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Title of your TFG	The effectiveness of music to learn English phrasal verbs and collocations among Secondary Education students.
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Abstract

Phrasal verbs and collocations have always been considered a difficult part in the English language learning process. Nevertheless, music can facilitate this process by using phrasal verbs and collocations in context through different songs. This research work is aimed at measuring the effectiveness of using music and showing how songs can be used to learn them among Secondary Education students.

Thematic key words	learning, phrasal verb, collocation, music, song
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1. Introduction

Phrasal verbs and collocations are not an easy English grammar point for most second and foreign language learners to deal with (Akbari, Hesamoddin, & Hosseini Fatemi, 2018). These two elements of English usually cause trouble when being learned, due to the fact that there is no reason why they occur as they do. Therefore, the lack of understanding and the absence of a reason are usually the origin of the learners' lack of attention and the general lack of motivation in the classroom. Chou (2014) shows different ways of increasing young learners' motivation for learning English by using games, songs and stories in the classroom. Furthermore, he also talks about the lack of motivation in students and states that it is a consequence of the few opportunities students, whose mother tongue is not English, have to practise English outside the English language classroom.

In addition, Tugrul Mart (2012) affirmed that "teaching phrasal verbs is a difficult area" (Tugrul Mart, 2012, p. 114) and "Phrasal verbs have been the source of frustration for learners of English" (Tugrul Mart, 2012, p. 114) and he offers other alternatives for teaching phrasal verbs. Among the different options, we encounter reading and writing activities, in which phrasal verbs are used in context. Therefore, it is suggested that the fact of using difficult elements of English grammar in context facilitates understanding for students.

Nevertheless, another alternative mentioned by several scholars and already used in several studies is teaching English by using music, specifically songs, through which phrasal verbs and collocations are used in context (Upendran, 2001). Learning English through music has been the object of study in several publications (Dolean, 2016; Faez, Pavia, & Webb, 2019; Johnson & Goering, 2016; Ludke, 2018). In fact, music cannot only be used for teaching phrasal verbs or collocations, but also other grammar points and vocabulary. For instance, with reference to the vocabulary,

Dakir (2018) in his book *Learning English Through Songs for Beginners* offers a long glossary of vocabulary that can be acquired through songs, showing how useful songs can be to learn not only grammar but vocabulary too.

This research work is structured as follows: section 3 is dedicated to objectives, *id est*, the main goal of the study, what the study aims to demonstrate and what the study expects from its respondents; section 4 is related with the methodology used; sections 5 and 6 show the analysis results and the conclusions respectively and the last three sections show the references, the acknowledgements and the appendix.

2. Music as a tool to learn English

According to Maess & Koelsch (2001), “neurologists have found that music and language processing occur in the same area of the brain, and they appear to be parallels in how musical and linguistic syntax are processed” (as cited in Lems, 2001, p. 1), which justifies music as an excellent tool for learning in general, but especially a language. Moreover, “Songs have been an amusing companion for human beings for as long as or even longer than we can speak” (Shen, 2009, p. 88), so they are an essential part of the language, both using and learning it too.

Furthermore, a good amount of students do not use what they learn in natural communication. In the case of phrasal verbs and collocations, students do not fully acquire or understand them and consequently, they are not capable of using them naturally in real contexts and in real communication. However, “it is necessary to develop our students’ skills in understanding and using them [*phrasal verbs*]” (Tugrul Mart, 2012, p. 114). Thanks to music, students can understand, memorize and use phrasal verbs and collocations in real situations.

Nevertheless, despite the multiple advantages music can have in language learning, some people might think that music activities are done in class as an

alternative to grammar exercises or when the teacher has no more ideas. But, are songs actually a useful resource to use in the classroom? That is what Tegge (2018) questions in his article "Pop songs in the classroom: time-filler or teaching tool?".

Regarding the use of music as a teaching tool, music can also be considered as a way of enhancing the motivation of students. Imagine someone who could learn something that is difficult for him or her by means of listening to a song. On the one hand, it is possible that the song is not the student's favourite one, as it is not easy to find a song that contains the same phrasal verbs or collocations that the teacher needs to teach. On the other hand, the teacher may find them in a current song that is frequently played and songs that had already been listened to by the students will always help more than songs rarely listened. Nevertheless, the goal is not to find the students' favourite song but finding one that can actually help students learn English phrasal verbs and collocations, understand them and use them naturally in real communication.

3. Objectives

The main goal of this research work is to show how music can help to learn English as a foreign language. This study focuses on secondary education students, aged 12 to 16.

Secondly, this research deals with English phrasal verbs and collocations, which are a difficult area of study for those who study English as a foreign language.

Thirdly, this study attempts to demonstrate how songs can actually help students acquire English phrasal verbs and collocations by using them in context through songs.

Fourthly, this research also expects students to use the phrasal verbs and collocations they learn in the study naturally in real contexts and real communication. However, this objective will not be developed in the results, as it is an objective that depends on each student.

Therefore, the main objective of this research paper is to analyse how songs can help secondary education students learn English phrasal verbs and collocations.

4. Methodology

With regard to methodology, the research work was based on experimental surveys. Concerning the context of the study, English teachers from a school were asked to allow their secondary education students (1st, 2nd, 3rd and 4th of ESO), aged between 12 and 16, to participate in this study and prove whether music could actually help them or not to learn English phrasal verbs and collocations.

