



HACETTEPE ÜNİVERSİTESİ
EĞİTİM BİLİMLERİ ENSTİTÜSÜ

Department of Foreign Language Education
English Language Teaching Program

TEACHING AND LEARNING OF ENGLISH FORMULAIC SEQUENCES
THROUGH SONGS

İNGİLİZCE KALIP İFADELERİN ŞARKILAR YOLUYLA ÖĞRETİLMESİ VE
ÖĞRENİLMESİ

Emine GÜZEL

Ph.D. Dissertation

Ankara, 2022



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Abstract

This quasi-experimental study investigated the effects of song-based lessons to teach formulaic sequences (FS) aiming towards EFL young adult learners. This research employed an explanatory sequential mixed method design, thus data collection occurred in two phases. The first phase was quantitative data collection in which over a period of 8 weeks, 3 types of intervention classes were given in a pre-test, post-test and delayed post-test design. The research participants were 60 students taking English preparatory classes. The participants, with A1 level of proficiency, were randomly divided into three groups; (a) song group with explicit instruction, (b) song group with implicit instruction, and (c) control group. The experimental groups were introduced to the target FS by listening to 8 songs from different genres. The control group learned the FS through the song texts (lyrics) only. In the second phase, qualitative data collection was completed through semi-constructed interviews. The participants' learning and retention of the FS were determined and compared by conducting Kruskal Wallis H, Mann Whitney U, Friedman and Wilcoxon signed rank tests. The results indicated that the addition of explicit instruction with the songs was found to be more effective while the songs did not significantly affect the participants' retention of the FS. Additionally, no statistically significant difference was found among the songs from different genres. The qualitative data also supported that song-based lessons with music videos and direct activities were effective in learning FS. Based on the findings, pedagogical implications regarding songs and formulaic sequences in ELT were provided.

Keywords: formulaic sequences, songs, teaching English, explicit and implicit vocabulary teaching.

Öz

Yarı deneysel desen kullanılan bu çalışmada, şarkı temelli derslerin kalıp ifadelerin İngilizceyi yabancı dil olarak öğrenen genç yetişkinlere öğretilmesine olan etkisinin araştırılması amaçlanmıştır. Bu çalışmada sıralı açıklayıcı karma yöntem tasarımı kullanıldığı için veri toplama süreci iki aşamada gerçekleşmiştir. İlk aşama, 8 hafta süresince 3 farklı yöntem kullanılarak derslerin verildiği, ön test son test ve gecikmiş test deseninin takip edildiği nicel veri toplama aşamasıdır. İngilizce hazırlık programında öğrenim gören 60 öğrenci bu çalışmaya katılmıştır. A1 seviyesinde İngilizce bilen katılımcılar (a) şarkılarla doğrudan öğretim grubu, (b) şarkılarla dolaylı öğretim grubu ve (c) kontrol grubu olarak rastgele üç gruba ayrılmıştır. Şarkı temelli deney gruplarına hedeflenen kalıp ifadeler sekiz farklı türde şarkı dinletilerek sunulmuştur. Kontrol grubu aynı kalıp ifadeleri şarkı sözlerinin metin olarak sunulmasıyla öğrenmiştir. İkinci aşamada yarı yapılandırılmış görüşmeler yoluyla nitel veri toplanmıştır. Katılımcıların hedeflenen kalıp ifadeleri öğrenmeleri ve hatırlamaları Kruskal Wallis H, Mann Whitney U, Friedman and Wilcoxon işaretli sıralar testleri kullanılarak belirlenmiş ve karşılaştırılmıştır. Analizlerin sonucunda şarkı temelli derslerde doğrudan anlatım kullanılmasının dolaylı anlatım tekniğine göre istatistiki anlamda daha etkili ve başarılı olduğu saptanırken katılımcıların hedef kalıp ifadeleri hatırlamasında şarkıların istatistiki açıdan önemli bir farklılık oluşturmadığı görülmüştür. Ayrıca, katılımcıların hedef kalıp ifadeleri edinmelerinde şarkıların tümünün olumlu yönde etkili olduğu saptanmış ve farklı türlerdeki şarkılar arasında istatistiksel olarak anlamlı bir farklılık bulunmamıştır. Nitel veriler ise; doğrudan anlatım, müzik videoları ve doğrudan kelime öğrenme ile ilgili aktivitelerin şarkı temelli derslere eklenmesinin katılımcıların kalıp ifadeleri öğrenmesinde etkili olduğunu göstermiştir. Bulgulara dayanarak, İngilizce öğretiminde şarkılar ve kalıp ifadeler ile ilgili pedagojik çıkarımlar sunulmuştur.

Anahtar sözcükler: kalıp ifadeler, şarkılar, İngilizce öğretimi, doğrudan ve dolaylı kelime öğretimi.

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Symbols and Abbreviations

EFL: English as a Foreign Language.

ELM: English Language Music.

ESL: English as a second language

FS: Formulaic Sequences

L2: Second Language.

M: Mean

N: Number

SD: Standard Deviation



Chapter 1

Introduction

This chapter includes a brief overview of the formulaic sequences in order to give the theoretical frame of this research study and followed by a statement of the problem, the aim and significance of the study and research questions. The chapter ends with the assumptions, limitations and definitions of the study.

Background of the Research

The English language constitutes more multiword items than single words, according to a growing number of corpus studies (Wray, 2002; Schmitt, 2004; Wood, 2015). For this reason, collocation researchers, literary scholars, anthropologists, folklorists, learning psychologists, neurologists, philosophers, sociologists, and grammarians have spent decades investigating the multi-word phenomenon in English from different perspectives (Wood, 2015). The findings revealed that multiword items have significant roles in language processing, production and acquisition. (Erman & Warren, 2000; Wray, 2002; Schmitt, 2004; Wood 2010a). Regarded as one of the important aspects of language, multiword units are defined by 50 different terms in the literature due to their complex nature (Schmitt, 2004). In this study, Wray's (2002, p.9) term "formulaic sequences" (FS) is used to define multiword units which include idioms, proverbs, sayings, slang, phrasal verbs, collocations, fillers and functions which comprise more than half of the spoken and written English according to the corpus studies (Schmitt & Carter, 2004).

For second and foreign language learners, a good command of English and fluency could be directly related to the degree of mastering formulaic sequences. Accordingly, FS are attracting considerable interest in the field of English language teaching due to their multiple functions which could facilitate language learning and usage for all levels of foreign language learners. These functions can be described mainly as saving effort and time in producing utterances (Wray, 2000). By reducing effort in the production and comprehension of utterances, FS have a place in communication, which is defined as the ultimate goal for language teaching in English as a Foreign Language (EFL) classes. In particular, FS have a role in the Communicative Language Teaching in the 21st century as one of the

most important components of the Principled Communicative Approach; which emphasizes explicit instruction and language forms integrated to communicative and meaningful tasks (Dörnyei, 2009). Additionally, in 1992, Lewis's Lexical Approach focused on formulaic language and aimed to teach lexical chunks as whole units. Similarly, formulaic language and multiword sequences are the key for the different versions of Lexical Approach as in McCarthy and O'Dell's (2002, 2004, 2006) books, and Wood's (2010a) and Boers and Lindstromberg's (2009) studies. These approaches, as stated by Nation (2001), adopt the principle of noticing, retrieving, and generating sequences. Text memorization of the sequences is also seen as an effective technique since memory systems help learners remember and consciously use them (Wood, 2010a). With the focus on memorization, these approaches could be regarded as a blend of Behaviorism and Communicative approaches in language teaching.

Based on the theoretical framework with all the studies on the nature, use and acquisition of formulaic sequences, this study focuses on investigating how to teach formulaic sequences, which are defined both as challenging and facilitating components of English for language learners, effectively in EFL classrooms. In order to provide a practical way of teaching FS, this PhD dissertation utilized authentic songs in English in a musical intensive FS focused intervention study.

Statement of the Problem

Although formulaic language is recognized as being one of the most important aspects of English language, and a growing body of work has been devoted to the nature, processing, production and acquisition of formulaic language, previous work has been limited to provide practical implications for teaching formulaic language to second language learners (Jones & Haywood, 2004; Wood, 2015). In addition; while formulaic language is regarded as a comfort zone for beginner learners, it is challenging for learners of different levels as Wray (2002, p.1) states, "How could something that was so easy when you began with a language, and so easy when you were fully proficient in it, be so difficult in between?" On the acquisition of formulaic language, most of the research has focused on native speakers and second language learning context for high-proficiency level of learners. However the problem is that "This is all the more

frustrating when we consider that adult learners have been shown to struggle with the formulaic aspect of language at all levels” as Wood (2015, p.171) specified. Moreover, despite the communicative value of formulaic language, commercial textbooks were found to be inadequate in terms of presenting formulaic language to learners (Wood and Appel, 2004; Koprowski, 2005; Wood, 2010b).

Within the field of ELT, teaching formulaic language is considered part of vocabulary teaching and one of the suggested teaching strategies is Nation’s (2001) notice, retrieve and generate model. However, in order to utilize this strategy in teaching practice, the lessons should include an element of “motivation and interest” (Jones&Haywood, 2004, p.271) which are regarded as the keys for effective vocabulary teaching. As an engaging material for noticing and facilitating a way of retrieving formulaic sequences, song-based lesson designs for the purpose of teaching FS could be a solution since use of music and songs has a place in teaching practice in ELT. Moreover, EFL teachers generally tend to believe in educational value of music and songs and utilize them as teaching materials in English language classes as reported in Tegge’s (2018) international survey on teachers’ perspectives about utilizing music and songs in language classes. Furthermore, song-based lessons could also provide learners and teachers with opportunities for applying linguistic, cognitive and metacognitive strategies, which Alagözlü (2020) regarded as boosting elements in the vocabulary acquisition process. However, musical intensive lesson designs seem to be not common in all curricula and educational institutions in most EFL contexts. This may be the result of the fact that the present empirical data do not provide satisfactory evidence for the use of music and songs in English language teaching (Engh, 2013; Tegge, 2018). This kind of empirical gap or evaluation void gap indicates the lack of empirical verification (Müller-Bloch & Kranz, 2015, Miles, 2017). In addition, most research has been devoted to investigating the effects of music and songs on teaching young learners of English and most of the publications as practical teacher source books are generally aimed towards young learners (Engh, 2013).

Aim and Significance of the Study

Considering the functions of FS in reducing processing effort and social interaction, the focus on formulaic language in instruction might be an effective way of raising the quality of EFL learning and teaching (Wray, 2000). As an important component of English language and aid for communication, FS could be highlighted in the EFL classrooms through activities centered on songs where the learners could notice, retrieve, and generate FS (Hatami, 2014). Moreover, in their review for the experimental and intervention studies on FS in second language, Boers and Lindstromberg (2012) highlighted the importance of “verbatim text memorization” and stated that “A comparison of the usefulness of verbatim memories of texts from diverse genres, such as songs, speeches, and theatrical scripts, seems to be a pedagogically relevant research topic” (p.103). However, to the researcher’s best knowledge, no empirical studies have been conducted so far investigated the use of songs for the purpose of teaching FS in EFL classrooms. Given the importance of the FS and potential engaging effect of songs, this empirical study aimed to find out the effectiveness of the use of songs in the teaching and learning of FS in English. With this investigation, it could hopefully add to our understanding of the use of songs for instructional purposes and fill the above-mentioned research gap in the teaching and learning of L2 FS through songs.

Research Questions

This quasi-experimental study aimed at investigating the effects of song-based lessons for teaching FS aiming towards EFL young adult learners at the tertiary level. As an alternative way to enliven EFL classes for young adults at the tertiary level, music could be an authentic and effective language teaching tool. Within the context of EFL, teaching FS to young adult beginner learners of English through songs might work with a careful selection of songs with appropriate language and themes to be utilized as teaching tools. With this in mind, we considered an engaging solution for EFL learners in order to highlight FS through musical intensive lessons centered on songs. Accordingly, this experimental study attempted to address the following research questions:

1. Does the use of songs affect the participants’ learning of FS?

2. Is there a statistically significant difference in the learning of FS within groups (experimental song groups and control group) in the process of time?
3. Is there a statistically significant difference in the learning of FS between the participants in the experimental groups instructed through songs and the control group instructed traditionally?
4. Is there a statistically significant difference in the learning of FS between the participants in experimental song groups (explicit instruction group and implicit instruction group)?
5. Is there a statistically significant difference in the participants' learning of FS among the songs from different types of music (jazz, pop/rock, country, R&B, folk/pop, pop, and hip-hop music)?
6. What are the participant students' perceptions about their learning experience with songs?
7. What are the participant students' perceptions about learning formulaic sequences?

Assumptions

Three assumptions were made for this study. The first assumption was that the researcher teacher followed a lesson and test procedure for the experimental and control groups during the teaching process. Second, the participant students would have a sincere interest in participating in the research and did not have any other motives, such as getting a better grade in a course or impressing their teacher. Lastly, in the qualitative data collection phase, the participants would answer the interview questions in an honest and candid manner.

Limitations

This study has a number of possible limitations. First, the sample size is small (N=60); with a larger sample more reliable results could be revealed. Secondly, the estimated effect might be different when the program was replicated in another context, or at a different time. Thirdly, as with most educational studies, this was a quasi-experimental study which did not include truly random samples.

Lastly, the participants' outside the classroom exposure to the songs used in this study could not be fully controlled.

Definitions

Formulaic Sequences (FS): In this study, the term formulaic sequences is used to mean multi-word groups which are frequently used together including idiomatic forms of expressions, sentence frames, idioms, collocations, and phrasal verbs.

EFL: English as a Foreign Language.

ELM: English Language Music.

L2: Second Language.

Music: Songs with a vocal, lyrics and instrumentation.

Song Groups: The intervention/experimental groups for which song-based lesson plans were followed and for each lesson the material song was played three times.

Control Group (C Group): The group of participants that are taught by using the same lesson procedure with the song groups without listening to the songs but studying on the lyrics of the same songs.

Song with Explicit Instruction Group (Song + EI Group): The intervention group in which the target FS were taught explicitly by emphasizing these word sequences in English and FS were presented with glossary and related meaning-match exercises.

Song with Implicit Instruction Group (Song + II Group): The intervention group in which target FS were not taught and only comprehension questions were used related to the story of the lyrics.

Chapter 2

Literature Review

Introduction

The theoretical framework of this PhD study is mainly based on FS and music. Accordingly, this chapter presents an overview of the literature on FS and music in ELT in two parts. The first part, an overview of FS, presents the place of the FS in English language teaching, and related intervention studies on teaching FS. The second part summarizes the relationship between music and memorization, and related studies about songs and music in vocabulary teaching.

In order to identify the related articles, theses and dissertations many journals and internet databases were reviewed such as Educational Resources Information Centre (ERIC), Science Direct, Scopus (Elsevier), JSTOR, Sage Journals, Google Scholar, ProQuest Dissertations & Theses Global and the Thesis Database of the Turkish Council of Higher Education. The following keywords were used: Formulaic language, teaching formulaic sequences, music and songs in ELT, songs and vocabulary teaching, utilizing music and songs for adult language learners.

Formulaic Sequences

FS are idioms, proverbs, sayings, slang, phrasal verbs, collocations, fillers and functions which comprise more than half of spoken and written English according to the corpus studies (Schmitt & Carter, 2004). Identifying FS is a complex issue due to their diversity. Therefore, about 50 terms such as *collocations, fixed expressions, formulaic language formulas/formulae, frozen phrases, lexical(ized) phrases, multi word items/units, prefabricated routines and patterns, ready-made utterances, and set phrases* are used to define them in the literature as listed by Wray (2002, p.9). In this study, the term formulaic sequence was preferred based on the following definition given by Wray (2002, p.9):

A sequence, continuous or discontinuous, of words or other element, which is, or appears to be, prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar.

In order to identify FS, the following characteristics of FS reviewed by Schmitt and Carter (2004) are noteworthy:

“FS appear to be stored in the mind as holistic units, but they may not be acquired in an all-or-nothing manner” (p.4). Although the processing of FS in human brains during the acquisition of the first language is described as incremental and holistic; they generally seem to be processed as whole units. Idioms are good examples of such a process as individual words in an idiom may not give the meaning of the whole sequence as in *keep your fingers on the pulse*, which means being familiar with the most recent changes. In addition, FS are ready phrases which accelerate processing in the brain both for receptive and productive purposes.

