest and learning evolve. Music lyrics abound in the digital age and are easily accessible along with software and a variety of on line musical supporting activities.

Learning a second or foreign language mainly involves learning the sound system, grammar,and vocabulary of that language .Vocabulary learning plays a very crucial role in learning another language. Laufer (1997) states that vocabulary learning is at the heart of language learning and language use .Considering the crucial role attributed to vocabulary learning in second or foreign language learning, one can implicitly understand the importance of vocabulary teaching as well. In the past, vocabulary teaching and learning were often given little priority in second language

programs, but secondly there has been a renewed interest in the nature of vocabulary and its role in learning and teaching.

Broadly speaking ,there are three approaches to vocabulary teaching and learning: incidental, or indirect learning (i.e., learning vocabulary as a byproduct of doing other things such as reading or listening),explicit or direct instruction (i.e.,diagnosing the words learners need to know, presenting such words to the learners and elaborating their own knowledge and independent strategy development (i.e., practicing guessing the meaning of the words from context and training learners to use dictionaries).

There are various techniques and devices for teaching of vocabulary in methodology textbooks. Weatherford (1990) stated that there are a variety of classroom techniques for second language vocabulary learning. The techniques include rote rehearsal; the use of visual aids; rote-playing; vocabulary learning in a specific cultural context; vocabulary learning through art activities; the root-word approach; mnemonic techniques, such as the key word approach; use of the notion of semantic fields to illustrate conceptual relationships between words; two types of vocabulary learning through music (simple song); physical activities, as in Total Physical Response instruction; study of cognates and direct borrowing; study of loan translations; use of soap-opera style drama tapes in the language laboratory; analogies; computer-assisted instruction through drills and games; and synonyms.

One of the interesting techniques is teaching vocabulary through **music**. The value of songs in motivating students to learn English and enhancing learner involvement is widely acknowledged by ESL practitioners (Reeve19) Williamson 1987, Guidice, 1986).Almost any article or book that talks about music in the classroom is sure to mention its high memorability (Hubbard,etal,1983, Murphy,1992). Murphy notes that songs apparently work over short and long- term memory. "It is a common experience to forget nearly everything we learn in another language except the few songs that we learnt. For a variety of reasons, songs stick in our minds and become part of us, and lend themselves easily to exploitation in the classroom".

According to Murphy(1992),the singing of songs resembles what Piaget described as egocentric language, in which children talk just for the pleasure of hearing themselves repeat, for little concern for an addressee.

Due to its increasing use as the first international language, English is now considered a language everybody has to master. Therefore, the language is now learned at every level of education, from kindergarten to university. In Indonesia, affected by the theory that the sooner one learns a foreign language the better his mastery will be, kindergartens, especially in large cities, includes English in their curricula. Parents, realizing the high importance of English, are enthusiastic to send their children to such kindergarten.

To be proficient in English, the learner has to master the four basic language skills (listening, speaking, reading, and writing) and language components (grammar, pronunciation, spelling, and vocabulary). Among these components, vocabulary is crucial to master by kindergarten students, because the more words young children know, the more they are able to comprehend what they hear or read and to communicate their thoughts and feelings. According to Biemiller (2006), there is a strong link between vocabulary development and later literacy development. The ability to read-for-meaning requires knowledge of word meanings. If students' vocabulary is poor, they will not be able to comprehend what they encounter in a text or listen to in a conversation. On the other hand, the more vocabulary someone masters in English the easier it is for him to communicate and understand English itself. Flohr (2010) accentuated that students need to learn vocabulary because otherwise they will not be able to express and articulate themselves in a way that other students or native speakers of English can understand them. In the context of EFL teaching, Griva (2009) stated that vocabulary learning has been considered fundamental and inseparable in the area of language teaching.

In addition, by letting the children listen to, sing, discuss, and play with songs, they are building important background knowledge that they will draw upon during later, listening, reading, speaking, writing experiences. Gilles, Andre, Dye &Pfannenstiel (1998) found that with each new

song, students learn concepts and word meanings that they will encounter in print. This is in line with Medina's (2002) belief that music is an area where children who face language obstacles can be successful in acquiring vocabulary and grammar. The results of relevant studies, (such as Schunk, 1999 and Overy, 2000) revealed that young children who received vocabulary instruction in a second language, along with songs and rhythmic discrimination activities, incorporated more words into their receptive and active vocabularies.