With respect to the study itself, it was divided into three phases (a pre-test, an experiment and a post-test) done in three consecutive weeks. Each phase will be explained below:

The first phase was an online pre-test of fifteen questions, using the Likert-type scale response anchors (Vagias, 2006). In order to complete the survey, students used their Chrome Books, so that they could have an Internet connection and access to the survey through Google Forms. The survey lasted no more than ten minutes, so it was done almost at the end of each English lesson. Students were provided with the link of the questionnaire, which was posted on their Google Classroom, the platform they usually use in each subject, so that it could be easily accessed and all the students could do it at the same time.

Concerning the content of the fifteen questions asked in the pre-test, the ten first questions (see Appendix 1) were socio-demographic ones in order to know the students' gender, what was their mother tongue, what level of English students thought they had, how important learning English was for them, whether they attended or had attended private lessons, how often they listened to English music, how often their teachers had used music to teach them English, how difficult they thought phrasal verbs and collocations were in English, how they felt about learning English through music and whether they thought music could be useful to learn English. The other five questions were five different multiple-choice sentences about phrasal verbs and collocations. Almost all of them were taken from the books that were being used in their English course and others were suggested by the teacher, who had taught them to the students along the course. For that reason, the pre-test was different for each level, as it contained five different phrasal verbs or collocations.

Regarding the selection criteria of the five phrasal verbs or collocations chosen for each course, ten phrasal verbs and collocations were randomly selected per course and there was a search process of songs. The aim was to find a song that contained the chosen phrasal verb or collocation in its lyrics, and if possible, that it was repeated. Then, the five songs per course that repeated a phrasal verb or collocation the most were finally chosen to be included in each pre-test.

Taking into account that the phrasal verbs and the collocations used were taken from their books, students were supposed to know most of them. Therefore, this pre-test aimed to know what amount of English phrasal verbs and collocations they knew and how many they could remember long-term. That is why students were not notified about the pre-test so that they could not just memorise them before taking part in the survey.

The second phase was the experiment. This phase aimed to show the students those phrasal verbs and collocations they had been asked in the pre-test used in context through songs.

Before carrying out the experiment, twenty different songs (five for each level) containing a phrasal verb or collocation were looked for, that is to say, one song per each phrasal verbs or collocation. Moreover, a sheet was designed for each level, containing two short tasks for each song. For instance, completing the lyrics, providing a synonym or antonym, completing the missing parts of the phrasal verbs or writing a translation in Spanish, so that students could fully understand what the phrasal verb or collocation meant.

On this occasion, students did not need to use their Chrome Books, as a printed copy of the tasks was given to each of them. The songs, which have been previously downloaded from YouTube, were played one by one in the classroom at the same time students did the tasks. When necessary, songs were played more than once, so that students could identify the phrasal verb or collocation and do the task correctly and in order to give all the students a try. Each task was checked after the song finished. Once all the songs were played and all the tasks were checked, a quick review was done so that students could ask any question before finishing the experiment. At the end of the experiment, students were asked to keep the sheet of activities, which contained the links of the five songs, in case they wanted to listen to them again at home.

Finally, the third phase was an online post-test of ten questions based again on the Likert-type scale (Vagias, 2006). As well as in the pre-test, students used their Chrome Books to complete the survey, which was presented through Google Forms again and required Internet connection. The new link was posted on their Google Classroom to ease access and do it all together almost at the end of the English lesson, just like in the pre-test. Before accessing the survey, students were asked to give the activities sheets back, so that they could not check anything while doing the

post-test. Students were not notified about the post-test either so that results showed their real knowledge of phrasal verbs and collocations.

Concerning the content of the post-test, the first ten questions (see Appendix 2) aimed to know how students reacted when they knew they were going to learn five phrasal verbs or collocations, whether they thought music had been a useful activity to learn English phrasal verbs and collocations, whether they were able to remember any phrasal verb or collocation after having listened to the songs and having done the exercises, whether they would like to include music in their English lessons as a tool of learning and what was their level of satisfaction with the experience. Lastly, students were asked to complete the same five multiple-choice sentences about phrasal verbs and collocations they did in the pre-test. The objective of replicating the exercises was to check whether students had actually acquired the contents and therefore if they were able to remember them. If so, they would be able to use them in real communication too.

After gathering all data, an analysis of the results was done separately by levels, as the contents were different in each level, in order to see how the evolution of the students in terms of acquiring English phrasal verbs and collocations had been, taking into account that these had been taught in context through songs and therefore, music had been used as a teaching tool.

5. Result analysis

Results will be analysed separately by levels, providing information about the respondents and analysing how the evolution of the students was, from the pre-test to the post-test. With respect to the phrasal verbs and collocations involved in the study, the most relevant results will be shown.

Considering the answers from all the levels, students occasionally listen to English music and their teachers had rarely or occasionally used music to teach them English. Students, after having been explained what the study was about, considered that music could be useful to learn English and especially English phrasal verbs and collocations, which the majority of students agreed to be neither easy nor difficult. Nevertheless, they tended to consider them difficult. In general terms, students did not have problems when answering the pre-test and post-test, although some questions were translated into Spanish especially in lower levels, such as 1st and 2nd of ESO. Concerning the experiment, students did either have complications to complete the tasks, except when they required providing a definition of the phrasal verb or collocation.