“FS can have slots to enable flexibility of use, but the slots typically have semantic constraints” (p.6). The fixed nature of FS could be regarded as scaffolds and depending on the context many expressions can be produced. For instance, in order to explain the need or requirement for something to happen or be done the following expression can be used; it takes a thought to make a word. For various contexts, the formula of *it takes something to do something* can be employed.

“FS can have semantic prosody” (p.7). In other words, a single word unit point may have a variety of meanings and usage such as a sharp end of a tool, a mark, a particular place, and a stage as a noun and it means to direct at someone or something. As a multiword unit, *point out* has similar usage and meaning which is exemplified by the concordance lines from British National Academic Written (BAWE) Corpus in the table 1:

Table 1

Concordance Lines from BAWE for the Multiword Unit point out

most second wave feminists as Del Villaral (1997)	point out that patriarchal values are systemic not
Berg and Hudson (1992)	point out it is often necessary to provide
such as John Mearshimer	point out the high investment requirements involve
as Mercer&Isaacs	point out “states in the international system fear
	point out the period of history which saw

“FS are often tied to particular conditions of use (p.9)”. Frequent use of FS in communication could be attributed to functional purposes such as giving advice/suggestions/directions, apologizing, making requests, offering, asking for opinion, agreeing/disagreeing and complaining. Prefabricated expressions for different functions contribute to social interaction by lowering the risk of misunderstandings and increasing the flow of conversations. Moreover; for native and nonnative speakers, FS are easy to grasp both in written and spoken discourse.

All of the above-mentioned characteristics of the FS could be regarded as indicators of their importance for second and foreign language learners of English. As stated by Martinez and Schmitt (2012, p.299), “One of the most important findings from corpus research is that language is made up of not only individual words, but also a great deal of formulaic language”. Therefore, the more a speaker of English makes use of FS, the more fluent and native-like s/he sounds. In addition, functional uses of FS mean proficient communicative skills. However, mastering FS seems to be a challenging task for ESL and EFL learners. Since a considerable part of everyday English appears to be full of FS, recently these expressions have been emphasized in English language instruction (Hatami, 2014). Apart from the lists such as “PHRASE List” (Martinez & Schmitt, 2012) and automatic reference aids such as “GRASP” (Chen, et.al, 2014), which are beneficial supports for teachers and learners in terms of practicing FS, utilizing authentic materials in EFL classes could be a realistic and effective way of teaching FS.

Formulaic Sequences in English Language Teaching

As an important part of English language and vocabulary knowledge, considerable attention has been paid to FS in English Language Teaching within these approaches. The place of FS in ELT can be traced in the following approaches by Gatbonton & Segalowitz (1988, 2005), Willis (1990), Nattinger & DeCarrio (1992), Lewis (1993, 2008), and Boers & Lindstromberg (2009).

In Gatbonton & Segalowitz’s (1988, 2005) Creative Automatization Approach, learners are provided with a variety of communicative activities in language classrooms and the goal is to achieve fluency in the target language by

focusing on formulaic expressions. The activities and tasks are based on the five criteria as follows: Being genuinely communicative and psychologically authentic which means that the learners have similar feelings as in real communicative situations, built on everyday activities, including formulaic expressions that can be used in different situations, involving meaningful repetitions (Wray,2002). Moreover; built on the creative automatization approach, Gatbonton & Segalowitz (2005) suggested a methodology named as Automatisation in Communicative Contexts of Essential Speech Segments (ACCESS) in which communicative language teaching principles are put into practice to improve fluency by utilizing formulaic language.

Willis (1990) asserts that frequency and semi-fixed expressions are the focus of teaching language since they are useful and frequent in English (Wood, 2015). Also, in his method, incidental exposure to formulaic language is emphasized. Similarly, Nattinger & DeCarrio (1992) focus on formulaic expressions, particularly, their functional and pragmatic roles in the language. The exposure and practice are through conversations and substitution drills.

As the most inclusive approach based on formulaic language, Lexical Approach by Lewis (1993, 2008) is based on the idea that language is formed by chunks or lexis not by grammar and vocabulary. As Lewis (2008) states, "Like Krashen's Natural Approach, and in the tradition of the Communicative Approach, the Lexical Approach places communication of meaning at the heart of language and language learning" (p.15). In this approach, lexical knowledge includes four categories of vocabulary knowledge: "single words, collocations, fixed expressions such as social greetings, politeness phrases, phrase book language, idioms and semi-fixed expressions such as sentence heads and frames" (Lewis, 2008, p.10). Most of the lexical knowledge is centred on multi-words, and largely on semi-fixed expressions. In addition, based on the Lexical Approach, Boers and Lindstromberg (2009) combined all the teaching techniques that aim to strengthen the acquisition of formulaic sequences in instructed language teaching.

In relation to the instruction method used in this study, the following principles Lexical Approach were directly reflected (Lewis, 2008, p.15):

More attention will be paid to: Lexis - different kinds of multi-word chunks, listening (at lower levels) and reading (at higher levels), activities based on L1/L2 comparisons and translation, probable rather than possible English,

the language which learners may meet outside the classroom, preparing learners to get maximum benefit from text

Apart from the approaches based on formulaic language, FS are recognized as a critical part of communicative language teaching in the 21st century (Dörnyei, 2009). In his review of Principled Communicative Approach (PCA), while highlighting the importance of explicit learning, Dörnyei (2009, p. 37) categorizes three main areas: (a) focus on form and form-focused instruction; (b) fluency and automatization; and (c) formulaic language. Among the seven principles of PCA specified by Dörnyei (2009), the following three are also related to the instruction methodology of this study: Focus-on-form, Formulaic Language, and Language Exposure. These principles propose that in an ideal classroom teaching, learners should have opportunities of explicit learning by focus-on-form activities and implicit learning with exposure to real language. In addition to a balance of implicit and explicit learning, formulaic language should be balanced with awareness raising activities. Similarly, Jones (2015) defends that explicit teaching of FS should be done first and followed by teaching related grammar points.

Intervention Studies on Teaching Formulaic Sequences

Intervention studies and dissertations on teaching FS to adult EFL learners from Turkey and other countries were reviewed in this part. Most of the studies are quantitative rather than mixed-method studies and although there have been no studies investigating the effects of the songs on the teaching and learning of FS to the researcher's best knowledge, intervention studies were reviewed based on the teaching and learning of FS related to following specific language areas; listening, writing, speaking skills and vocabulary learning and retention.

The effects of formulaic language on the listening ability of language learners were investigated by Yeldham (2018) and the study revealed that the holistic processing of formulaic language facilitated learners' listening comprehension of challenging and extended texts. From the analysis of the participants' transcriptions, it was concluded that since the learners did not analyze the listening text word for word, their knowledge of formulaic patterns

helped them to focus on function words and made a challenging text easier to understand.

In relation to writing skills, intervention studies have mostly focused on improving the academic writing of learners. Lindstormberg et al. (2016), Murray (2017), and Liou & Chen (2018) reported positive effects on the academic writing performance of the participants, when teaching formulaic language. Particularly, in Liou & Chen's (2018) study, explicit instruction of FS during the intervention resulted in the frequent and effective use of academic formulaic sequences and better writing performance in general. In addition, Marković (2012) found positive effects of explicit teaching of FS on language learners' academic writing performances. Apart from academic writing, general writing performances of EFL learners were found to be improved as a result of the explicit teaching of FS in Ergin's (2013) study. Particularly, the increased use of FS in the learners' writings were reported. Similarly, achievement levels of EFL learners were found to be high in pre-writing vocabulary activities due to the intensive explicit teaching of FS in El-Dakhs's et al. (2017) research.

Since formulaic language is mostly related to fluency in spoken English, many studies included in the literature were devoted to investigating the relation between FS and speaking skills. For instance, Serrano et al. (2015) reported that the intensive ELT programme was more effective in intermediate level language learners' use of FS than the regular EFL programme in Spain. Although the participants' use of FS was not found to be at the same level as native speakers, intensive language learning and exposure provided advantages for the participants' speaking performance. Similarly, Üstünbaş & Ortaçtepe (2016) analyzed the use of FS in oral proficiency exams of 190 EFL students at a state university in Turkey and reported that the participants tended to use FS that were presented in their course books. In addition, the use of FS was found to be in correlation with high fluency scores and level of proficiency which indicated the facilitative effects of FS in speaking skills of EFL learners. Also, Boers et al. (2006) investigated the effects of explicit instruction on FS in the oral proficiency of language learners with upper intermediate to advanced level English. The experimental group showed better performance in oral tasks after their exposure to FS in authentic reading and listening texts. The number of FS they used and fluency scores were higher than the control group. The similar positive effects of

explicit teaching of FS on spoken fluency were also reported by McGuire & Larsen-Hall (2018) from an intervention study that lasted 5 weeks and resulted in more frequent use of FS in the experimental group when compared to the control group in the USA. Furthermore, positive effects of explicit teaching of FS on spoken fluency of young adult EFL learners at tertiary level were reported by Nergis (2021).

In addition to the abovementioned studies with a high number of participants, in some small sized intervention studies similar results were reported. In Zavalova's (2017) study with four participants in Canada, the participants received intensive instruction on pragmatic formulaic sequences and activities based on awareness raising, deep cognitive engagement, and that practice yielded a frequent and effective use of FS in the participants' speech. Similarly, in his case study Wood (2009) analyzed spoken performance and fluency of a Japanese learner of English after six weeks of intensive instruction on FS and reported an increased use of FS in the participant's spoken narratives.

Apart from the role of FS in improving language learners' listening, writing and speaking skills, a number of studies in the literature also aimed to investigate better ways of teaching FS to improve the EFL learners' knowledge of FS. Chen et al. (2014) developed a reference aid tool named GRASP (Grammar and Syntax-based Pattern-finder) and investigated the effectiveness of this aid in 150 college freshmen Chinese EFL learners' and their use of FS in sentence completion tasks. With the help of GRASP the participants could do multi-word querying phrases or collocations along with example sentences and the results revealed that GRASP was a beneficial multi-word tool for data-driven learning, particularly for the less proficient group of participants.

Other than tools, the effectiveness of explicit vocabulary focused instruction on teaching academic English was investigated by Peters & Pauwels (2015) with 29 Dutch speaking EFL university students in Belgium. Over an academic year, the participants' recognition, use and retention of the academic FS increased and the results indicated that explicit instruction of FS improved the learners' overall proficiency. Another study by Le-Thi et al. (2017) focused on the effects of the explicit instruction of FS on 60 Vietnamese university EFL students' receptive knowledge. From the methods they used, the explicit instruction of FS combined with the incidental occurrence of FS in the course books was reported to be the

most effective. Within a similar EFL context, Ha (2017) investigated the effects of two different teaching methods: Phonology-Based Instruction (PBI) which focused on phonological repetition within the sequences and Translation-Based Instruction (TBI), on 48 Vietnamese EFL students' learning of FS (receptive knowledge and retention). Both methods were found to be effective when compared to the control group. Also, TBI was seen to be much more facilitative than PBI. Additionally, in Turkey; Koç & Koç (2017) conducted a mixed-method study in which video clips from two American TV series were used to teach FS to 40 EFL learners in a state university ELT program. Over 3 weeks, the participants were presented each target FS in a 10 second video clip from the series. The results indicated that the use of video clips was more effective than traditional classroom instruction. In addition, interviews with the participants following the intervention revealed a positive perception of the method particularly for the retention of the target FS.

On teaching FS at the tertiary level, in the literature one PhD dissertation from the USA (Nyguen, 2014) and from Turkey four MA studies (Gürsoy, 2008; Erdemir, 2014; Müjdecı, 2014; Pfeiffer, 2014) were found to be related to the aim of this research.

In Nyguen's (2014) study, 40 Chinese EFL university learners with a high-intermediate level of proficiency were divided into four groups. One control and three experimental groups that received form focused instruction on FS with three different activities based on authentic reading texts: Input Enhancement in combination with Explicit Instruction, Collaborative Gap-fill tasks, and Spot-the-Difference tasks. The pre-test and post-test results indicated the effectiveness of the tasks on the participants' receptive and productive knowledge of target FS. Moreover, all three types of the form-focused instruction used in this intervention study were reported to facilitate the participants' production, retention and noticing of the FS. From this study, as it is explained in the methodology chapter, the three-level vocabulary knowledge test was adapted.

As one of the first studies on formulaic sequences Gürsoy (2008) used a specially designed online tool and investigated the knowledge and awareness of FS by 46 ELT programme students from a state university in Turkey with upper-intermediate level of proficiency. This quantitative study indicated that the participants' knowledge of single words was higher than the FS. The underlined

and bold written FS increased the frequency of referring to the glossary by the participants, however saliency of the FS did not facilitate comprehension.

Pfeiffer (2014) questioned the translation method from Turkish to English for teaching FS (idioms). In this study, 15 EFL students at a private university received a three-hour workshop on idioms. Based on the quantitative data and questionnaire results, it was concluded that the participants could improve their knowledge of idioms and integrating comparison of first language (L1) and English idioms could be beneficial for EFL learners. In another study, Müjdecı (2014) conducted an intervention study in order to investigate the effectiveness of FS focused instruction on the knowledge of FS of 30 EFL learners at a state university in Ankara. Over the course of ten weeks, participants in the experimental group received FS focused instruction, and the data revealed that the participants in the control group did not gain knowledge and awareness of the target FS when compared to the experimental group.

On the use of authentic media tools to teach FS, Erdemir's (2014) study was the first to investigate the effects of a three-week exposure to an American TV series on the knowledge and retention of formulaic language. Of the 66 university English preparatory class students, at a state university in Antalya, half of the participants in the experimental group watched the TV series, while the control group received traditional instruction on formulaic language. Discourse completion test results revealed that watching the TV series increased the knowledge and retention of formulaic language.

Music and Songs for Teaching Purposes

Music is one of the universal values of humanity. It is an integral part of people's lives in many different forms in all geographies and cultures of the world for years, with various melodies and lyrics it contains. Based on the similarities of language and music, such as melody, pitch, tone and rhythm; in the origin of verbal language, music, particularly singing, might have played a critical role. The Neanderthals used music and dance to perform many social and communicative activities as Mithen (2005) claimed in his book *The Singing Neanderthals* (Dissanayake, 2005). In addition, music serves various purposes for humanity as follow: for fun and art, as a way of regulation psychological moods, as a symbol of

particular social group, a way of getting approval from peers in adolescence, as a facilitator background during both cognitively and physically demanding tasks, a way of providing a feeling of belonging to a group, a way of therapy to heal mental and physical illnesses, for religious ceremonies, and for the purpose of passing on knowledge, traditions, and culture from generation to generation (Rentfrow et al. 2011).

Considering all of the aforementioned functions, it is acceptable that music and songs have a notable place in education, especially in language education, as authentic materials. In broad terms the reason for this place could be explained by cognitive, linguistic, affective impacts of music in the field of language teaching (Schoepp, 2001). Accordingly, for years there has been growing interest in English Language music for the purpose of learning and teaching English. Many studies have been devoted to the purpose of utilizing music and songs in ELT and recommend practitioners to include music and songs in their classes by providing theoretical background and practical suggestions. (Griffe,1988; Murphey, 1990; Griffe, 1992; Domoney & Harris, 1993; Sariçoban & Metin, 2000; Cheung,2001; Smith,2003; Milton, 2008; Engh;2013, Lorenzutti;2014, Lems;2018, Akbary et al., 2016; Bokiev et al, 2018). In particular with the advances in technology; a number of websites, teacher blogs, online courses and mobile phone applications such as *Learn English with Songs*, *Lyricstraining* devoted to the idea of learning English through songs. Consequently, as supported by the aforementioned studies in the literature, utilizing authentic media tools such as TV series, films, shows, music videos and particularly songs in English for the purpose of emphasizing formulaic language in the EFL curricula seems feasible. Therefore, in order to practice FS in EFL classes, the exploration of English language music, particularly building lessons around lyrics which are rich in FS, has become the focus of this study.

One of the reasons in support of using songs was that the memorization of the FS could be easier for the learners to grasp with the aid of the close and natural relationship of music and memory (Patel, 2003). With the help of melody, rhyme, and rhythm; memorization and the retention of linguistic material are facilitated as (Murphey, 1990) put forward in his *the song-stuck-in-my-head* (SSIMH) phenomenon, the term used to describe the dinning of a song in one's head many times particularly after hearing the song for the first time. Moreover; due to the similarities of brain functions for producing and understanding music

and language, potential facilitative effects of music on memorization were supported by McCarthy (1985), Mora (2000), Maess & Koelsch (2001), and Trollinger (2010).