Vocabulary, defined by Hatch and Brown (1995) as "a list or set of words for a particular language or a list or set of word that individual speakers of language might use" is one of the language components which have to be mastered by the students in learning a new language. It means that vocabulary should be made a core component in English learning, because if the students lack in vocabulary, they will face difficulties for learning and using English. McCharthy (2003) emphasized that the biggest component of any language course is vocabulary. Thornbury (2002) said without grammar very little can be conveyed, without vocabulary nothing can be conveyed". Realizing the essence of vocabulary in both learning and communication, it is very urgent for teachers to help the students enrich their vocabulary.

Pop songs or pop music is the commercial record music which is often oriented towards young people and usually consists of relatively short and simple love songs. There is a feature of pop songs, which can be inferred from the name itself, namely that it is popular. The popularity of pop songs ensures that they are very potential to motivate students to learn language. Domoney and Harris argued that the involvement of more time and more attention in the English classroom pop song activity can motivate students since the activity uses their knowledge, their music, and their language (1993). It is believed that pop songs make the teaching and learning activity meaningful and useful and, as a result, students may welcome the involvement of pop songs in English teaching and learning.

One of the well-known procedures of using songs to teach language was developed by Cameron (1997). She stated that, stated that classroom tasks for young learners have three stages which "once identified, can be analyzed, adapted, and expanded" and noted that "it has been common practice for many years to plan reading activities in three stages: pre-reading, reading and post-reading" (2001). Cameron adds that this has been adapted for mainstream task-based learning by Skehan (1996, cited in Cameron, 2001) and adopts it herself with the following labels (Cameron, 2001):

PREPARATION ⟶ CORE ACTIVITY ⟶ FOLLOW UP
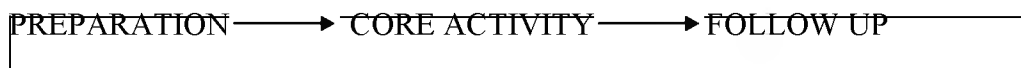
The core activity is central to the language learning task and without the core, the task would collapse. The preparation activities should help to prepare the students to complete the core activity successfully. This might include pre-teaching of language items or activating topic vocabulary. The follow-up stage then should build on the completion of the core activity (Cameron, 2001). Each of the stage is briefly described in the following section.

The main aim of the preparation stage is to make the students ready to do the planned activity in the core stage. This could be done using a number of methods, depending on the resources available to the teacher or the size of class. If, for instance, the objective to achieve in the core stage is to enable students to associate words that name parts of the body with their own parts of the body, the teacher can design total physical response activities or prepare interesting pictures parts of the body. To activate the vocabulary, the teacher could point her own eye and ask the students, "What's this?" Students reply, "Eye!" The teacher continues, "What you can use an for?" Students reply, "To see!" The teacher could ask, "How many eyes do you have?", "What's the color of my eyes?" and so on. The students should be encouraged to answer the questions.

One of the efforts to improve the students' vocabulary mastery in learning English is by using an effective, interesting and enjoyable teaching medium for students. The use of English song as medium to learn vocabulary is one of the ways to improve students' vocabulary mastery. It is expected that English songs as the medium to learn vocabulary can help the students increase their vocabulary.

A wide variety of formats can be used to present edutainment, ranging from books to such guided tours as zoological parks, museum, mall, etc. This particular branch of the education world is also extremely profitable way because they incorporate all the language skills as follows:

1)Listening (to the song) - Following the song to determine words.
2)Reading (following the lyrics to determine the words)
3)Writing (filling in the blanks) - writing the lyrics
4)Speaking (singingthesong)

Pora (2010: vii) states that mastering vocabulary is a must to anybody who wants to understand listening, speaking, reading and writing in English. Learning English vocabularies has vital impact in studying English. It is one of language components that cannot be separated from the whole language.

Music and song are "instrumental" in lowering the influence of affective filters that interfere with language learning. Krashen suggests that optimal learning is impacted by emotional non-linguistic variables such as fear, anxiety or boredom. These affective filters serve as a screen to block comprehensible input by preventing information about the second language from reaching the language areas of the mind. The incorporation of music leads to a positive attitude about learning and supports expanded and creative opportunities. By minimizing the affective filter and providing a relaxing atmosphere, stress is eliminated and motivation can increase. Along with this environment, language acquisition is also achieved, often without concrete lesson objectives, but through self-directed learning that leads to exponential growth.