With regard to 1st of ESO, a total of fifty-seven students participated in the study. In relation to gender, 41.5% of the respondents were female students while 58.5% were male students. In terms of mother tongue, the two languages that predominated the most were Spanish and Catalan. Nevertheless, there was a student whose mother tongue was English, two students whose mother tongue was French and four students whose mother tongue was a different one from the ones previously mentioned, being this level the one having more varied mother tongues.

2. What is your mother tongue? (You may tick several options)

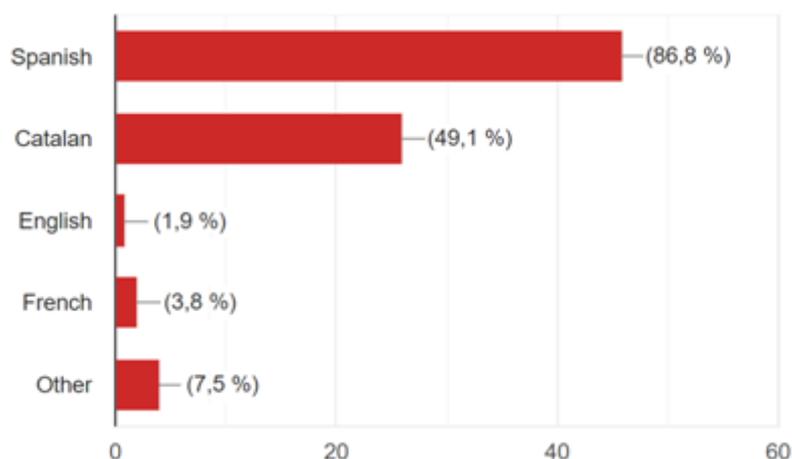


Figure 1. Students' mother tongues (1st ESO)

With reference to the level of English students had, 39.6% thought they had an A2 level, that is to say, an upper elementary level. Moreover, 28.3% of the students thought they had a B1 level which corresponds to a low intermediate level. This fact can be justified with the results of the questions related to the private lessons, in which 34% of the students declared they had attended private lessons for three years or more. Consequently, 47.2% of the students considered learning English essential.

Regarding the contents of 1st of ESO, the following five phrasal verbs and collocations were chosen from the class book and included in the pre-test: *to get up*, *to come down*, *to grow up*, *to stand up*, *to pay attention* (Puchta, Stranks, Carter, & Lewis-Jones, 2011a).

Concerning the most relevant findings, it is important to note the students' progress regarding the phrasal verb *to stand up* (Puchta et al., 2011a, p. 135).

4. Choose the phrasal verb that means the opposite of "sit down"

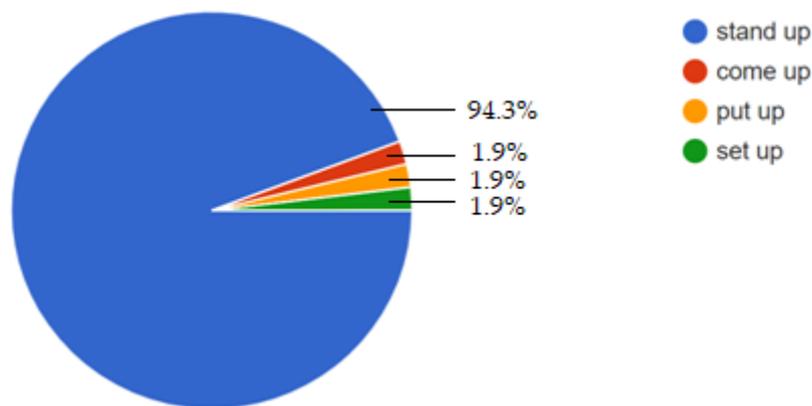


Figure 2. 'Pre-test'- Exercise 4 (1st ESO)

In this example, 94.3% of the students knew the phrasal verb *to stand up*, which was asked to them though its opposite. Nevertheless, there were other incorrect options. In the second week, the song 'Stand Up' by Mel McDaniel (see Appendix 3) was played to the students during the experiment, and students also performed two

tasks: completing the lyrics and writing another phrasal verb that meant the opposite. Finally, the post-test was done in the third week, showing that all those students who did not know the phrasal verb *to stand up* finally learnt it. Therefore, 100% of the answers were correct.

Regarding 2nd of ESO, a total of fifty students participated in the study. In relation to gender, 65.3% of the respondents were female students, 32.7% were male students and 2% of the students decided not to tell it or did not feel identified with any of the two others. In terms of mother tongue, Spanish and Catalan were the two languages that predominated the most. There were two students whose mother tongue was English and two students whose mother tongue was a different one. With regard to the level of English, there were different opinions on this level. 30.6% of the students thought they had an A1 level, in other words, a beginner level, which implies a higher percentage in comparison to 1st of ESO. Nevertheless, 28.6% thought they had a B1 level. The high percentage of students considering their low level of English is justified with the 30.6% of students who had never attended private lessons, despite the fact that 40.8% of the respondents considered learning English essential.