Another reason was the motivation factor since “As language teachers, we can benefit from using songs, since our concern is to motivate the students and draw their utmost attention on the subject during teaching” (Sarıçoban & Metin, 2000, p. 4). Since music can have some potential to bridge the real world and EFL classrooms, music in language classes might affect the motivation and anxiety levels of learners. Although Krashen’s (1982) *Affective Filter Hypothesis* is debatable, music could be an important means for reaching a low affective filter by reducing the negative effects of anxiety on the motivation, self-confidence and language performance of the language learners. The potential contributions of music in language teaching and learning are also valued in approaches as in Lozanov’s (1978) Suggestopedia. This approach mainly aims to overcome the psychological barriers to learning which can limit our mental abilities because of the fear of being incompetent and making mistakes. “In order to make a better use of our reserved capacity, the limitations we think we have need to be desuggested” (Larsen-Freeman, 2000, p. 73). For reducing psychological barriers, this approach focuses on the use of classical music. In addition, learners’ musical and linguistic intelligence defined by Gardner (2011) could be activated with lessons based on music and lyrics.

Cultural elements, which are mostly reflected and rich in songs, could be regarded as one of the reasons for utilizing a song-centered approach. Songs might be a good way of introducing cultural elements such as values, beliefs, and perceptions of the target language culture to EFL learners. When learners are familiar with the target culture, their motivation and comprehension of the target language could increase (Failoni, 1993). By providing required background information and well-designed activities, songs could improve the learners’ general cultural knowledge and cultural awareness as stated by Griffe (1988, p.27) “Songs and music from various cultures can be used to compare and contrast those cultures”. This assumption is also supported by specific examples of activities such as asking questions about the origin and the country of the song which lead

them to discover some cultural facts with the help of visuals and world map (Griffe, 1988). Furthermore, songs are suggested as an important source of material to utilize in EFL classes for the purpose of developing cultural awareness in learners. As stated by Altay (2005, p.177):

Songs and dances help a lot about culture. The reason is that dances and songs have codified cultural fragments in their structure. Since they have joy and fun, culture is presented between the lines. Songs and dances also help learners see different world views and traditions. Thus, sympathy for foreign cultures is actualized.

As songs are regarded as reflections of cultures, a song-centered approach for teaching FSs could be considered as a method to place culture in EFL classes. In particular, in order to work on understanding the meaning of a song text or lyrics from different genres such as pop, rock, hip-hop and jazz, learners must be aware of cultural contexts in songs. Based on the aforementioned suggestions from the literature, in this study specifically designed pre, while and post listening activities for the experimental song with explicit and implicit instruction groups also served the purpose of developing cultural awareness in learners by making learners notice the importance of cultural references in order to fully comprehend lyrics and meanings of the target FSs within the lyrics of the songs. The Cultural aspects of the materials and the lesson designs are explained under the heading of selection of the songs in the methodology chapter.

Songs in Interventional Studies for Vocabulary Teaching

Aside from the potential positive effects of music and songs on memorization, motivation, and reflection of culture by developing cultural awareness; songs provide opportunities for practicing authentic language in EFL contexts. English language music (ELM), of all types, focus on a range of topics reflecting universal feelings of humans such as love, dreams, grief, bliss, friends, and relations (Murphey, 1992). Lyrics could be regarded as authentic texts rich in colloquial English, and in particular, formulaic language such as idioms, collocations and phrasal verbs. With specifically designed activities centered on music and songs, vocabulary teaching and learning could be reinforced; as is supported in a number of research in the literature. Although music and songs for teaching English are mostly associated with young learners, there are also a

number of interventional studies aimed at adult learners. The related studies are mostly from Asian countries and Iran.

In Shaffer's (2004) quantitative study, Korean tertiary students' vocabulary learning through songs was investigated and the results of the pre-test and post-tests indicated that songs were more effective than traditional vocabulary teaching. In addition, Li & Brand (2009) aimed to find out the effects of music in vocabulary learning, language usage and meaning. In this study, during six weeks 105 Chinese EFL learners at a university were taught vocabulary items in three groups as music, half-music and non-music. Three weeks later, the participants' retention of the vocabulary items were tested through post-tests. The findings revealed that the music group outperformed the half-music and non-music groups; however the non-music group's test results were higher than the half-music group, indicating that the use of music should be intensive for the better learning of vocabulary. Similarly, Shakerian et al. (2016) found that Iranian university students who received vocabulary instruction with music obtained significantly higher vocabulary recall scores compared to the non-music group.

Rockell (2015) developed a musical application called Loopy for teaching formulaic sequences and Japanese university students used the application for three months. The findings of the self-assessment questionnaires indicated that the application helped the participants to learn formulaic sequences and had positive effects on their level of confidence in spoken English performance. Similarly, Ashtiani & Zafarghandi (2015) reported positive effects of singing songs over 18 sessions on Iranian adult EFL learners' speech production and read aloud skills. Moreover, Chen (2016) investigated the effects of musical intensive English classes on EFL learners' pronunciation practice. During the intervention, 95 Thai university students were taught pronunciation symbols and practiced sounds through six popular songs. The participants reported that the songs made the learning process engaging and easy with the help of singing and memorization. Other than specific skills, in Xiaomei & Quansheng's (2018) study, songs were reported to contribute to the overall proficiency of Chinese adult EFL learners. The findings indicated that the carefully selected songs had positive effects on the pronunciation, intonation, vocabulary, grammar, cultural knowledge of the participants.

Although many examples of interventional studies on the use of music and songs in ELT are found in the Turkish National Dissertation and Thesis database, most of them are quantitative and aimed at primary students. Only a few studies focused on adult university learners which is in relation to the framework of this study. First, Serçe (2005) investigated the effectiveness of using popular songs in vocabulary teaching. 30 students from preparatory classes at a state university in Turkey were taught new vocabulary items through translation and song methods. The students in the song group scored significantly higher in vocabulary recognition and retention tests, which indicated that the song method was much more effective in teaching vocabulary. Secondly, Şahin (2008) compared the traditional method and song method for teaching conditional clauses. This study reported that although the song group had higher scores than the control group there was no statistically significant difference between the improvements in the students' knowledge of the target structure.

Conclusion

Based on the theoretical framework of this PhD study, the literature review chapter mainly centered on FS and music in ELT. A Related literature review search was completed by using the following key words; formulaic language, teaching formulaic sequences, music and songs in ELT, songs and vocabulary teaching, utilizing music and songs for adult language learners. Accordingly, this chapter is an overview of the literature on FS and music in ELT in two parts.

The first part as an overview of FS includes the role of the FS in English language teaching, and related intervention studies on teaching FS. First, as a complex lexical item, FS were reviewed with their definitions and distinctive characteristics put forward by the researchers Wray; 2002, Schmitt & Carter; 2004, Martinez and Schmitt; 2012, Chen, et.al, 2014, and Hatami; 2014. Then, FS in English Language Teaching were reviewed within the different approaches used by Gatbonton & Segalowitz (1988, 2005), Willis (1990), Nattinger & DeCarrio (1992), Lewis (1993, 2008), and Boers & Lindstromberg (2009). Finally, related intervention studies and dissertations on teaching FS to adult EFL learners by Boers et al., 2006; Gürsoy, 2008; Wood, 2009; Erdemir, 2014; Müjdeci, 2014; Nyguen, 2014; Peters & Pauwels, 2015; Pfeiffer, 2014; Serrano et al., 2015;

Lindstormberg et al, 2016; Üstünbaş & Ortaçtepe, 2016; Ha, 2017; Le-Thi et al, 2017; McGuire & Larsen-Hall, 2017; Murray, 2017; Koç & Koç, 2017; Zavalova, 2017; Liou & Chen, 2018; and Yeldham, 2018 were reviewed based on the teaching and learning of FS related to listening, writing, speaking skills, vocabulary learning and retention of vocabulary items.

In the second part; the relationship between music and memorization, the effect of music and songs in motivation of language learners and culture in ELT were reviewed in order to provide theoretical background for the use of music and songs for teaching purposes. Later, related interventional studies by Shaffer (2004), Serçe (2005), Li (2009), Rockell (2015), Ashtiani & Zafarghandi (2015), Chen (2016), and Xiaomei & Quansheng (2018) regarding use of songs and music in vocabulary teaching are briefly presented.

Chapter 3

Methodology

Introduction

This chapter begins with an overview of the research design and is followed by descriptions of variables, setting and participants of the study, data collection procedure, and materials, instruments, and data analysis.

Research Design

This study employs an explanatory sequential mixed methods design in which quantitative data collection is primary and followed by qualitative data collection in order to explain and interpret the quantitative data in detail. The collection of the quantitative data was done in a pre-test and post-test design using vocabulary tests to measure the learners' knowledge of the target FS. For the qualitative data collection, semi-structured one-on-one interviews were conducted to be able to explain results in depth and expand the inquiry by providing opportunities for the researcher to discover the interviewees' perceptions and ideas (Raworth et al, 2012). In addition, this was a quasi-experimental study since the participants were not assigned randomly, but pre-assigned in the classrooms. "In education, many experimental situations occur in which researchers need to use intact groups. This might happen because of the availability of the participants or because the setting prohibits forming artificial groups" (Creswell, 2005, p.297).

The purpose of this study was to investigate the effects of song-based lessons for the teaching and learning of FS, aimed towards EFL learners at the tertiary level. Consequently, a quasi-experimental explanatory sequential mixed method design was chosen because it is one of the most feasible and effective ways to find answers for the research questions as follow:

1. Does the use of songs affect the participants' learning of FS?
2. Is there a statistically significant difference in the learning of FS within groups (experimental song groups and control group) in the process of time?

3. Is there a statistically significant difference in the learning of FS between the participants in the experimental groups instructed through songs and the control group instructed traditionally?
4. Is there a statistically significant difference in the learning of FS between the participants in experimental song groups (explicit instruction group and implicit instruction group)?
5. Is there a statistically significant difference in the participants' learning of FS among the songs from different types of music (jazz, pop/rock, country, R&B, folk/pop, pop, and hip-hop music)?
6. What are the participant students' perceptions about their learning experience with songs?
7. What are the participant students' perceptions about learning formulaic sequences?

Variables: Independent and Dependent

The independent variables of this study were types of instruction (1) songs with explicit instruction (song-based lesson plans with explicit instruction for the target FS), and (2) songs with implicit instruction (song-based lesson plans with no explanation for the target FS). The other independent variable was the time between the tests during the intervention for eight weeks: one pre-test before each session, one post-test immediately after each session and a delayed post-test three weeks after the last session.

The dependent variable was the participants' knowledge of target FS measured by means of vocabulary tests designed for this study.

Setting and Participants

This quasi-experimental study was conducted with 75 Faculty of Maritime students taking the compulsory English language preparatory class at a state university in Rize, where the researcher teacher has been working as an instructor of English for 11 years. The school of foreign languages offers two compulsory English preparatory programs for students registered in the departments in which the medium of instruction is partly or fully English; Department of Maritime Transportation and Management Engineering and the Department of English

Language and Literature. In the program, Maritime prep school students are offered 24 hours of English instruction a week aimed at developing their reading, writing, listening, and speaking skills as seen in Table 2. In order to continue their undergraduate studies, the students must pass the Proficiency Exam with a score of 60/100 or higher. The Proficiency Exam is held at the end of the fall and spring terms of every academic year.

Table 2

Description of the Preparatory Program for Maritime Students

Course Name	Material	Class Hours per week
Main Course	English File Elementary (2012)	14 hours
Listening & Speaking	Native Teacher's Own Resources	4 hours
Reading	Unlock Level 1 Reading & Writing Skills (2014)	4 hours
Writing	Unlock Level 1 Reading & Writing Skills (2014)	2 hours

For the 2018 – 2019 academic year the researcher teacher was assigned the maritime prep students. As the students were pre-assigned to the classrooms, convenience sampling was used. The proficiency level of the students was A1 based on the level placement test scores of the main course book *English File Elementary (2012)* and the students were randomly placed into three classes as Prep A; B, and C. The researcher teacher was teaching Main Course (14 hours a week) to Prep B, and Writing (2 hours a week) to Prep A and C. The researcher teacher aimed to build rapport with the students before the intervention and in an attempt to minimize the effects of different teaching styles. Randomly, Prep B and C were chosen as the experimental groups. This interventional study was integrated into the program's regular curriculum and took part in the first 45 minutes of the 2 hour sessions every Wednesday for 8 weeks; as shown in table 3. It is important to note that students did have the option to not attend the study.

Before the data collection process, the participant students were given detailed information about the process and asked for their permission with a

consent form (see Appendix-A). All of the students agreed to contribute to the research without any other motives such as impressing the teacher or getting good grades or extra points. After that the participants in all groups took the pre-test including all of the 48 target FS within the songs (see Appendix-B). The intervention classes were conducted in the regular classrooms of the students which were equipped with double desks, white boards, internet access and projectors.

Table 3

Descriptive Information about the Prep Classes and Intervention Program

Group	Total N of students	Total N of classes	N of class hour per week
Experimental Prep B Songs + Explicit Instruction	26	16	2
Experimental Prep C Songs + Implicit Instruction	25	16	2
Control No Songs Prep A	24	16	2

The participants of this study were 75 prep students with A1 level proficiency from the maritime faculty between the ages of 18 and 22. However, since this research study required attendance from students 8 weeks in a row for the completion of the pre-tests and post-tests immediately after each session, the final sample was 60, due to the absence of some of the participant students. All of the participants were native speakers of Turkish with similar experiences of learning English for 5 -10 years from public high, secondary and primary schools. Most of them were from vocational maritime high schools and regular high schools, only a few students attended Anatolian High Schools. Their English language learning experiences are mostly based on traditional teaching

approaches focusing on the structure of the language by strictly following textbooks, where English is seen just as a lesson not as a means of communication or a language.

Data Collection Procedure

As this research employed an explanatory sequential mixed method design, data collection occurred in two phases. The first phase was quantitative data collection which was followed by qualitative data collection based on the quantitative data.

The data collection process was completed during the 2018-2019 academic year. In the fall term, the in class instruction and quantitative data collection process, both pre-tests and post-tests, were completed in a 12 week period. In this interventional study, the participants were divided into three groups; (a) song group with explicit instruction, (b) song group with implicit instruction, and (c) control group.

The song groups were introduced to FS by listening to the songs from different genres as follows: Hip-hop, rock, pop, R&B, and country. In the song group with explicit instruction; during the process, the participants were introduced to the target FS through 8 songs with music videos. Each session was based on a song and ended with an immediate post-test measuring the knowledge of the target 6 FS included in each song. In order to test the participants' knowledge of the target FS; for each FS, the participants were asked to write Turkish or English definitions, and a sentence in English using the target FS.

The Lesson Procedures

The lesson procedure for all groups basically followed the traditional Presentation – Practice – Production (PPP) structure. This structure is common in ELT, in particular in Foreign Language Teaching (FLT) in the last four decades. Although the PPP model is debatable due to its highly controlled teacher role and prescribed nature (Maftoon et al, 2012; Criado, 2013; Anderson, 2016), it is still widely used and recommended for the purpose of teaching grammar and lexical items especially to learners with A1-B2 level of proficiency in English (Anderson, 2016). For this study, since the focus was on teaching formulaic sequences and

the population had A1 level of proficiency, this model was adapted to plan the intervention classes. As seen in Table 4, the PPP model was not exactly followed in each group as the way of instruction was also designed as a variable and in this experimental study.