Songs are suggested as an excellent method for promoting language learning. Saricoban and Metin have found that songs can develop the four skill areas of reading, writing, listening, and speaking. Learning is further increased when students have the opportunity to write their own songs and lyrics in an atmosphere that is comfortable, relaxed and conducive to language learning. This activity can be followed by discussion of students' original work and an opportunity to share in small groups or online. The belief that songs provide enjoyment and develop language skills is also noted by several other authors. This aspect of learning language through song is directly related to decreasing affective factors and increasing those aspects resulting in improved language learning performance.

Recognizing that language learning requires complex cognitive skills, song lyrics encourage and increase cognitive learning by integrating multiple dimensions that will engage students of varying abilities. Students retain more knowledge when reinforced through song and the integration of lyrics and language. By blending education and entertainment, approaches to learning are evolve and reinforced. Music infused throughout learning creates authentic interactions that are connected, flexible and often collaborative. Additionally, enjoyment and entertainment are realized as students incorporate music and song into language learning.

The four major language acquisition skills that are targeted include grammar, vocabulary, pronunciation and listening.The relationship of theory to the constructs of language acquisition requires challenging and interesting tasks that will pique the interest of the learner and lead to retention of knowledge. Much has been written regarding ELL pedagogy and strategies for cognitive learning, but whatever best practices are employed, they need to be based on realistic expectations and hold the interest of the students. For example, idioms or idiomatic expressions, which are words or phrases that have a hidden and figurative meaning conventionally understood by native speakers, can be taught through song and humor. Karaoke can be used effectively with students and the subtitles reinforce the language learning. Singing feels muchless threatening to many who are learning a new language. Catchy tunes that resonate with students of allages are beneficial in promoting lasting learning. For years, people have tuned in to music on the radio featuring popular current songs that shape cultures and world views. Simultaneously, they are strengthening and reinforcing language skills through extensive and intensive listening.

People of all ages relate to popular music. This genre of music is of particular interest to young people across the globe who are enthusiastic about top music artists and bands. Domoney and Harris

and Little investigated the prevalence of pop music in the lives of EFL students. These studies found that music is frequently the major source of ELL external to the classroom. Many groups have come and gone, but the best pop rock groups have realized continuing success and perform to packed arenas worldwide exciting their fans with hit after hit. Many of these songs are written in English yet often performed to audiences in countries where the native language is one other than English. Other legendary bands hail from a variety of English speaking countries and lend unique regional phrases to their lyrics and musical style. For example, U2 and their lead singer, Bono, are from Dublin, in the Republic of Ireland. The Rolling Stones are an English rock band formed in London in 1962. Metallica has become a household name and one of the biggest selling bands in American history. AC/DC is an Australian hard rock band, formed in November 1973 by brothers Malcolm and Angus Young. The more that young people listen to these lyrics, the better their English vocabulary becomes. At times, they may not completely understand the lyrics, but comprehension improves over time as they sing and discuss the music with classmates, family and friends. These extra-curricular activities increase time devoted to English and are excellent learning tools for contributing to the advancement of knowledge.

One of the first studies indicating a facilitative effect of music on verbal learning is Wallace (1994). Wallace conducted four experiments on the retention of folk ballads. She compared different modes of presentation, that is, a sung, spoken, and beat-enhanced spoken mode and their effect on verbatim text recall and the recall of structural features such as rhyme and the number of syllables. She also explored the effect of the number of verses and the repetition of the melody across verses. In addition, Wallace investigated the effects of one consistent (and hence repeated) melody in comparison to presenting verses with each a different melody. Wallace found that the lyrics of a three-verse ballad were significantly better recalled verbatim if presented in a sung compared to a spoken and beat-enhanced spoken format, on condition that all verses were sung to the same melody. However, when the target text consisted of only one verse, the spoken presentation resulted in higher verbatim recall. Additionally, Wallace observed that the presentation of three verses each sung to a different melody but with the same rhythmic pattern yielded similar results to a presentation in spoken format. Wallace concluded that melody can have a positive effect on recall and reconstruction of text. An acoustically emphasized rhythm alone, however, stressing the same syllables as the melody, seemed to have little facilitative effect. Wallace's study indicates that the melody is a major factor when it comes to the superior retention of song lyrics over spoken text. This finding is supported by a number of other studies.

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