With respect to the contents of 2nd of ESO, the following five phrasal verbs and collocations were chosen from the class book and included in the pre-test: *to take a chance*, *to make a difference*, *to do someone's best*, *to make time*, *to get cold* (Puchta, Stranks, Carter, & Lewis-Jones, 2011b).

In order to analyse the most significant findings, it is important to highlight the evolution of students concerning the collocation *to make time* (Puchta et al., 2011b, p. 136).

4. Choose the collocation that means “to find space in a day to do something”

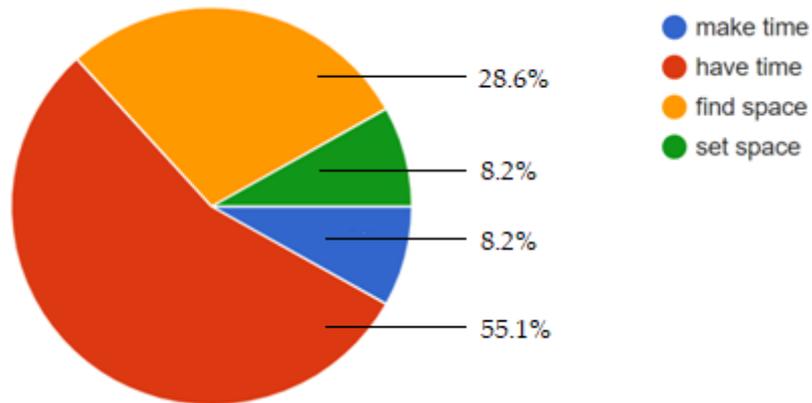


Figure 3. 'Pre-test'- Exercise 4 (2nd ESO)

The pre-test administered the first week to the students of 2nd of ESO shows that only 8.2% of the students knew the collocation *to make time* while over 50% of respondents chose *have time* meaning to find space in a day to do something. In the second week, the song 'Make Time for Love' by Fred Hammond (see Appendix 4) was played to the students during the experiment, in which students carried out two tasks: completing the lyrics and writing the opposite meaning of the collocation. Finally, the post-test was given the third week, showing that after having played the song and done the tasks, 66% chose the correct option, in comparison to the 8.2% in the pre-test.

4. Choose the collocation that means “to find space in a day to do something”

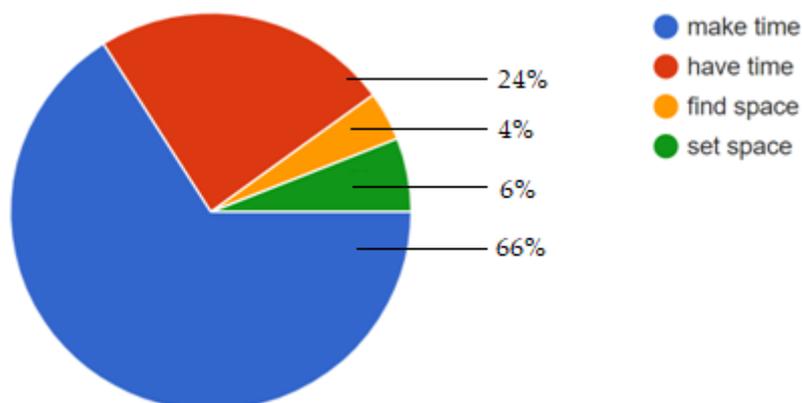


Figure 4. 'Post-test'- Exercise 4 (2nd ESO)

As regards 3rd of ESO, a total of fifty-seven students participated in the study. In relation to gender, 45.6% of the respondents were female students, 52.6% were male students and 1.8% of the students decided not to tell. In terms of mother tongue, the two languages that predominated the most were Spanish and Catalan. In this level, there was not any student whose mother tongue was English, but two students were French native speakers and two other students had a different mother tongue from the ones previously mentioned. Regarding the level of English, almost half of the respondents (49.1%) thought they had a B1 level of English and 26.3% of students thought they had an A1 level of English. This last percentage coincides with those students who had never attended private lessons (26.3%). In addition, only 17.5% considered learning English essential.

Referring to the contents of 3rd of ESO, the following five phrasal verbs and collocations were chosen from the class book and included in the pre-test: *to turn up*, *to give up*, *to let somebody down*, *do speak up*, *to talk shop* (Puchta, Stranks, Carter, & Lewis-Jones, 2011c).

Figures 6 and 7 show the most relevant finding regarding the progress of students with the phrasal verb *to speak up* (Puchta et al., 2011c, p. 134), demonstrating that there is a big difference before and after listening to the song.