Table 4

List of Activities in the Lesson Plans for Each Group

Group	Stages of PPP	Activity
Song with explicit instruction	Presentation	Listening to Songs and watching music video Predict the story/name of songs
	Practice	Gap fill exercise Comprehension questions Definition match exercise
	Production	Writing sentences using target FS in tests
Song with implicit instruction	Presentation	Listening to Songs and watching music video Predict the story/name of songs
	Practice	Ordering the lyrics of songs Comprehension questions
	Production	Writing sentences using target FS in tests
Control	Presentation	Lyrics as a reading text
	Practice	Comprehension questions
	Production	Writing sentences using target FS in tests

At this point, it is important to explain how the explicit and implicit vocabulary teaching approaches used in this study were reflected when planning the lessons for the experimental groups. In explicit or intentional vocabulary teaching, which is one of the two basic approaches in the literature of vocabulary teaching and learning field, the aim is to present target lexical items to language learners in a planned way and to ensure that the words are included in the learners' memories by concentrating on the target words with structure based exercises. Conversely, in the approach named as implicit or incidental, the aim is to provide an activity or task for the learners to ensure that they acquire target

words without operating intentional cognitive processes (Dakun, 2000 & Choo et al, 2012). Based on these definitions, for the song with explicit instruction group all of the exercises aimed at teaching the target FS by having the students be aware of this goal; while for the song with implicit instruction group, the lessons were focused on the songs, the stories of the songs and with ordering lyrics exercises the aim was to draw their attention into the lyrics as a whole not on the specific lexical items.

The lessons for song with explicit instruction group. The lesson procedures were followed by the researcher teacher in each group. For the song with the explicit instruction group (see Appendix-C) in the first introduction phase to the song, the participants watched the music video and in the pre-listening stage, warm up questions were asked in order to activate the students' interest and schemata. While listening to the song for the second time, the participants were asked to work on the lyrics and write the missing target FS. Then in the third listening, the participants checked their answers through a music video which included lyrics of the song as subtitles. After listening, the participants were asked to answer comprehension questions (open ended, multiple choice and true/false) in collaboration with a partner and to match the definitions in English and the target FS. In this phase, while checking the answers; meanings of the target FS were given explicitly by simple definitions in English and additionally some brief information about the FS in general was provided. Following pre, while and after listening parts, all of the materials and hand-outs were taken back and the post-test with 6 of the target FS was administered immediately after each session. The same procedure was followed for each of the 8 songs. All of the materials and hand-outs were kept in the researcher teacher's office.

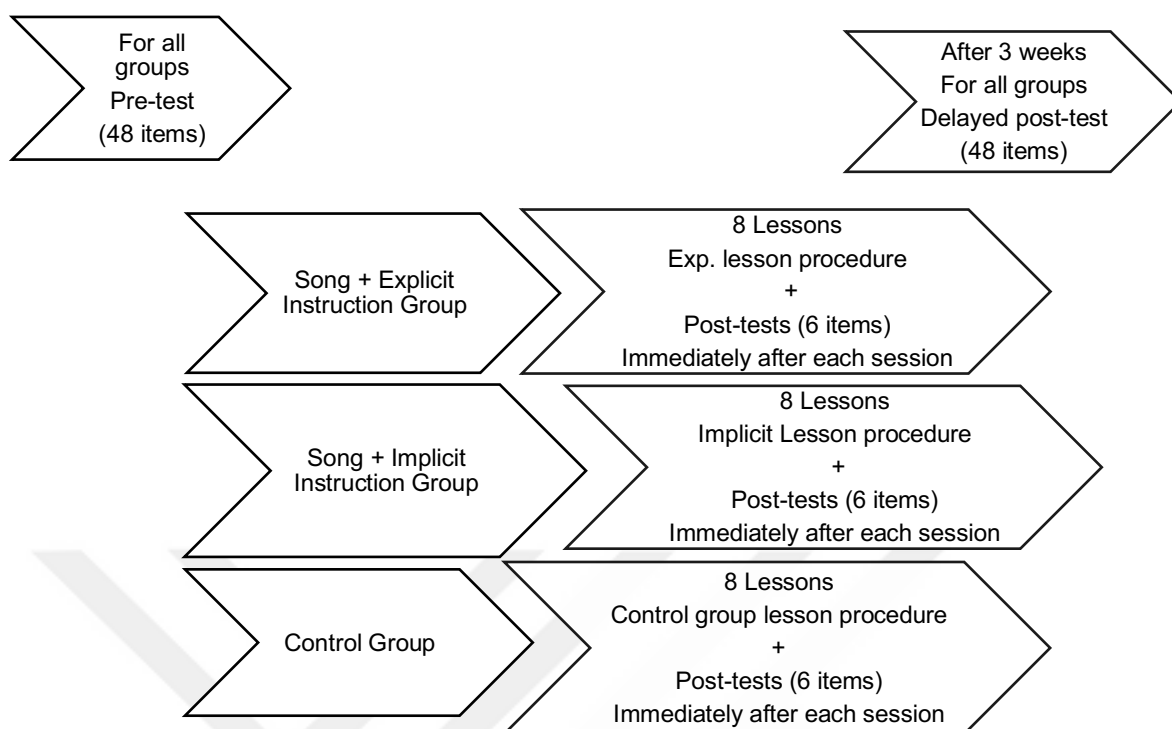


Figure 1. Quantitative data collection procedure

The lessons for song with implicit instruction group. For the song with the implicit instruction group, the same songs and music videos were used and the same lesson procedure was followed (for the song with implicit lesson procedure, see Appendix-D). However, this group's worksheets did not include the fill in the blanks with missing FS exercise, or the meaning match exercises. In the while-listening part, the students were asked to number the lyrics and put them into the correct order or match the sentence halves to complete the lyrics, they then watched the lyrics video to check their answers. In the after listening part, the same comprehension questions were used, with the exception of the definition matching exercises for this group. During the lessons, there was no emphasis on the meaning of the target FS and no explanations or definitions of the target FS were provided. In this way, the participants were only exposed to the song and the target FS implicitly and tried only to comprehend lyrics of the songs.

The lessons for the control group. For the control group, the songs were not played but the lyrics of the same songs were presented as reading texts. During the classes, the students read the lyrics and tried to answer the same comprehension questions by collaborating with a partner, no emphasis or explicit explanations on the target FS were given by the researcher teacher (for the control group lesson procedure, see Appendix-E).

Delayed post-test phase

The final phase of quantitative data collection took place three weeks after the final class session. All student participants were given the post-test with the same 48 questions. In order to measure the participant's retention of the target FS, the pre-test and post-test questions were the same. The time interval between the last post-test and delayed post-test was decided based on the literature on memory research, as Schmitt states: “ ... a delayed post-test of three weeks should be indicative of learning which is stable and durable (2010, p.157)”.

Qualitative Data Collection - Interviews

The second qualitative phase of the data collection was completed in the spring term of the academic 2018-2019, following the quantitative data collection phase in the fall term. The students in the experimental song groups filled out song feedback forms, which included questions about their experiences in the intervention process (for the song feedback form, see Appendix-F). The students then participated in semi-structured one-on-one interviews, in an effort to gain more insight into the survey results (for the interview questions, see Appendix-G). Two pilot interviews were initially conducted and the questions were revised accordingly. Then 22 students from the experimental groups were scheduled for their interviews. These meetings were conducted in the researcher's office at the school of foreign languages. With permission from the participant interviewees, the interviews were recorded with a voice recording application on a mobile phone and lasted between 15 - 35 minutes and the interviews were then transcribed by the researcher.

Materials

The following were included in the decision process when designing and selecting materials; the selection of authentic songs for the experimental groups, identifying the FS within the lyrics of the songs, the selection of the target FS to teach in each session, and the lesson plans centered on the songs for the experimental groups.

At this point, in order to explain the materials design aspect of this study; it is relevant to explain the adopted general principles in the material selection. Tomlinson (1998) and Howard and Major (2004) identified features of effective materials for English language classes. Based on their suggestions, the following aspects were taken as guidelines: materials should; be authentic, attract the learners' attention, enhance the learners' confidence in learning English, increase the learners' interest in learning English, create opportunities for learners with different learning styles, be cognitively effective by combining right and left brain activities, provide linguistically rich content, have balanced focus on both form and function, and model ways of self-learning and practicing language for learners.

Selection of the Songs

Songs are defined as authentic materials in language teaching and learning. As combinations of authentic texts (lyrics) and music (joy and art component) songs are regarded as one of the most valuable sources of authentic materials, providing rich linguistic content and ways to practice different language skills (Miché, 2002 & Schön et al, 2008). Accordingly; in this study, three components "*Culture, Currency and Challenge*" by Mishan (2005) were taken into consideration in the selection of the authentic songs.

For the component of culture; the researcher selected songs from different genres that were also a part of popular culture, and songs with language-rich lyrics and engaging stories that were easily comprehensible by the learners. To fulfill the currency component, popular or once-popular songs with appealing topics and music videos which are appropriate for the learners' age group were preferred. For the challenge component, the chosen songs had lyrics that were neither too difficult or complicated, nor too simple and repetitive. This was also true for the

audial features such as tempo, instrumentation-vocal balance, and the accent of the vocals.

Song selection was a critical process, since the songs were the central components of this study and certain selection criteria were fulfilled based on the literature. Appropriate songs are known to provide opportunities for optimizing language learning, for this reason the following issues were taken into consideration: the level of difficulty of the song and the lyrics, the age and proficiency level of learners, the kind of English lesson the lyrics suggest, the pace and sequence of the lesson, musical interests of the students, and the availability of resources such as high-quality music videos and lyrics videos (Abbott, 2002). In addition, as Dougill (1994) suggests, the recording audibility of songs were also considered.

Table 5

Descriptive Information about the Songs Used in the Study

Song Name/ Release Year	Singer	Type of Music	Theme
What a Wonderful World(1967)	Louis Armstrong	Jazz	Beauty of the world
Counting Stars(2013)	One Republic	Pop/Rock	Promises of better things to come
Wagon Wheel(2013)	Darius Rucker	Country	Moving on in life
Rock'abye(2016)	Anne Marie & SeanPaul	R&B	Struggle of a single mother
My Lighthouse(2014)	The Rend Collective	Folk / Pop	Having joy and believing
Living in the moment(2012)	Jason Mraz	Pop	Seizing the day
Let Her Go(2012)	Passenger	Pop/Rock	Meaning of losing things taken for granted
Gangsters' Paradise(1995)	Coolio	Hip-hop	Inability to chance a lifestyle due to bad decisions in the past

The selected songs listed in Table 5 have vibrant sounds, repetitive choruses, and meaningful, comprehensible lyrics. Furthermore, the theme of each

song is appropriate for young adults and suitable as teaching materials in the classroom. The lyrics were also presented to the ethical committee, with their Turkish translations, and were approved. Additionally, the music videos were all appropriate to watch in the classroom. For the experimental groups, the songs were chosen from different genres as hip-hop, rock, pop, R&B, and country. The genre selection process was taken from the top five listed as hip-hop, rock, pop, R&B and country from the music genre shares for the past 10 years by Nishina (2017).

Selection of Music Videos

The music videos for each of the songs in this study were also an important criterion in song selection. Thanks to the development of technology, music videos are easily found and shared. . Additionally, there are a variety of music videos for one song. These include alternative music videos called covers by different singers, lyrics videos in which the lyrics of the songs flow in accordance with the rhythm and music to videos with lyrics that can be used for karaoke to sing along. This diversity makes the music videos engaging, authentic, visual and audial materials to be used in language teaching (Marone, 2018). As music videos are one of the more important parts of popular culture, young people are a part of this culture, music videos are also considered as a form of film and art (Taylor, 2007). Therefore, all teaching techniques and activities that are traditionally used with videos can be incorporated in song based lessons. In this way, authentic materials can be presented to students in many different ways. Thus, during the song selection process for this study, the music videos were carefully examined. Furthermore, the features specified in the table below were used to prepare the pre-listening stage activities for song based lessons in the experimental groups; such as guessing the title and lyrics of the song based on the music video.

Careful consideration was required for the selection of the music videos, as most music videos for popular songs include sexual and violent content. In order to describe the music videos, the types of videos and description of the images are presented in Table 6. In performance music videos singers are performing the songs, in narrative music videos storyline is followed as in a short movie, and in conceptual music videos without performance and narrative video is based on an

unconventional concept relevant or irrelevant to the song or lyrics (Rybacki & Rybacki, 1999). In addition, for all songs used in this study; alternative performance type music videos of covers and live records and lyrics videos were available.

Table 6

Description of Music Videos of the Songs

Song Name	Type	Description
What a Wonderful World	Performance	Singer performing on the stage with an orchestra
Counting Stars	Performance and Conceptual	Band performing in a basement and above them a group of people having a group therapy along with an image of crocodile crawling in the same building
Wagon Wheel	Narrative and Performance	Based on the story line a man is hitchhiking in order to meet his girlfriend and the singer is performing the song
Rock'abye	Narrative and Performance	Based on the story line a single mother is working for her baby along with images of the singer performing the song
My Lighthouse	Performance and Conceptual	Band performing the song on a boat singing and playing instruments along with the images of sea and a lighthouse
Living in the moment	Conceptual	Images of colored blocks moved by people on the streets of New York to create the image of L-O-V-E in letters
Let Her Go	Performance	Singer is performing the song with the orchestra on the stage and alone with his guitar
Gangsters' Paradise	Narrative and Performance	Images from the movie <i>Dangerous Minds</i> and rap singers performing the song in a basement

Cultural Aspects of Song and Music Video Selection

In this study, the cultural aspects were emphasized in the process of the song selection and were reflected while designing activities for experimental song groups. As can be seen in materials in the appendix parts, in the before listening parts of the lessons, the learners were informed about the type of music,

instruments, singers, and bands by using photos, pictures and related exercises such as matching the names of instruments and pictures, matching sentence halves which describe the songs, singers, bands and music types. In addition, in the materials; small information boxes named as song facts were included to draw the attention of the learners. The main purpose was to improve the learners' general knowledge and music culture.

During the while-listening parts of the lessons, the students watched carefully selected music videos for each song which provided context clues for the students. While listening parts, music videos of the songs which were carefully selected to provide contextual clues for the participants were used. As culture is reflected in these videos through dances, mannerisms, and the wardrobes, the music videos effectively presented cultural information for the learners to notice. Through the intertwining of culture and music in the videos, the learners had many contextual supports for better understanding the lyrics; both in general and specific language and meanings. For instance, in lesson 8 which was centered on a rap song *Gansters' Paradise* and hip-hop culture; the gloomy setting and mannerisms of the people could give the learners a contextual clue to grasp the meaning of one of the target FS *out of luck*. Similarly, in lesson 2 which was about a pop-rock song named as *Counting Stars*, the learners could easily feel that the singer was facing the dilemma of doing the right things approved by others or doing what he thinks is right or what other people approve of. These contextual clues could help the learners infer the meaning of one of the FS *losing sleep*. The participants were given opportunities to increase their understanding of the context through tasks like watching music videos, guessing the name of the song, and identifying the mood of the singers. Also, a number of general and specific questions about the stories, messages, people, places, actions and objects in the music videos and within the lyrics were included in materials.

Furthermore, both within the sessions and at the end of the sessions the students were asked to name any similar popular songs in Turkish which express similar feelings and share similar themes with the song of the lesson. As in lesson 7 was based on a slow pop song named as *Let Her Go*. One of the before-listening questions was *Do you know any break-up songs in Turkish*. The aim was to encourage the students to think and talk about songs from their popular and classical music culture, the feelings expressed in these songs and the words that

are commonly used in these kinds of songs. This enabled students to compare culturally familiar songs with globally popular songs in English, and make connections while noticing similarities and differences from their own perspectives. At the end of the sessions; questions like *Did you like the song or in Turkish are there any songs in this theme* were used to improve the learners' intercultural understanding by asking them to consider their perspectives and what they noticed during the before listening question.

Identifying Formulaic Sequences within the Lyrics

In order to identify the FS within the lyrics, the researcher used a three-step triangulation method as suggested by Schmitt and Underwood (2004). First, the researcher determined the FS in the lyrics of the songs using intuition. Secondly, the frequency of the FS was checked using iWeb Corpus by Davies & Kim (2019). This corpus is defined as the largest online corpus available reflecting the variation in English language with 14 billion words, 22 million web pages, and 95,000 websites. Thirdly, a native teacher, with five-year experience, listened to the songs in order to check the lyrics and identify all of the FS within the songs. Finally, in order to choose the target FS in each song, the frequency of each item was checked once again and the most frequent six sequences within each song were identified as the target FS for each session, as shown in Table 7.

Table 7

The List of Target Formulaic Sequences within the Songs

Song Name	Target FS with frequency numbers
What a Wonderful World	skies of blue (74), clouds of white (196), blessed day (1633), sacred night (98), so pretty (22746), go by (65426)
Counting Stars	Lose sleep (2476) , dream about (22439), no more (459330), seek out (69124), every time (530352), make money (121571)
Wagon Wheel	stare up (2077), hope for (104183), lose money (6688), turn back to (4123), have a talk (2291), at least (3371460)
Rock'abye	far away (137605), on one's own (82660), have a good life (1164), hard life (3513), shed tear (1526), lift up (21605)
My Lighthouse	walk out (2927) , lead someone through (74), in the silence (2443) , let go (106316), safe to shore (59) , God's love (6956)
Living in the Moment	worry about (91475), have fun (28570), fall asleep (6788), make sure (372419), search for (131509), take it easy (3870)
Let Her Go	let someone go (106316), miss home (423), one day (511798), close eyes (13304), go fast (8463), stare at (23134)
Gangsters' Paradise	I guess (661307), out of luck (13021), walk through (74546), so long (259409), take a look at (295173), chase dreams (311)

Designing Lesson Plans and Worksheets

As the three types of instruction were the basis and main variable of this study, three different lesson plans were prepared, after the songs were approved by the ethics committee. A lesson plan was created for each of the experimental groups and the control group. Before the start of the 2018-2019; all of the materials were designed, prepared and copied for the participant students in each group. Basically, the present-practice-production (PPP) technique was applied for all plans, and the 45-minute lessons were divided into three parts as pre, while and after listening for the experimental groups with songs, and as pre, while and after reading for the control group. While designing the lessons for each song, the song worksheets included in the Main Course book English File Elementary and the Pre-intermediate Teachers' Book were used as models (for a sample song worksheet from the text book, see Appendix-H).

The worksheets for the experimental groups (song with explicit instruction and song with implicit group) included photographs and visuals related to the theme of the songs, singers, bands, and type of music. Moreover, song fact boxes were added to give some general information about the songs. In this way, the worksheets were designed as appealing materials for the students (for all the worksheets designed for each group see Appendix-I).

Instruments

Pre-test. Before the sessions started all of the participants from each group were administered a pre-test, including all of the target 48 items in the songs for assessing the participants' receptive and productive knowledge of the target FS. This pre-test was based on Nguyen's (2014) 3 levels of knowledge test (1) neither receptive knowledge nor productive knowledge of the FS (2) receptive knowledge only and (3) both receptive and productive knowledge. The participants were to choose one of the 3 following levels for each FS in the test:

(1) I don't know this word/phrase

(2) I know the meaning of this word/phrase, but I never use it in my writing/speaking

(3) I use this word/phrase quite often in my writing/speaking

For each item, if the participants chose level 2 or 4 they were asked to write down the meaning of the FS, either in Turkish or English. They had the option to explain the target FS using as many words as they could, or creating a sentence with the target FS. No point was given if they chose level (1). 1 point was given each time level (2) was chosen, and 3 points were given for each answer at level (3); if the correct meaning of the FS was provided.

Post-test. Immediately after each session, a post-test was administered. This test included 6 target items for each of the 8 songs and the students were asked to write meanings of the target FS either in Turkish or English and produce a sentence by using the FS in question (for the post-tests see Appendix-J). A rubric, including all possible answers to the test items, was prepared by the researcher teacher. The rubric was also reviewed by three teachers, from the same English prep program, with ten-years of teaching experience (for the rubric, see Appendix-K). A scale by Jones & Haywood (2004) was used to mark the sentences produced by the students. The 3 point-scale was as follows: 3 points = correct FS, 2 points = correct FS but problems with morphology, spelling, prepositions or articles, 1 point = has some idea of phraseology but not the correct phrase, and 0 point = no idea of the phraseology.

Delayed post-test. As the last step of the quantitative data collection phase, three weeks after the last intervention session, the participants from all groups took a final post-test, a combination of all 48 test items.

Data Analysis

SPSS 25.0 software was used to analyze the quantitative data. According to the research questions and variables of this between-within design study; descriptive statistics and inferential statistics analyses were performed. First, distribution of the scores from all groups were checked to assess normality. Since all of the scores were not normally distributed, non-parametric alternatives of the required tests were performed. Then, in order to compare the scores between groups (experimental song groups and control group) the Kruskal Wallis H test, a

non-parametric alternative to one-way between-groups analysis, was used. The difference between the groups was checked using the Mann Whitney U test in paired comparisons. For examining the difference between the repetitive measurements of the groups' test scores (pre-test, immediate post-test, and delayed post-test) in the process of time; the Friedman test, a non-parametric alternative to the one-way repeated measures analysis of variance (ANOVA), was employed. Following that, paired comparisons of the groups were made by conducting a Wilcoxon Signed Ranks test to determine the difference between the measurements. When significant differences were observed between the groups or between the measurements, Cohen's d (1988) was used to calculate the effect size.

For qualitative data analysis, the audio data recorded on a mobile phone was transcribed and a content analysis was done manually through coding to identify themes, patterns and connections between the ideas based on the word and phrase repetitions. Following the analysis, the data was summarized and presented with quotations and displayed with tables in the findings chapter. Validity of the findings was provided through member checking at the end of the academic year, by conducting brief, off-the-record follow-up interviews in which the participant interviewees had opportunities to review their transcripts and make some additional comments.

Conclusion

In the methodology chapter the research design of this study was explained with detailed descriptions of variables, setting and the participants of the study, data collection procedure, lesson procedures, designing lessons, materials, instruments, and data analysis.

The purpose of this study was to investigate the effects of song-based lessons for the teaching and learning of FS, aimed towards EFL learners at the tertiary level. In order to answer related research questions, this study employed an explanatory sequential mixed methods design in which quantitative data collection was primary and followed by qualitative data collection in order to explain and interpret the quantitative data in detail. The collection of the quantitative data was done in a pre-test and post-test design using vocabulary

tests to measure the learners' knowledge of the target FS. For the qualitative data collection, semi-structured one-on-one interviews were conducted. Additionally, this was a quasi-experimental study since the participants were not assigned randomly, but pre-assigned in the classrooms.

The independent variables of this study were the types of instruction (1) songs with explicit instruction (song-based lesson plans with explicit instruction for the target FS), and (2) songs with implicit instruction (song-based lesson plans with no explanation for the target FS). The other independent variable was the time between the tests during the intervention for eight weeks: one pre-test before each session, one post-test immediately after each session and a delayed post-test three weeks after the last session. The dependent variable was the participants' knowledge of target FS, which was measured by means of vocabulary tests designed for this study.

The data collection process was completed during the 2018-2019 academic year. In the fall term, the in class instruction and quantitative data collection process, both pre-tests and post-tests, were completed in a 12 week period. The participants were 75 prep students from the Maritime Faculty between the ages of 18 and 22. They were taking the compulsory English language preparatory class with A1 level proficiency at a state university in Rize.

During interventional study, the participants were divided into three groups; (a) song group with explicit instruction, (b) song group with implicit instruction, and (c) control group. The song groups were introduced to FS by listening to the songs from different genres as follows: Hip-hop, rock, pop, R&B, and country. In the song group with explicit instruction; during the process, the participants were introduced to the target FS through 8 songs with music videos. Each session was based on a song and ended with an immediate post-test measuring the knowledge of the target 6 FS included in each song. In order to test the participants' knowledge of the target FS; for each FS, the participants were asked to write Turkish or English definitions, and a sentence in English using the target FS.

The explanation of the process of designing and selecting materials, the selection of authentic songs for the experimental groups, identifying the FS within the lyrics of the songs, the selection of the target FS to teach in each session, and the lesson plans centered on the songs for the experimental groups is given. The

lesson procedure for all groups basically followed the traditional Presentation – Practice – Production (PPP) structure and is presented in the appendix.

Table 8

Summary of the Qualitative and Quantitative Data Analysis

Research Questions	Research Method(s)	Data Collection Instruments	Data Analysis	Number of participants
1. Does the use of songs affect the participants' learning of FS?	Quantitative	Vocabulary test for each song applied as pre, post and delayed post tests	SPSS 25.0	60
2. Is there a statistically significant difference in the learning of FS within groups (experimental song groups and control group) in the process of time?	Quantitative	Vocabulary test for each song applied as pre, post and delayed post tests	SPSS 25.0	60
3. Is there a statistically significant difference in the learning of FS between the participants in the experimental groups instructed through songs and the control group instructed traditionally?	Quantitative	Vocabulary test for each song applied as pre, post and delayed post tests	SPSS 25.0	60
4. Is there a statistically significant difference in the learning of FS between the participants in experimental song groups (explicit instruction group and implicit instruction group)?	Quantitative	Vocabulary test for each song applied as pre, post and delayed post tests	SPSS 25.0	40
5. Is there a statistically significant difference in the participants' learning of FS among the songs from different types of music (jazz, pop/rock, country, R&B, folk/pop, pop, and hip-hop music)?	Quantitative	Vocabulary test for each song applied as pre, post and delayed post tests	SPSS 25.0	40
6. What are the participant students' perceptions about their learning experience with songs?	Qualitative	Semi-constructed one-on-one interviews	Manually	20
7. What are the participant students' perceptions about learning formulaic sequences?	Qualitative	Semi-constructed one-on-one interviews	Manually	20

For the data analysis; as can be seen in the table 8 above SPSS 25.0 software was used to analyze the quantitative data. In order to answer the research questions 1-5, related descriptive statistics and inferential statistics analyses were performed. For questions 6-7, qualitative data analysis was done through content analysis in which manual coding was done to identify themes, patterns and connections between the ideas.



Chapter 4

Findings and Discussion

In this chapter, the findings are presented in two parts as quantitative and qualitative. By utilizing the research questions as subtitles, first; quantitative results are given with related discussion following the order of the research questions. Following this, in the same order of the research questions, the qualitative findings obtained from the interviews are presented with sample quotations, tables, and related discussion.

Quantitative Findings

In this mixed method design study, SPSS 25.0 software was used for the analysis of the quantitative data. The vocabulary test used as an instrument to measure the participants' knowledge on the target formulaic sequences, in a pre, post and delayed post-test design, was found to have good internal consistency; with a Cronbach Alpha coefficient reported 0.89 / 0.93 and 0.89 for each group.

The mean, standard deviation, skewness and kurtosis values of the vocabulary test are shown in Table 9. Since the scores were not normally distributed, the Kruskal Wallis H test, a non-parametric alternative to one-way between-groups analysis, was used to compare the scores between groups. In order to determine the differences between the scores of the groups, the Mann Whitney U test, as a non-parametric alternative for independent t-test, was used in paired comparisons.

Since the test scores were not all normally distributed, The Friedman test, which is a non-parametric alternative to the one-way repeated measures analysis of variance, ANOVA (Pallant, 2007) was used to examine the difference between the repetitive measurements of the test scores. In the Friedman test, two comparisons were made by using the Wilcoxon Signed Ranks test to investigate the differences between the measurements.

For the findings of this study p values less than 0.05 were considered statistically significant. When significant differences were found between the groups or between the measurements, Cohen's d (1988) was used to calculate the effect size. Based on Cohen's suggestion, the interval 0 - 0.20 is accepted as

"small"; 0.20 - 0.50 "medium"; 0.50 and above is considered as "large" effect size (Larson-Hall, 2010).

Table 9

Descriptive Statistics for Vocabulary Test Scores

Group	Tests	N	Min.	Max.	\bar{X}	SD	Skewness	Kurtosis
Control	Pre-test	20	10,00	80,00	29,90	17,42	1,59	2,84
	Post-test	20	21,00	109,00	56,45	25,25	0,52	-0,52
	Delayed post-test	20	13,00	96,00	44,80	22,28	0,69	0,03
Explicit Instruction	Pre-test	20	2,00	82,00	32,85	22,02	0,71	-0,11
	Post-test	20	44,00	135,00	95,35	28,60	-0,59	-0,66
	Delayed post-test	20	16,00	113,00	64,10	27,74	0,02	-0,68
Implicit Instruction	Pre-test	20	3,00	75,00	28,25	17,84	0,94	1,00
	Post-test	20	15,00	108,00	57,70	25,75	0,15	-0,71
	Delayed post-test	20	16,00	85,00	52,65	22,77	-0,13	-1,30

Findings for the First Research Question

Does the use of songs affect the participants' learning of FS?

As displayed in Table 9 above, the post-test scores (95.35 ± 28.60) for the group in which the direct method, explicit instruction with songs was applied were higher than the pre-test scores (32.85 ± 22.02). It was found that the delayed test scores (64.10 ± 27.74) were higher than the pre-test scores and lower than the post-test scores. The statistical significance of the difference between the scores was analyzed using Wilcoxon Signed Rank test and is shown in Table 11.

The post-test scores (57.70 ± 25.75) for the group in which the indirect method implicit instruction with songs was applied were higher than the pre-test scores (28.25 ± 17.84). It was found that the delayed test scores (52.65 ± 22.77) were higher than the pre-test scores and lower than the post-test scores. The statistical significance of the difference between the scores is presented with the results of Wilcoxon Signed Rank test as shown in Table 12.

For the control group, the post-test scores (56.45 ± 25.25) were higher than pre-test scores (29.90 ± 17.42). It was found that the delayed test scores (44.80 ± 22.28) were higher than the pre-test scores and lower than the post-test scores. The statistical significance of the difference between the scores was analyzed using Wilcoxon Signed Rank test as displayed in Table 13.

Based on these findings ; the answer for the first research question is positive, as the data shows that the intervention helped the students in the

experimental song groups learn the formulaic sequences. For all the groups; the immediate post-test scores were found to be higher than the pre-test scores. The delayed post-test scores were lower than the immediate post-test scores and higher than the pre-test scores. These results indicated that the students instructed explicitly and implicitly in song groups could expand their knowledge about the target formulaic sequences. The reason for the lower delayed post-test scores, when compared to the immediate post-test scores (except for the song with explicit instruction group), could be the negative effect of time on retention of the target formulaic sequences in the period of three weeks. However, the delayed post-test scores were higher than the pre-test scores for all groups, which could also indicate that the intervention was effective for the participant students' development of vocabulary in their language learning period.

Findings for the Second Research Question

Is there a statistically significant difference in the learning of FS within groups (experimental song groups and control group) in the process of time?

Table 10

Friedman Test Results for Control and Experimental Song Groups

Group	Time	N	Mean Rank	SD	X ²	p
Control	Pre-test	20	1,23		23,05	0,000
	Post-test	20	2,68	2		
	Delayed post-test	20	2,10			
Explicit Instruction	Pre-test	20	1,00		36,40	0,000
	Post-test	20	2,90	2		
	Delayed post-test	20	2,10			
Implicit instruction	Pre-test	20	1,00		30,40	0,000
	Post-test	20	2,60	2		
	Delayed post-test	20	2,40			

As illustrated in Table 10, the Friedman Test results indicated a statistically significant difference among the pre, post, and delayed post-test scores of the control group ($X^2=23,05$; $p<0,05$), the song with explicit instruction group ($X^2 = 36.40$; $p <0.05$), and the song with implicit instruction group ($X^2 = 30.40$; $p <0.05$).

In order to determine which measurements were affected by the differences, Wilcoxon Signed Ranks tests were performed on each group and the related results are shown in Table 11, 12 and 13.

Table 11

Wilcoxon Signed Ranks Test Results for Explicit Instruction Group

Time		N	Mean rank	Sum of ranks	Z	p	Effect size
Pre-test Post-test	Negative Ranks	0	0,00	0,00	-3,92	0,000	2,47 (large)
	Positive Ranks	20	10,50	210,00			
	Ties Total	0 20					
Pre-test Delayed Post-test	Negative Ranks	0	0,00	0,00	-3,92	0,000	1,24 (large)
	Positive Ranks	20	10,50	210,00			
	Ties Total	0 20					
Post-test Delayed Post-test	Negative Ranks	18	11,50	207,00	-3,81	0,000	1,11 (large)
	Positive Ranks	2	1,50	3,00			
	Ties Total	0 20					

The results of the Wilcoxon Signed Ranks test were used to determine the difference between the measurements for the experimental, song with explicit instruction group are shown in Table 11. The post-test scores of the explicit instruction group were significantly higher than the pre-test scores ($Z = -3.92$; $p < 0.05$), $d = 2, 47$ (Cohen, 1988) with a large effect size. Delayed post- test scores of the explicit instruction group were significantly higher than the pre-test scores ($Z = -3.92$; $p < 0.05$), $d = 1, 24$ (Cohen, 1988) with a large effect size, and the post-test scores ($Z = -3.11$; $p < 0.05$), $d = 1, 11$ (Cohen, 1988) with a large effect size.