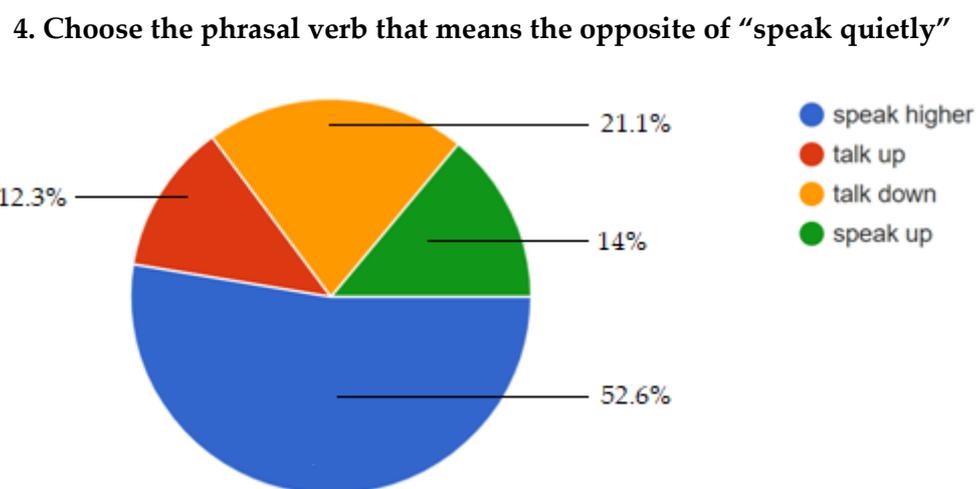


Figure 5. 'Pre-test'- Exercise 4 (3rd ESO)

In this example of the pre-test, more than half of the respondents (52.6%) chose *speak higher* as the phrasal verb meaning the opposite of 'speak quietly', and only 14% of the students actually knew that the phrasal verb that meant the opposite of 'speak quietly' was *speak up*. The other two answers were almost balanced with 21.1% and 12.3%. In the second week, the song 'Speak Up' by Kristina DeBarge (see Appendix 5) was played to the students during the experiment, in which students also performed two tasks: completing the lyrics and writing another phrasal verb that meant the opposite. Finally, the post-test was given the third week, showing that although there were again three balanced answers with 17.9%, 16.1% and 12.5%, more than half of the students (53.6%) now chose the correct option.

4. Choose the phrasal verb that means the opposite of "speak quietly"

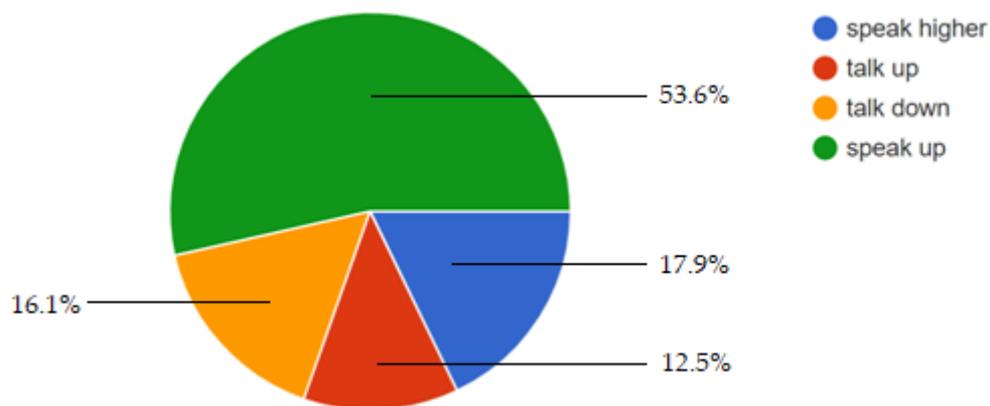


Figure 6. 'Post-test' - Exercise 4 (3rd ESO)

With reference to 4th of ESO, a total of forty-eight students participated in the study. In relation to gender, 41.7% of the respondents were female students, 54.2% were male students and 4.2% decided not to tell it. In terms of mother tongue, Spanish and Catalan were the two languages that predominated the most. Unlike the other levels, there was no student whose mother tongue was English or French, but two students had a different mother tongue. Concerning the level of English, 37.5%

of the respondents considered they had a B1 level of English. Again, there was a variety of levels with the 33.3% thinking they had an A1 level and 25% considering they had an A2 level of English. Moreover, the question about attending or having attended private lessons was quite varied too. 35.4% of the students assured having been attending private lessons for 3 years or more, while 29.2% had started this academic year and 18.8% had never attended private lessons. In correlation to this, there were different opinions about how important learning English was for them, and 41.7% considered it a high priority.

Concerning the contents of 4th of ESO, the following five phrasal verbs and collocations were chosen from the class book and included in the pre-test: *to have the time of someone's life*, *to wait for somebody*, *to stand by somebody*, *to laugh out loud*, *to be over the moon* (Puchta, Stranks, Carter, & Lewis-Jones, 2011d).

After analysing the most significant findings, it is important to highlight the progress of the students concerning the collocation *to have the time of someone's life* (Puchta et al., 2011d, p. 21).

1. Complete the sentence with the correct collocation: "When I travelled abroad for the first time I _____! I actually was very excited!"