These findings indicate that in this study the most effective way of teaching was the combination of songs with explicit instructions about the target formulaic sequences. The students in this experimental group seemed to expand their knowledge on formulaic sequences in the learning period during the intervention study. In addition, higher delayed post- test scores revealed that the music and most probably the music videos and explicit instruction had a positive effect on the retention of the target items. These results are consistent with the positive effects

of songs in vocabulary teaching and learning as previously reported by Schaffer, 2004; Serçe, 2005; Li, 2009; Shakarian et al, 2016; and Chen, 2016. In addition, the revealed positive effects of explicit instruction on teaching FS in this experimental study are also in line with the results of the previous research conducted by Nyguen (2014), Peters & Pauwels (2015) and Le-Thi et al. (2017). The positive impact the use of a song with explicit instruction had on the students' retention of the FS could also be attributed to the positive effect of the music videos used in the lessons. This supports the previous findings of Erdemir (2014) and Koç&Koç (2017) on the use of videos (part of movies and series).

Table 12

Wilcoxon Signed Ranks Test Results for Implicit Instruction Group

Time		N	Mean rank	Sum of ranks	Z	P	Effect size
Pre-test Post-test	Negative Ranks	0	0,00	0,00	-3,92	0,000	1,35 (large)
	Positive Ranks	20	10,50	210,00			
	Ties	0					
	Total	20					
Pre-test Delayed post-test	Negative Ranks	0	0,00	0,00	-3,92	0,000	1,20 (large)
	Positive Ranks	20	10,50	210,00			
	Ties	0					
	Total	20					
Post-test Delayed post-test	Negative Ranks	12	11,33	136,00	-1,16	0,247	0,21 (med)
	Positive Ranks	8	9,25	74,00			
	Ties	0					
	Total	20					

According to the results of the Wilcoxon Signed Ranks test, the immediate post-test scores of the song and implicit instruction group were significantly higher than the pre-test scores ($Z = -3.92$; $p < 0.05$), $d = 1,35$ (Cohen, 1988) with a large effect size. The delayed test scores of the implicit instruction group were significantly higher than the pre-test scores ($Z = -3.92$; $p < 0.05$), $d = 1,20$ (Cohen, 1988) with a large effect size. However, there was no significant difference between the immediate and delayed post-test scores of the implicit instruction group ($p > 0.05$).

For the song with implicit instruction group, the findings implied that while the students improved their knowledge of the target items, they did not effectively

retain it. The only difference between the explicit and implicit experimental group was in the supplemental materials provided for the students. Students in the explicit experimental group received additional information about the target formulaic sequences, gap fill exercises and a glossary. Considering this difference, the significance these supplemental materials had on the target FS retention appears to be important. Thus it could be stated that only exposure to the songs with a focus on the lyrics were not as effective on the participants' retention of the specific vocabulary items as providing the meanings of the target items explicitly. However, in their review of explicit and implicit vocabulary learning and teaching approaches Dakun (2000) and Choo et al. (2012) agreed that both ways are effective and a balanced approach by combining explicit and implicit ways of teaching is the ideal for language learners. In this context, this inconsistency could be explained by the proficiency level of the students. Since these students were at elementary level, the best way for this level could be songs with explicit instruction in order for learners to notice, retrieve and generate (Nation, 2001) the formulaic sequences. Moreover, Nation (2001) has also put forward the importance of intentionally directing learners' focus on lexical items in some parts of language classes.

Table 13

Wilcoxon Signed Ranks Test Results for Control Group

Time		N	Mean rank	Sum of ranks	Z	p	Effect size
Pre-test Post-test	Negative Ranks	0	0,00	0,00	- 3,82	0,000	1,24 (large)
	Positive Ranks	19	10,00	190,00			
	Ties	1					
	Total	20					
Pre-test Delayed post- test	Negative Ranks	3	4,67	14,00	- 3,11	0,002	0,74 (large)
	Positive Ranks	15	10,47	157,00			
	Ties	2					
	Total	20					
Post-test Delayed post- test	Negative Ranks	13	11,15	145,00	- 2,59	0,010	0,48 (medium)
	Positive Ranks	5	5,20	26,00			
	Ties	2					
	Total	20					

As highlighted in Table 13; the immediate post-test scores of the control group were significantly higher than the pre-test scores ($Z = -3,82$; $p < 0,05$), $d = 1,24$ (Cohen, 1988) with a large effect size. The delayed post-test scores of the control group were significantly higher than the pre-test scores ($Z = -3,11$; $p < 0,05$), $d = 0,74$ (Cohen, 1988) with a large effect size, and the immediate post-test scores ($Z = -2,59$; $p < 0,05$), $d = 0,48$ with a medium effect size.

For the control group, only the songs and explicit instructions and related exercises were missing. These results indicated that the participants in the control group could also expand their knowledge about formulaic sequences by just reading the lyrics of the songs and answering overall comprehension questions. However, the comparisons between immediate and delayed post-test scores of the control and song with explicit instruction group revealed that retention of the target formulaic sequences were not as high as in the song with explicit instruction group. Thus; on one hand, the findings supported the positive effect of songs and music in retention within this context. On the other hand, there was no statistical significance between the immediate and delayed post-test scores of the song with implicit instruction group. This indicates that exposure to the songs with comprehension questions was not as effective as the songs with explicit instructions. The participants in the song with implicit instruction group may have mostly focused on the fun part of the song lesson or it was evaluated as an extra activity by the students.

Findings for the Third Research Question

Is there a statistically significant difference in the learning of FS between the participants in the experimental groups (explicit instruction group and implicit instruction group) instructed through songs and control group instructed traditionally?

In order to seek an answer to this question; the Kruskal Wallis H test, a non-parametric alternative of one way analysis of variance (ANOVA), was employed to analyze differences between the control and experimental song groups' pre-test, post-test and delayed post-test scores.

Table 14

Kruskal Wallis H Test Results of the Pre-test Scores for All Groups

Time	Group	N	Mean rank	SD	X ²	p
Pre-test	Control	20	30,53			
	Explicit	20	32,17	2	0,37	0,830
	Implicit	20	28,80			

According to the results in Table 14, no statistically significant difference was found between the pre-test scores of the control, and experimental song groups (song + explicit and song +implicit instruction) ($p > 0.05$).

Table 15

Kruskal Wallis H Test Results of the Post-test Scores for All Groups

Time	Group	N	Mean rank	SD	X ²	p
Post-test	Control	20	23,23			
	Explicit	20	43,95	2	17,84	0,000
	Implicit	20	24,33			

As displayed in table 15, there was a statistically significant difference between the post-test scores of the groups ($X^2 = 17.84$; $p < 0.05$). In order to isolate in which groups the difference occurred, the Mann Whitney U test was used and the results are presented in Table 14.

Table 16

Mann Whitney U Test Results of the Post-test Scores for All Groups

Time	Group	N	Mean rank	Sum of ranks	Z	p	Effect size
Post-test	Control	20	13,63	272,50	-3,72	0,000	1,44 (large)
	Explicit	20	27,38	547,50			
	Total	40					
Post-test	Control	20	20,10	402,00	-0,22	0,829	
	Implicit	20	20,90	418,00			
	Total	40		541,50			
Post-test	Explicit	20	27,08	278,50	-3,56	0,000	1,39 (large)
	Implicit	20	13,93				
	Total	40					

According to Table 16; the post-test scores of the explicit instruction group were significantly higher than those of the control group ($Z = -3.72$; $p < 0.05$), $d = 1,44$ (Cohen, 1988) with a large effect size. There was no significant difference between the post-test scores of the control group and the implicit instruction group

($p > 0.05$). The post-test scores of the explicit instruction group were significantly higher than the post-test scores of the implicit instruction group ($Z = -3.56$; $p < 0.05$), $d = 1,39$ (Cohen, 1988) with a large effect size.

Based on the Kruskal Wallis H and Mann Whitney U tests' results, it could be asserted that in all groups the participants had the same level of knowledge about the target formulaic sequences and after the intervention study, the song with explicit instruction group's improvement was statistically notable and higher than the control group and song with implicit instruction group. The finding that there was no difference between the song with implicit instruction and the control group indicated that explicit instruction was the key variable in the most effective way of teaching in this study.

Findings for the Fourth Research Question

Is there a statistically significant difference in the retention of FS between the participants in experimental song groups (explicit instruction group and implicit instruction group)?

The delayed post-test scores of all groups were analyzed by performing a Kruskal Wallis H test and as displayed in Table 17. There was no statistically significant difference found between the delayed post-test scores of the control, song with explicit instruction and song with implicit instruction groups ($p > 0.05$).

Table 17

Kruskal Wallis H Test Results of the Delayed Post-test Scores for All Groups

Time	Group	N	Mean rank	SD	X ²	p
Delayed post-test	Control	20	24,18			
	Explicit	20	36,85	2	5,27	0,072
	Implicit	20	30,48			

The results in Table 17 indicate that within the groups' retention of the target formulaic sequences was found to be high in the song with explicit instruction group. However, the overall comparison of the delayed post-test scores suggested that songs did not have a statistically significant effect on the participants' retention of the target FS. This could be the result of limited exposure to the songs. During each session, the target song was only played three times with music videos. Another explanation could be the individual differences and different connections,

associations, and memories in each participant's brain related to the songs played in the lessons.

Findings for the Fifth Research Question

Is there a statistically significant difference in the participants' learning of FS among the songs from different types of music (jazz, pop/rock, country, R&B, folk/pop, pop, and hip-hop music)?

In order to investigate the statistical differences among the eight songs used in this study; for each song, the pre, post, and delayed post-test scores of the participants in the experimental explicit and implicit song groups were analyzed using the Mann Whitney U test. As can be seen in table 18, the analysis of the participants' pre-test scores for the song with implicit and explicit groups revealed that the pre-test scores were at different levels in the song with explicit and implicit groups for the jazz song, What a Wonderful World (1967). The difference is due to the fact that the pre-test scores for this song in the song with explicit instruction group were higher than those of song with implicit instruction group ($p=0.02$, $p<0.05$). It was also found that the pre-test scores for the other *pop/rock, country, R&B, folk/pop, pop, pop/rock and hip-hop songs* were not at statistically different levels in both of the experimental groups. Therefore, with the exception of What a Wonderful World (1967), the achievement levels of the students in songs with explicit and implicit instructions were at similar levels ($p>0.05$).

Table 18

Analysis of the Pre-test Scores for Each Song in Experimental Groups

Songs	Group	N	X±s.s.	Z	p
What a Wonderful World (Jazz)	Song + Implicit Instruction	20	1,05±1,36	-2,39	0,02*
	Song + Explicit Instruction	20	2,75±2,88		
Counting Stars (Pop/rock)	Song + Implicit Instruction	20	3,95±3,25	-0,91	0,37
	Song + Explicit Instruction	20	4,95±3,68		
Wagon Wheel (Country)	Song + Implicit Instruction	20	3,95±3,12	0,05	0,96
	Song + Explicit Instruction	20	3,90±3,48		
Rock'abye (R&B)	Song + Implicit Instruction	20	3,60±2,41	-0,57	0,57
	Song + Explicit Instruction	20	4,10±3,11		
My Lighthouse (Folk/pop)	Song + Implicit Instruction	20	1,75±1,62	-1,17	0,25
	Song + Explicit Instruction	20	2,55±2,61		
Living in the moment (Pop)	Song + Implicit Instruction	20	5,10±4,47	-0,30	0,77

	Song + Explicit Instruction	20	5,50±4,08		
Let Her Go (Pop/rock)	Song + Implicit Instruction	20	6,40±3,56	0,01	0,99
	Song + Explicit Instruction	20	6,40±3,93		
Gangsters' Paradise (Hip-hop)	Song + Implicit Instruction	20	2,45±2,80	-0,29	0,77
	Song + Explicit Instruction	20	2,70±2,62		

* $p < 0.05$.

The Mann Whitney U test results for the post-test scores of each song revealed statistically significant differences in the experimental groups for all of the songs. As shown in table 19 the achievement levels of the participants in the song + explicit instruction group were higher than the participants in the song + implicit instruction group for all songs ($p < 0.05$).

Table 19

Analysis of the Post-test Scores for Each Song in Experimental Groups

Songs	Group	N	X±s.s.	Z	p
What a Wonderful World (Jazz)	Song + Implicit Instruction	20	6,6±4,64	-2,08	0,04*
	Song + Explicit Instruction	20	8,9±4,56		
Counting Stars (Pop/rock)	Song + Implicit Instruction	20	7,55±4,01	-3,92	0,01*
	Song + Explicit Instruction	20	12,95±4,67		
Wagon Wheel (Country)	Song + Implicit Instruction	20	8,00±4,26	-3,69	0,01*
	Song + Explicit Instruction	20	13,4±4,98		
Rock'abye (R&B)	Song + Implicit Instruction	20	7,05±3,59	-4,86	0,01*
	Song + Explicit Instruction	20	13,55±4,78		
My Lighthouse (Folk/pop)	Song + Implicit Instruction	20	5,40±4,45	-2,00	0,04*
	Song + Explicit Instruction	20	8,05±3,93		
Living in the moment (Pop)	Song + Implicit Instruction	20	7,05±5,31	-3,98	0,01*
	Song + Explicit Instruction	20	13,15±4,34		
Let Her Go (Pop/rock)	Song + Implicit Instruction	20	10,1±4,52	-2,05	0,04*
	Song + Explicit Instruction	20	13,2±5,03		
Gangsters' Paradise (Hip-hop)	Song + Implicit Instruction	20	5,95±4,56	-4,49	0,01*
	Song + Explicit Instruction	20	12,15±4,17		

* $p < 0.05$.

Analysis of the delayed post-test scores of the participants for each song indicated that there was no statistically significant difference between the experimental song groups' scores. As shown in table 20, for all songs, it was seen

that the achievement levels of the participants for the delayed post-test in the song + explicit and song + implicit group were at similar levels ($p>0.05$).

Table 20

Analysis of the Delayed Post-test Scores for Each Song in Experimental Groups

Song	Group	N	$\bar{X}\pm s.s.$	Z	p
What a Wonderful World (Jazz)	Song + Implicit Instruction	20	5,65±3,62	-1,07	0,29
	Song + Explicit Instruction	20	6,85±3,48		
Counting Stars (Pop/rock)	Song + Implicit Instruction	20	8,65±3,77	-0,46	0,65
	Song + Explicit Instruction	20	9,2±3,86		
Wagon Wheel (Country)	Song + Implicit Instruction	20	6,45±3,72	-1,32	0,19
	Song + Explicit Instruction	20	8,25±4,82		
Rock'abye (R&B)	Song + Implicit Instruction	20	6,55±2,95	-0,46	0,65
	Song + Explicit Instruction	20	7,05±3,93		
My Lighthouse (Folk/pop)	Song + Implicit Instruction	20	4,35±2,64	-1,96	0,06
	Song + Explicit Instruction	20	6,55±4,26		
Living in the moment (Pop)	Song + Implicit Instruction	20	8,00±4,68	-1,22	0,23
	Song + Explicit Instruction	20	9,90±5,13		
Let Her Go (Pop/rock)	Song + Implicit Instruction	20	8,55±4,05	-0,73	0,47
	Song + Explicit Instruction	20	9,5±4,16		
Gangsters' Paradise (Hip-hop)	Song + Implicit Instruction	20	4,45±3,71	-1,91	0,06
	Song + Explicit Instruction	20	6,8±4,06		

Analysis of the pre, post and delayed post-test scores for each song in the experimental song groups can be seen in tables 18, 19, 20 which indicated that there was no statistically significant difference in the participants' learning of FS among the songs from different types of music (jazz, pop/rock, country, R&B, folk/pop, pop, and hip-hop music). Thus, it was understood that not a specific music type but all music types used in this interventional study had statistically different effects on the participants' learning of the target FS in both experimental groups. From these results, it could be inferred that using songs from different genres is an approach that can be efficient in teaching and learning FS for English language learners.