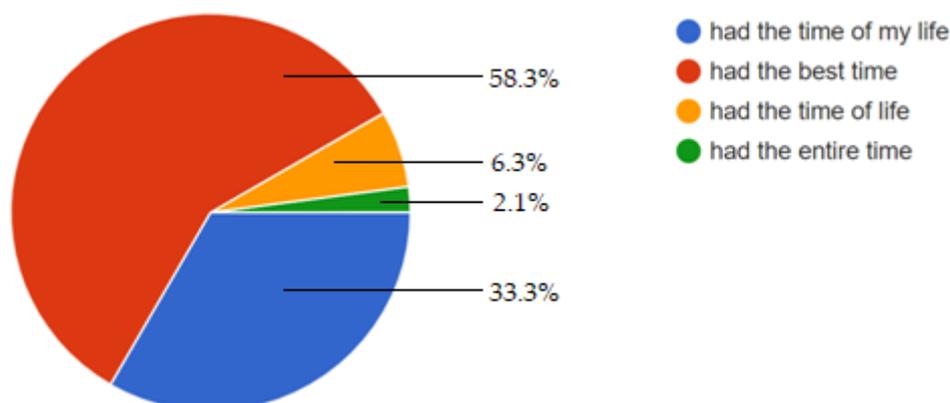


Figure 7. 'Pre-test'- Exercise 1 (4th ESO)

In this example, 33.3% of the students were able to complete the sentence with the correct collocation: *had the time of my life*. Nevertheless, 58.3% of the respondents answered *had the best time*, which does not imply the same meaning. In the second week, the song '(I've Had) the Time of my Life' by Bill Medley and Jennifer Warnes (see Appendix 6) was played to the students during the experiment, in which students carried out two tasks: completing the lyrics and translating the collocation into Spanish. Finally, the post-test was given the third week, showing that 76.7% of the respondents were able to recognize that the collocation that best fitted and the correct one was *had the time of my life*.

1. Complete the sentence with the correct collocation: "When I travelled abroad for the first time I _____! I actually was very excited!"

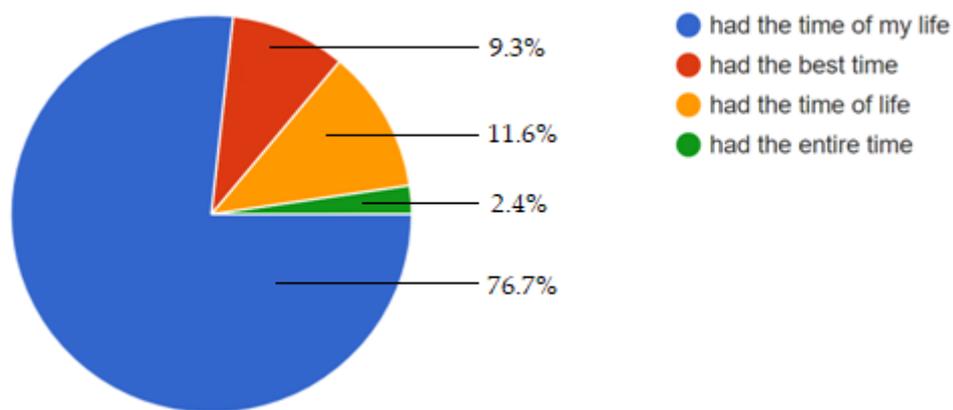


Figure 8. 'Post-test' - Exercise 1 (4th ESO)

Finally, considering again the answers regarding the feedback in the post-test, students on average liked the idea of learning five phrasal verbs or collocations through music, except 3rd of ESO. In this level, only 53.6% of the respondents liked the idea while 41.1% assured not having any reaction to it. The main reason why this percentage of students was more reluctant to the idea was that they had never used music to learn English before and they did not think they could learn phrasal verbs

and collocations by listening to music. Moreover, after doing the experiment, the majority of respondents agreed that music was a useful activity to learn English phrasal verbs and collocations and were able to remember between two and four on average. Therefore, more than half of the respondents answered they would like to include music in their English lessons as a tool for learning while others said that they would like to include music only on certain occasions, *id est*, when learning phrasal verbs or collocations for example, as they implied certain difficulty to be remembered. Lastly, on the basis of the results in the post-test, the majority of the students agreed that the experience had been between good and excellent, being 3rd of ESO the only level again in which the majority had a neutral opinion about the experience.

6. Conclusions

This work attempted to demonstrate how songs can help students learn English phrasal verbs and collocations by using them in context through songs.

The answers in the pre-test revealed that the students' teachers had rarely used music in class to teach them English, so the idea of learning phrasal verbs and collocations using songs was not well received at first by some students, who were even unwilling to participate in the experiment, considering it a waste of time. However, in the end, almost all students realised they had been able to learn phrasal verbs and collocations by listening to music and they had discovered songs they had never listened to.

As the results showed, an improvement in the post-test could be seen in every course regarding the knowledge of phrasal verbs and collocations in comparison to the pre-test, which was done before the songs were played. Therefore, songs helped students remember phrasal verbs and collocations.

Nevertheless, the type of songs had a big influence on the results of the post-test as students did not react in the same way to all songs. Their reactions depended on whether they knew the song or not, whether they had listened to it before, whether the song was modern or not, in other words, the year in which the song had been released, the genre of the song or the singer.

Besides, there were other factors such as the pronunciation, the speed, the audio quality or the lyrics and the type of language used in terms of vocabulary and grammar. For example, students found rock songs more difficult to understand and remember than pop songs by 'The Beatles' or 'ABBA', with catchy lyrics and melodies.

The scope of this research was limited in size and context. Regarding size, a total of 212 students took part in the study: 57 belonging to 1st of ESO, 50 to 2nd of ESO, 57 to 3rd of ESO and 48 to 4th ESO. Concerning the context, all the respondents belonged to the same high school.