Qualitative Findings

In order to explain the quantitative results in depth and expand the inquiry, semi-structured one-on-one interviews were conducted. From the experimental

song groups, students were asked to participate in an interview. A total of 20 participants volunteered for the interviews. Three topics were discussed about the framework of this interventional study; through semi-constructed interview questions, the students' perceptions about their learning experiences with songs, learning FS, and their experiences of taking the tests were questioned. The participants' feedback on the interventional study is displayed in Table 21, 22 and 23. Quotations from the students are listed as answers to the interview questions. In addition, based on the frequency of the words in the participants' explanations, the recurring themes are presented with related quotations.

Table 21

Feedback from the Participants from Experimental Song Groups

Implicit Group Participants	Feedback	Explicit Group Participants	Feedback
P1	Positive	P11	Positive
P2	Positive	P12	Positive
P3	Positive	P13	Negative
P4	Positive	P14	Positive
P5	Positive	P15	Neutral
P6	Neutral	P16	Positive
P7	Positive	P17	Positive
P8	Positive	P18	Positive
P9	Neutral	P19	Positive
P10	Neutral	P20	Negative

Shown is the interviewed participants list with the participants' feedback about the song classes coded as positive, neutral or negative. As seen in Table18, 14 students regarded their experience of learning FS through songs as positive, effective for learning and enjoyable. 7 of the participants' experiences were referred as neutral, meaning not effective for their learning, but they enjoyed the classes. Two of the participants gave some negative feedback for the instruction method, they described it as an ineffective instruction method for them, as they were not interested in music and songs at all.

The feedback from the participants indicated that of the students 70% referred to the interventional study as highly positive, 20% as neutral and 10% as negative. It could be asserted that most of the participants found the intervention classes effective in learning formulaic sequences and enjoyable as a result of the music effect.

Findings for the Sixth Research Question

What are the participant students' perceptions about their learning experience with songs?

Most of the students reported a lot of personal gains after the intervention classes. They were pleased to have one new song each week with various activities in the classroom instruction, giving them the opportunity to learn and enjoy at the same time. As can be understood from the participants' statements, they focused on different positive aspects of their experience of learning formulaic sequences through songs. They gave examples such as the songs' influence on increasing self-confidence and motivation to learn English, adding a surprise effect in classes, creating a different classroom atmosphere, bringing up different topics out of the textbooks, helping discover a way of learning and exposure to English, and the easiness effect in retention of vocabulary items. Related quotations from the participants are as follow:

"English language music is global and the more I know about it the more I feel confident and motivated to learn English." (P18, 20)

"Songs made lessons interesting and I was looking forward to attending the next song class. Also we were making guesses about the kind of music and song with my friends. I really liked the surprise effect." (P5, 19)

"Songs created a good classroom atmosphere because most of the students in the class were engaged." (P1, 21)

"Songs brought us different things to talk about and different language from the course book and that was cool." (P16, 19)

"The way I look at the songs was changed and I can continue practicing with my headphones anytime and anywhere." (P19, 20)

The first quote is intriguing as it expressed the relationship between self-confidence and songs in English. The songs possess a motivating power, because they are from real life, global and authentic. This could have created a bond between the participant and the music and the emotional effects could help build self-confidence. According to Elvers' theory of *musical self-enhancement* (2016), songs with positive lyrics, in which one's inner strengths and power are emphasized, can be mood changers and may have positive effects on building

self-confidence. This empirical knowledge, from the field of psychology, could explain the effects the songs had on the students' self-confidence. In this context, the knowledge and proficiency in English language seems to be associated with positive feelings and moods that the songs evoke. This can be regarded as an important potential that authentic teaching material could possess. Accordingly, creating a vibrant classroom atmosphere effect is also related to the power of music on our emotions.

In addition, generation Z is described as aural and visual learners. Therefore, the use of songs and music videos with covers and alternative versions of the songs might have provided ideal learning materials for the participants. As can be understood from the statement below:

"I could relate vocabulary items with the story of the song and music video so I could remember the words easily."(P12, 21)

On the type of music and songs

At the end of each interview each participant was asked if there was a song they remembered from class, or if there was a song they listened to again. These questions were designed to explore the effects the different types of music may have had on the participants. Although there were no statistical differences in the participants' scores, according to the genres of the songs, these findings in tables 22 and 23 below helped explain the effects of the music genre on the participants.

Table 22

Which Songs Do You Remember from the Lessons?

Songs	N	%
Rock'abye	33	82.5
What a Wonderful World	31	77.5
Counting Stars	27	67.5
Let Her Go	25	62.5
Gangster's Paradise	20	50
My Lighthouse	15	37.5
Living in the Moment	10	25
Wagon Wheel	5	12.5
Total	40	100

As seen in Table 22 and 23, the R&B song Rock'abye was reported to be the one that was most memorable and liked. As a global hit song in 2016; due to its rhythm, message and inspiring mood, it seemed to attract the participants' attention the most. This might be due to the popularity of this song. The common feature of popular songs is that they are catchy and they become familiar to our brains, and as a result of the song being repeatedly heard aloud a melody or chorus involuntarily plays in our minds. In order to explain this experience in our brains, the following terms are used in the literature: Involuntary Mental Rehearsal, The Din Hypothesis (Krashen, 1983), the Song Stuck in My Head phenomenon (Murphey, 1990), Involuntary musical imagery - IMI or earworms (Jakubowski et. al, 2012). In addition, the powerful effect of this song on the participants could also be explained by Zeigarnik Effect (MacLeod, 2020) which is known as our brains' tendency to remember unfinished tasks rather than finished tasks. In this context, this previously hit song was familiar to the participants, however it remained with an incomplete version in their minds as some part of the melody or with a few lyrics. For this psychological reason, Rock'abye could become the song that attracted the most attention of the participants in the lessons, and the participants' brains assumingly focused more on understanding lyrics and learning the melody completely.

Another song that attracted the attention of the participants was an old cult jazz song What a Wonderful World. Similarly, the reason for this might be that the melody was somehow familiar to them, but it was a song that they did not know exactly with its melody and meaning. Actually, according to their expressions, jazz is a type of music that the participant students do not listen to too much, but there were many participants who said that they started to listen and discover jazz songs after our lesson. They stated that when they started to discover jazz songs, they found their lyrics more comprehensible as most of them were slow paced.

"I really liked jazz and the song What a Wonderful World since it is clear, slow, and easy to understand the lyrics." (P8, 18)

In addition, they stated that the song, What a Wonderful World, was an uplifting song. Although musical tastes are a purely personal subject, listening to songs that contain affirmations about themselves and their surroundings can evoke positive emotions in psychological terms and help people balance their moods, especially for young people. This has been supported by scientific

studies (Schafer, et. al, 2013 & Kokkidou, M. & Tsakiridou, E. 2009). In order to experience these positive emotions again, people tend to listen to their favorite songs over and over again, and our brains actually enjoy it. This can be explained by the fact that our brains release dopamine when we listen to music, as revealed in neuroscientific research (Salimpoor et al., 2011 & Gebauer et al., 2012).

Counting Stars, a pop-rock song, stands out in Tables 22 and 23 as one of the songs remembered by the participants and listened to over and over again after the lessons. Like the other top two songs in the tables, this song is an old hit, and with a similar effect. With its uplifting lyrics and high energy, this song seems to have attracted the attention of the participants.

Table 23

Which Songs did You Listen to Again after the Classes?

Songs	N	%
Rock'abye	27	67.5
Counting Stars	22	55
What a Wonderful World	22	55
Let Her Go	19	47.5
Gangster's Paradise	12	30
My Lighthouse	6	15
Living in the Moment	5	12.5
Wagon Wheel	2	5
Total	40	100

As displayed in both tables the last three songs reported by the participants are My Lighthouse; a folk / pop song about having joy and believing, Living in the Moment; a pop song on seizing the day, and Wagon Wheel; a country song on moving on in life. These songs are not popular hit songs by alternative singers and bands when compared to the top songs in the tables. Accordingly, they did not take the participants' attention. The most important reason for Wagon Wheel being reported as the least remembered and popular song by the participants, is probably the genre of the song. Country music remained at the bottom of the tables as the most distant and unfamiliar genre to the participants, as did American folk music. In these two genres, the instruments played and the language used differed from the global popular English songs that the participants were exposed to.

“Country song was difficult to understand as it has a lot of cultural references in the lyrics.” (P, 3, 20)

The participants’ ideas about the genres of the songs used in the lessons, within the framework of this study, could actually indicate some factors that need to be considered in song selection. By looking at the expressions here, it can be concluded that it is important that the songs are global hits and popular songs. In order to make it less familiar you may prefer popular songs of previous years, not the current songs that are played everywhere. Nevertheless, the participants were positive about the inclusion of different styles of songs in the collections since they think they can increase their general culture in this way. As global and popular songs from different genres are generally in English, learning these songs through lessons seemed to increase their motivation for learning English and also their participation in the classes. The participants repeatedly reported general culture as one of the benefits to having songs as learning materials.

Considering the characteristics of the Z generation, it is expected for the participants to express that the songs contributed to their general culture by learning English songs. Since generation Z is described as globally connected to the world, like no other generation (Rothman, 2016). These characteristics are explained as a result of their birth into technology. It is generation Z that is most likely to work with people from different countries and different cultures compared to other generations (Singh, 2014). Therefore, their way of seeing songs as a means of acquiring a general culture and enjoying songs in this sense is a finding that may have practical consequences for English teaching through songs. Related quotations from the participants are as follow:

“This study added many new songs to my playlist.” (P1, 19)

“Like in our study popular songs of various kinds, and also some old classic songs should be presented to the students.” (P17, 21)

“After our study, I discovered new songs of the singers and bands that I saw in the class.” (P12, 20)

“Good for learning different cultures. For example, rap music can tell us a lot about different groups of people and their lives.” (P18, 20)

However, only two students who do not listen to songs in English did not like the classes and stated that songs should not be included in the classroom instruction since they are good for self-study and taste of music is personal. From

their perspective, songs that are only related to the subject or topic of the class are better to include in classroom instruction for a short time and as a refreshment:

“Music tastes of the people are different and songs are good for self-study, in the classroom instruction songs do not have a place.”(P13, 19)

“Songs should be related to the grammar or vocabulary topics of the lessons.” (P20, 19)

Although neuroscience of music research is still insufficient to explain why the tastes and preferences of music are different for everyone; it appears that one of the reasons for liking or disliking songs is closely related to personal memories that are associated with some certain songs or music genres. Therefore, songs bring out memories and these interactions evoke different emotions in human brains (Rentfrow et.al, 2011). As a result of this highly individual issue, choosing songs that can fit all students' tastes may not be realistic.

Findings for the Seventh Research Question

What are the participant students' perceptions about learning formulaic sequences?

The participants' were mostly positive about learning FS as implied from their statements:

“It was good to learn idiomatic meanings at this level as that gives us motivation and confidence.”(P3, 18)

“I have noticed that as in Turkish songs, in English songs there are lots of multiword with idiomatic meanings.” (P7, 20)

In regards to the different methods of instructions the participants in the explicit instruction group mostly agreed that explicit teaching was effective. One reason for this might be the participants' proficiency level of English, as they were not capable enough to infer meanings of the target formulaic sequences without directing them with exercises and glossary. However, for a few of the students it had the risk of taking away the joy of listening to music.

According to the participants from the implicit instruction group; the implicit teaching was confusing and did not contribute to their vocabulary knowledge.

However, they were engaged and enjoyed classes during the intervention. Quotations from implicit instruction group are listed below:

“Explicit instruction would be boring like a lesson again – implicit is better.”(P2, 19)

“Implicit teaching was like a brain exercise as we had to infer meanings and with the stories of the songs we could learn lots of things subconsciously.”(P5, 19)

“It was different but a good way to work on songs just by ordering the lyrics and trying to understand the story of the song – better than traditional fill-in-the-blanks.” (P8, 19)

As can be understood from the statements of the students, they mentioned benefits and drawbacks of both explicit and implicit instruction. This could be inferred as using both of these approaches in a balanced way could be an ideal solution.

The participant students’ experiences of taking the tests

Most of the participants reported not experiencing any notable difficulties in taking the tests. They found the tests clear, brief and to the point. Although some of the participants stated that they were not very focused to take a test right after a fun and enjoyable lesson, most of them stated that they felt a sense of progress and achievement thanks to the tests. They added that they had the opportunity to control their own learning. In particular, the participants in the implicit instruction group had some difficulties in tests; as could be inferred from their statements below:

“Classes with songs were fun and immediate tests after each session were overwhelming.”(P4, 19)

“Making sentences was difficult because of the idiomatic meanings and multiword structure, they were not like the concrete words “table, and desk”. (P7, 20)

Recurring Themes from the interviews

Based on the analysis of the frequency of the words in the participants’ explanations on the study, particularly about the song-based lessons; recurring themes were defined as motivation, engagement, authentic material, exposure to authentic English, autonomous learning, and general culture as seen in Figure 2.

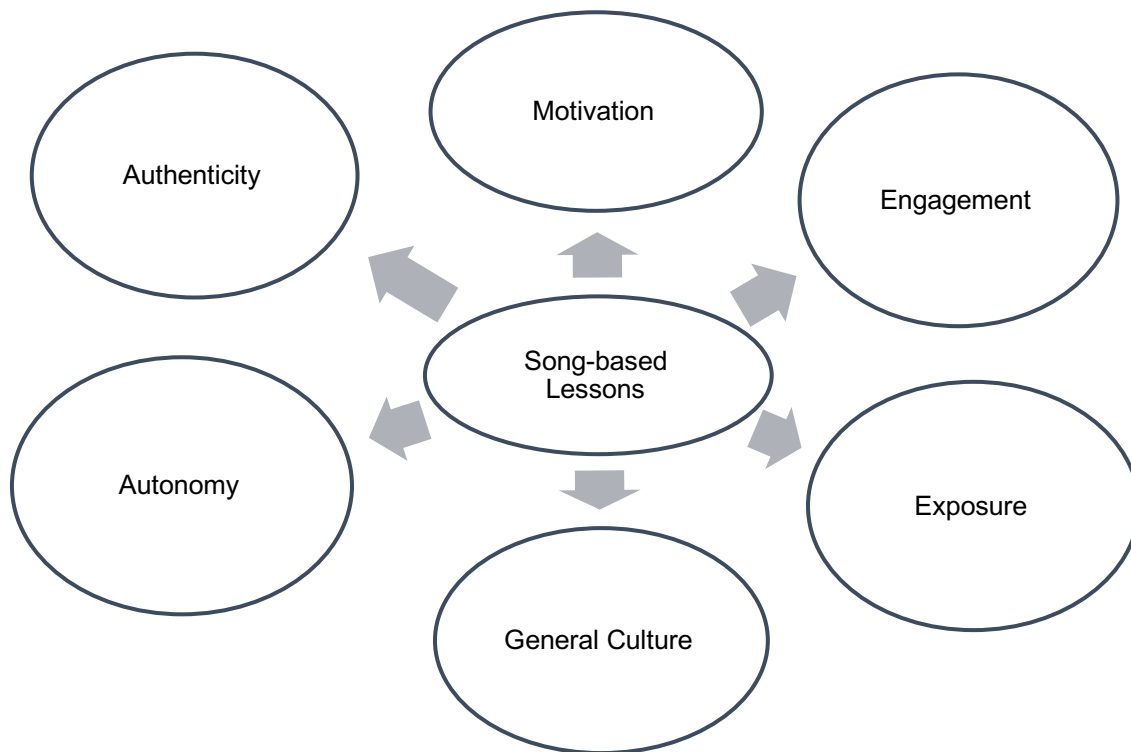


Figure 2. Recurring themes associated with song-based lessons

Motivation, as the greatest force that moves people, is essential for language learning and teaching processes which require continuous effort. In particular, foreign language learners need a lot of motivation, it is inevitable that language students with high motivation are also more likely to be successful. When the participants talked about the lessons based on English songs, they repeatedly stated that the songs had an increasing effect on their motivation towards learning English in general. Apart from the positive effect on their interest in the lessons, it poured over into their free time. After the lessons the students tried to discover different singers or bands, driven by the idea that they could easily learn these songs that are a part of global and popular culture. As a result, the use of songs in lessons seems to have had a positive effect on learning English in general:

“After the song lessons I listened to the ones I liked again and found myself searching more about the singer or band and discovered some new songs.” (P3, 18)

Engagement is one of the notable themes according to the inferences made from the expressions of the participants. It is not possible to make a single definition of engagement as it includes many dimensions, however, it is more

realistic to define it as the characteristics of language learners that can be associated with engagement in terms of cognitive or effective and social aspects as Svalberg (2009) put forward. The components of affective and cognitive dimensions of engagement, listed by Svalberg (2009, p.245) below, appear to be parallel to the participants' perspectives on their song-based lesson experiences. When the participants reflected on their learning experience, cognitive and affective components of engagement were all mentioned and related to the song-based classes as can be seen in Table 24.