Moreover, 50 minutes were needed per course to complete the pre-test, the experiment and the post-test, as both tests lasted 10 minutes each one and the experiment had a duration of 30 minutes. All three parts were done in three consecutive weeks.

With reference to the type of students who took part, all respondents were aged 12 to 16 and had different levels of English. As regards 3rd and 4th of ESO, a small group of students belonged to PMAR and PR4 groups. The former is a learning improvement program and the latter is a continuity plan that focuses on attention to diversity and helps students to graduate from secondary education.

Finally, further research in learning phrasal verbs and collocations through music is needed in order to determine whether this methodology is useful in different

contexts and with different respondents. Therefore, this research work could be expanded to different schools and types of students.

In addition, more than five phrasal verbs and collocations could be incorporated per level, trying to learn, for example, the phrasal verbs and collocations included in a didactic unit. Consequently, more time would be needed as more songs would be played.

7. Acknowledgements

This research work was completed thanks to the English teachers at Colegio José Arnauda in Alcoy, granting permission to carry out this study and thanks to the participation of all secondary education students at the school. Support from the students and the English teachers are acknowledged.

8. Appendix

1. Appendix **Pre-test** Socio-demographic questions.

1. Gender
 - Male / Female / Other
2. What is your mother tongue? (you may tick several options)
 - Spanish / Catalan / English / French / Other
3. What level of English do you think you have?
 - A1 – beginners / A2 – upper elementary / B1 – low intermediate / B2 – upper intermediate / C1 – advanced / C2 – native
4. How important learning English is for you?
 - Not a priority / Low priority / Medium priority / High priority / Essential
5. Do you attend or have you attended private lessons now or in the past?
 - No, never / Yes, this academic year / Yes, the last 2-3 years / Yes, 3 years or more
6. How often do you listen to English music?

- Never / Rarely / Sometimes / Often / Always
- 7. How often have your teachers used music to teach you English?
 - Never / Rarely / Sometimes / Often / Always
- 8. How difficult do you think phrasal verbs and collocations are in English?
 - Very difficult / Difficult / Neutral / Easy / Very easy
- 9. How do you feel about learning English through music?
 - Not important / Somewhat important / Moderate / Quite important / Essential
- 10. Do you think music can be useful to learn English?
 - No / Sometimes / Yes

2. Appendix **Post-test** Feedback questions.

1. How did you react when you know that you were going to learn 5 phrasal verbs / collocations through music?
 - I thought it was going to be a boring activity
 - I had no reaction
 - It was something new. I liked the idea!
2. Do you think that music was a useful activity to learn English phrasal verbs and collocations?
 - It was a waste of time
 - Not at all
 - Yes, of course
3. After having listened to the songs and having done the exercises, can you remember any phrasal verb or collocation?
 - I cannot remember anything
 - I can only remember 1
 - I remember between 2-4
 - I remember all of them
4. Would you like to include music in you English lessons as a tool for learning?
 - No
 - Only on certain occasions
 - Yes
5. What is your level of satisfaction with the experience?
 - 1 → very bad
 - 2 → bad
 - 3 → neutral
 - 4 → good
 - 5 → excellent

3. Appendix Lyrics (1st of ESO)

“Stand Up” - Mel McDaniel, 1985 → <https://bit.ly/2yNQdbP>

Ever had a hot date, one at those can't wait
Things go a little too far
In the middle of a goodnight have you ever got right
In the back seat of your car?

I SAID, **STAND UP**, HAVE YOU EVER BEEN THERE?
STAND UP, IDENTIFY
STAND UP, TELL US ALL ABOUT IT
STAND UP, TESTIFY

Ever met a woman, late night roamin'
Party 'til your money was gone
A smiling Mona Lisa, loaded up your Visa
And took a bartender home

CHORUS

Thought I was a He-Man, do it just for me, man
Knew just what to do
Thought I was a hero, she rated me a zero
Said, "Honey, child you ain't through"

CHORUS (x3)

Stand up

“Get Up” - Shinedown, 2018 → <https://bit.ly/35Vsx1s>

“Come Down” - Noah Kahan, 2018 → <https://bit.ly/2zrtcLM>

“Never Grow Up” - Taylor Swift, 2010 → <https://bit.ly/2Al7M3r>

“Pay Attention” - Ryan Toby & Valeria Andrews, 1993 → <https://bit.ly/3blYgK5>

4. Appendix Lyrics (2nd of ESO)

“Make Time for Love” - Fred Hammond, 2004 → <https://bit.ly/3dGBPAL>

Lately we just pass each other by
We always say we'll get together
But we never find the time
To cherish and enjoy what we have together

MAKE TIME FOR LOVE, DON'T MAKE IT HARD
YOU SEE LIFE IS WAY TOO SHORT AND MUCH TOO FRAGILE
WE BOTH MUST PITCH IN AND DO OUR PART
MAKE TIME FOR LOVE AND YOU'LL SEE IT WILL GET BETTER
MAKE TIME FOR LOVE, MAKE TIME FOR LOVE

Don't communicate this is the key, yeah
You say I never really talk to you
And you, you never talk to me, yeah
I don't understand just how our lives get away

CHORUS

Our relationship is not what it should be, yeah, yeah
You see we've gotta to turn some things around
And make our love priority, yes we do, yes we do

CHORUS

I sure would like to see you smile
What if I called in and changed some things around
I hear you say you feel the same way
Put me in your planner for the whole day

Tell me how does that sound (**make time** for love)
Gotta do somethin' before it all breaks down (**make time** for love)
Make time for love, **make time** for love

What if I could hold your hand? (**make time** for love)
Walk you down the street and let's start again (**make time** for love) before it's all too late
Make time for love, **make time** for love, **make time** for love...

"Take a Chance" - ABBA, 1978 → <https://bit.ly/2xXOXT6>

"Does it Really Make a Difference" - Galactic, 2015 → <https://bit.ly/2Ao3qbX>

"Do Your Best and Don't Worry" - Morrissey, 1995 → <https://bit.ly/2xV4F11>

"Good Judge of Character" - J. Church, 1993 → <https://bit.ly/2WIGiTI>

5. Appendix Lyrics (3rd of ESO)

"Speak Up" - Kristinia DeBarge, 2009 → <https://bit.ly/3coYBND>

Speak up, your silence is killing me
I've had enough, baby **speak up**

Are you lovin' or hatin' me?
Cause I can never tell
I'll be the first to admit it
Been silent for a minute
Thinking like damn is he feeling me
We fell in love took a second
But now I'm always checking
Cause I never hear you say what you really think

Some days I feel it then I feel it's over
Some days were harder then, some days were colder
When you open up, our love is alive
But now you're quiet and I'm dying inside

SO BABY **SPEAK UP**
CAUSE YOUR SILENCE IS KILLING ME
I'VE HAD ENOUGH, BABY **SPEAK UP**
ARE YOU LOVIN' OR HATIN' ME
CAUSE I CAN NEVER TELL, I CAN NEVER TELL
JUST LET YOUR HEART SAY WHAT YOU CAN'T SAY (**SPEAK UP**)
LET YOUR HEART SAY WHAT YOU WON'T SAY (**SPEAK UP**)
DON'T LET THE SILENCE TEAR US AWAY
CAUSE I CAN NEVER TELL, I CAN NEVER TELL
IF YOU DON'T **SPEAK UP**

I don't know where you've been
But nothing's making sense, I'm standing on this fence for you
And even when you're here, somehow you disappear
If I can read your mind, I'd know just what to do

Some days I feel it then I feel it's over
Some days were harder then, some days were colder
When you open up, our love is alive
And now you're quiet and I'm dying inside

CHORUS

I'll be out the door before the sun comes up
Boy catch me if you can while I'm pumping that clutch
(Try) Try to be the one, (I) gave it all I got
(I'm) Giving you your last chance (if you don't **speak up**)
Say all the words that you never said, oh
Write all the letters that I never read, oh
Show me your words or the love is dead
Just want to hear it from you

First to admit it, been silent for a minute

Thinking like damn is he feeling me
We fell in love, took a second
But you about to wreck it,
Cause I never hear you say what you really mean

CHORUS

Open up your mouth cause baby I'm listenin'

"Turn Up the Music" - Chris Brown, 2012 → <https://bit.ly/3fI8R5F>

"Give Up" - Diana Ross, 1980 → <https://bit.ly/2Wppmvz>

"Don't Let Me Down" - The Beatles, 1970 → <https://bit.ly/3fFNPEu>

"Fingerpoppin'" - The Clash, 1985 → <https://bit.ly/2yNU1K7>

6. Appendix Lyrics (4th of ESO)

"(I've Had) The Time Of My Life" - Bill Medley and Jennifer Warnes, 1987 → <https://bit.ly/2AfxXs8>

Now I've **had the time of my life**
No, I never felt like this before
Yes I swear, it's the truth
And I owe it all to you

'Cause I've **had the time of my life**
And I owe it all to you

I've been waiting for so long
Now I've finally found someone to stand by me
We saw the writing on the wall
And we felt this magical fantasy
Now with passion in our eyes
There's no way we could disguise it secretly
So we take each other's hand
'Cause we seem to understand the urgency

Just remember
You're the one thing
I can't get enough of
So I'll tell you something
This could be love

BECAUSE I'VE HAD THE TIME OF MY LIFE
NO, I NEVER FELT THIS WAY BEFORE
YES I SWEAR, IT'S THE TRUTH,

AND I OWE IT ALL TO YOU,
'CAUSE I'VE HAD THE TIME OF MY LIFE
AND I'VE SEARCHED THROUGH EVERY OPEN DOOR (NEVER FELT THIS WAY)
TILL I FOUND THE TRUTH
AND I OWE IT ALL TO YOU, HEY BABY

With my body and soul
I want you more than you'll ever know
So we'll just let it go
Don't be afraid to lose control, no

Yes, I know what's on your mind when you say
"Stay with me tonight" (stay with me)
And remember
You're the one thing
I can't get enough of
So I'll tell you something
This could be love

CHORUS

"Right Here Waiting" - Richard March, 1989 → <https://bit.ly/2SWVeWm>

"Stand by Me" - Ben E. King, 1961 → <https://bit.ly/2Ll8akH>

"Laugh Out Loud" - Jason Gray, 2013 → <https://bit.ly/2AlrQmg>

"Midnight Moon" - Oh Wonder, 2015 → <https://bit.ly/3blTWux>

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