Table 24

The Components of Engagement and Participants' Ideas

Components/Constructs of Engagement	Participants' reflections
<i>Cognitive</i>	
Alertness	✓
Focused attention	✓
Action knowledge (making knowledge one's own)	✓
<i>Affective</i>	
Positive attitude to object	✓
Purposeful	✓
Willingness/choice	✓
Autonomy	✓

Considering the context of this study, the participants' engagement seems to be more intense with song-based classes and classroom instruction rather than with learning the English language:

"During the song lessons even the sleeper friend of the classes was awake."(P1, 19)

The participants' engagement with learning the English language through songs, due to the positive effects of songs, could also be related to the autonomy of learners. This is also included in one of the effective components of engagement. As a result of this study, most of the participants emphasized that they experienced this as an enjoyable and effective way of learning English themselves and particularly formulaic sequences which are rich in lyrics:

“This study showed an enjoyable way of learning vocabulary and especially formulaic sequences that I will definitely continue to do myself.”(P5, 19)

Authenticity is one of the strongest aspects of songs as a lesson or learning material. It is an element that was highly emphasized in the statements of the participants while describing their experiences with song-based lessons. The fact that the singers or music groups and their music videos are familiar elements from the real world, especially from popular culture outside the classroom, and the songs contain lyrics in a real world language not in English appropriate to their level in the textbooks, can be considered as important reasons for the participants to give positive feedback on this study. Bringing the real world into the classroom, through the song, had a positive effect on the classroom:

“Classroom is normally an isolated place from the real world so songs were like finding the oasis in the desert.”(P18, 20)

The participants' ideas about the effects the songs had on their learning implied that songs had an increasing effect on their exposure to authentic English. The most important reason could be that the students stated that they listened to the songs they liked over and over and added them to their playlists. It can be said that the inclusion of English songs in the music listening activity, which is a routine of the daily life of most of the participants seems effective. Also the encouragement of this actually provides the exposure to language, which is one of the most important elements in learning English as a foreign language. When they like the songs their chances of exposure increases due to the dopamine effect music has on the human brain. The value of music as an abstract phenomenon for human beings is proved by the dopamine effect which is a result of our brains' identifying music as a rewarding experience (Salimpoor, et. al, 2011). Therefore; in terms of learning English, the joy of listening to songs repeatedly seems to create opportunities for learners to increase exposure to authentic English. Additionally, listening to songs repeatedly could bring benefits for memorization and fluency.

“After we studied in one of the classes, I listened to the song Counting Stars 30 times a day for a while.” (P11, 18)

Music and songs are loved and cared for by all people in the world. Music and culture is as old as humanity and can be defined as intertwined phenomena. In this sense, it is an expected situation that when talking about learning

experiences with songs in different genres, the students could talk about themes such as learning things belonging to different cultures or becoming aware of them. *“It was good for learning about culture, for example rap music can tell us a lot about different groups of people and their lives”.* (P16, 19)

However, it appears that they focused more on general culture which was repetitively mentioned by almost all of the participants. They believe that the more English songs they know or become familiar with, the more general culture they could understand that they can show in their daily lives or in dialogues with foreign people. In fact; in the words of the participants, knowing or being familiar with the melodies and lyrics of English songs, as well as having knowledge about the singers and their music styles means to be perceived as cool. Learning songs and lyrics, which is one of the most important elements of popular culture, and especially English songs, which is one of the most important elements of popular culture in an increasingly globalized world with the speed of technology, seems to be an experience that most of the participants care about and value in becoming a part of the global culture they would like to belong to:

“It is cool to be able to sing along to an English song and understand it while you’re sitting in a cafe with your friends”. (P12, 21)

“It is cool to work on idiomatic meaning and to be able use formulaic expressions.” (P14, 19)

Conclusion

The findings of this mixed-method research study were presented in two parts: quantitative and qualitative by following the order of research questions. The research questions were given as subtitles, first; quantitative results were given with related discussion. Then, in the same order of the research questions, the qualitative findings obtained from the interviews were presented with sample quotations, tables, and related discussion to provide answers.

The first research question was about whether the use of songs affected the participants’ learning of FS. Based on the results obtained through descriptive statistics of the participants’ vocabulary test scores, the intervention helped the participants to learn the target FS. For all the groups; the immediate post-test scores were found to be higher than the pre-test scores. The delayed post-test

scores were lower than the immediate post-test scores and higher than the pre-test scores. From these results it could be inferred that the participants instructed explicitly and implicitly in experimental song groups could expand their knowledge about the target formulaic sequences. The lower delayed post-test scores in comparison to the immediate post-test scores (except for the song with explicit instruction group), could be explained by the negative effect time has on retention of the target FS in the period of three weeks. Nonetheless, the finding that delayed post-test scores were higher than the pre-test scores for all groups, could indicate that the intervention classes were effective on the participant students' development of the target vocabulary items.

The second research question was seeking for any statistically significant differences in the participants' learning of the FS within the three groups (song with explicit instruction, song with implicit instruction and control group) in the process of time. The results obtained by employing Friedman and Wilcoxon Signed Ranks tests showed that in this study the most effective way of teaching was the combination of songs with explicit instructions about the target FS. During the intervention study the students in this experimental group seemed to expand their knowledge on FS in their learning period. In addition, higher delayed post-test scores indicated that the combination of music, most probably the music videos and explicit instruction, was positively effective on the retention of the target FS. For the song with implicit instruction group, the findings indicated that while the students improved their knowledge of the target items, they did not effectively retain it. Therefore, it could be said that only exposure to the songs with a focus on the lyrics were not as effective on the participants' retention of the specific vocabulary items as providing the meanings of the target items explicitly. For the control group, the participants could also expand their knowledge about the target FS by just reading the lyrics of the songs and answering overall comprehension questions. However, the comparisons between immediate and delayed post-test scores of the control and song with explicit instruction group indicated that retention of the target formulaic sequences were higher for the participants in the song with explicit instruction group.

The third research question was about finding any statistically significant difference in the learning of the FS between the participants in the experimental groups instructed through songs and in the control group instructed traditionally.

From Kruskal Wallis H and Mann Whitney U tests' results, it could be inferred that in all groups the participants had the same level of knowledge about the target FS. After the intervention study, the song with explicit instruction group's improvement was statistically higher than the control group and song with implicit instruction group. In addition, the finding that there was no statistically significant difference between the song with implicit instruction and the control group's improvement revealed that explicit instruction was the key variable in the most effective way of teaching in this study.

The fourth research question was seeking for the effective way of teaching on the participants' retention of the target FS in the experimental song groups. Kruskal Wallis H test results obtained by analyzing delayed post test scores of all groups indicated that songs did not have a statistically significant effect on the participants' retention of the target FS. The reason could be explained by the limited exposure to the songs in the classrooms and individual differences playing roles in retention processes.

The fifth research question was about finding any differences among the songs from different types of music (jazz, pop/rock, country, R&B, folk/pop, pop, and hip-hop music) on the participants' learning and retention of the target FS. Analysis of the pre, post and delayed post-test scores for each song in the experimental song groups revealed that there was no statistically significant difference in the participants' learning of FS among the songs from different types of music. Thus, not a specific music type but all music types used in this interventional study had statistically different effects on the participants' learning of the target FS in both experimental groups. Accordingly, it could be inferred that using songs from different genres is an approach that can be efficient in teaching and learning of FS for English language learners.

The sixth and seventh research questions were focused on the perceptions of the participants' reflections on their experiences of learning with songs and learning formulaic sequences. Based on the analysis of the qualitative findings obtained by semi-conducted one-on-one interviews with the participants the participants' perceptions were mostly positive. For their learning experience with songs, the participants' reflections and statements implied that songs could increase their self-confidence and motivation for learning English. The reasons can be explained by the positive effects of the songs on adding a surprise effect in

classes, creating a different atmosphere in classes, bringing up the real-world in classes, and inspiring them to discover a new way of learning and exposure to English. Similarly, the participants' perceptions were positive about learning FS as they found them useful and functional. Additionally, recurring themes within the statements of the participants were motivation, engagement, and authentic material, exposure to authentic English, autonomous learning, and general culture.



Chapter 5

Conclusion

Introduction

In this chapter, the overview of the research is presented with the research questions and findings. Following the overview, the pedagogical implications inferred from the quantitative and qualitative findings of this experimental study, in relation to teaching formulaic sequences and including music and songs in ELT practices, are given.

Overview of the Research

In this mixed-method quasi-experimental study, the aim was to investigate an efficient way to teach formulaic sequences, common in English language (Wray, 2002; Schmitt, 2004; Wood, 2015) to young adult English language learners with a low proficiency level of English. Authentic songs in English were chosen as a way to present the formulaic sequences, as lyrics are rich in them, which are multiword lexical items such as idioms, proverbs, phrasal verbs, collocations language (Wray, 2002). Based on the literature; teaching formulaic sequences is important because they are commonly used and facilitate communication by fastening production and comprehension of utterances (Erman & Warren, 2000; Wray, 2000; Wray, 2002; Schmitt, 2004; Wood 2010a). The idea of designing song-based lessons for teaching lexical items is noteworthy according to the literature on music, brain and memory connection (Murphey, 1990; Patel, 2003) Thus, as valuable authentic materials for teaching and learning English (Marone, 2018) songs have potential cognitive, linguistic and affective benefits for language learners (Schoepp, 2001).

In line with the literature on teaching and learning formulaic sequences in the English language, and using music and songs as means for teaching and learning English, this study attempted to fill a research gap. To the researcher's best knowledge, at the time of the study no research had been conducted to investigate use of songs for the purpose of teaching formulaic sequences in EFL classrooms. Moreover, for formulaic sequences and the use of authentic songs in ELT, current research has failed to provide sufficient literature on certain specific

topics. Although formulaic sequences are regarded as challenging multiword structures in English for all levels of learners, most studies tend to focus on learners with a high level of proficiency; rather than beginner adult learners (Wood, 2015). In relation to the use of songs in ELT, one of the main issues seen in the literature is both the lack of empirical support (Engh, 2003) and that previous work has mostly been limited to young learners. By taking young adult beginner learners as a sample, this study also aimed to broaden the limited knowledge in these specific areas.

Apart from extending the research knowledge by focusing on young adult learners with low levels of proficiency in English for the purpose of teaching formulaic sequences through authentic songs; this study addressed two problematic issues in English preparatory programs at universities in Turkey to provide practical solutions. Since the ages of the students participating in this study are 18-21, all of them have similar language backgrounds, having taken English lessons in primary, secondary and high school. The first issue is that while they have experienced learning English in the classroom for years; many of these experiences were not effective and they found themselves starting over, learning English from beginner level. This process of starting over is reflected as a lack of motivation for most of the students as young adults. In order to overcome these negative feelings and attitudes, using authentic songs as real-life materials, apart from the textbook English they are used to, might make the students feel more positive. In this way different lexical items such as formulaic sequences could be taught in song-based lessons by utilizing one of the most important activities and routines of young adults; listening to music. The second issue comes from the educators' motivation. Songs appear to be considered "extra", from the effort required to prepare for the lessons to the extra time needed in the classroom (Tegge, 2018). Limitations such as lack of time or facilities to pivot away from the textbooks and fixed curriculum could be listed as common reasons for excluding songs from language classes. This study suggested and modeled using songs for teaching formulaic sequences with guidelines and sample lesson plans as practical solutions, which can be seen in the appendix.

With these in mind, this mixed-method experimental study was designed to question the effects of using songs when teaching formulaic sequences by adding an investigation into the effects of the type of instruction, explicit and implicit,

along with song-based lessons. Known as two common approaches in vocabulary learning and teaching (Dakun, 2000 & Choo et al, 2012), explicit and implicit instructions were included as variables for the experimental song-based classes in order to expand the research and seek answers for finding the most effective way for teaching formulaic sequences with songs. This pre-test post-test design sought to investigate the effects of using songs in the participants' learning of formulaic sequences, the differences between songs from different genres, the differences between the participants' learning of formulaic sequences in song-based experimental groups and in the control group, and the differences between the participants' learning of formulaic sequences in songs with explicit instruction and in songs with implicit instruction group.

In order to seek answers for these questions, a careful material preparation and lesson planning process was initiated. While selecting the material, the songs that were the basis for this study, the following were considered: age of the target student group, their level of English and interests, different music genres, if the music videos contained appropriate images for displaying in the classroom and the linguistic properties of the lyrics, themes and messages of the songs. This process was completed by the researcher before filing the application with the ethical commission. The lyrics of the selected songs were examined and all formulaic sequences included in the lyrics were listed. Before the list of formulaic sequences was finalized, each FS was run through a frequency check using iWeb Corpus and verified by a native teacher. The songs were chosen and from each song's text (lyrics) six formulaic sequences were identified as the target formulaic sequences to teach. Following the song selection, song-based lessons for explicit and implicit experimental groups, and lyrics (song text) based lessons for the control group were planned. Then the related activities, and testing instruments were designed and printed. Later, before the semester weekly schedules for the eight week long intervention classes were arranged, Prep A, B and C groups were randomly selected as control, explicit and implicit instruction groups for this quasi-experimental study. All the intervention classes were conducted by the researcher teacher with volunteer students by strictly following the lesson procedures presented in the appendix.

Since this study is a mixed-method study, the data collection was completed in two stages: quantitative and qualitative. In the first stage; the

quantitative data collection, each group had one session with the researcher teacher; and the pre-test, post-test and delayed post-test were implemented after each session. The students' learning of the target formulaic sequences was tested by asking them to write the definitions of the target lexical items in order to measure their receptive knowledge. Additionally, in order to evaluate their productive knowledge students were asked to write sentences using the target formulaic sequences. After scoring the vocabulary tests and the completion of the necessary statistical analysis; the second stage, qualitative data collection started. At this stage, one-on-one interviews were held with the volunteer students from the experimental groups. Their experiences, opinions and feedback about the lessons were obtained through the questions asked within the framework of English songs and formulaic sequences. After the analysis of the qualitative data, the research questions were answered comprehensively.

According to the findings within each group the students learned and remembered the targeted words over the time, from the beginning of the study to the end. For the retention of the formulaic sequences the levels were the same for all groups, based on comparisons between the delayed post-test results; which indicated no statistically significant difference between the groups. In addition, all music types (jazz, pop/rock, country, R&B, folk/pop, pop, and hip-hop music) used in this interventional study had positive effects on the participants' learning of the target FS in both experimental groups. From these results, it could be inferred that using songs from different genres is an approach that can be efficient in teaching and learning of FS for English language learners. However, the comparisons between the immediate post-test scores of the groups revealed that the lessons that included explicit instruction with the songs were the most effective way of teaching. This data and the statistically significant differences are presented in Table 25 below. These findings suggest that although the songs did not have a statistically significant effect on the participants' retention of formulaic sequences, the addition of explicit instruction with the songs was found to be more effective than implicit instruction.

Table 25

Comparisons of the Post-Test Scores for Each Group

Time	Group	N	Mean rank	Sum of ranks	Z	p	Effect size
Post-test	Control	20	13,63	272,50	-3,72	0,000	1,44 (large)
	Explicit	20	27,38	547,50			
	Total	40					
Post-test	Control	20	20,10	402,00	-0,22	0,829	
	Implicit	20	20,90	418,00			
	Total	40					
Post-test	Explicit	20	27,08	541,50	-3,56	0,000	1,39 (large)
	Implicit	20	13,93	278,50			
	Total	40					

We can understand from the interviews that the qualitative data also supports the quantitative data. Most of the participants stated that they were very pleased with the inclusion of the songs in the lessons. The song-based lessons in this study provided them with a good experience for learning English, as they had the opportunity to have fun and learn with songs and music videos accompanied by activities on vocabulary learning directly. In addition, thanks to the qualitative data, many practical pedagogical implications on songs and formulaic sequences in ELT could be drawn.

Pedagogical Implications

Formulaic sequences are important blocks of the English language, as they are processed wholly and facilitate written and spoken communication (Schmitt & Carter, 2004; Wray, 2009). Therefore, the inclusion of formulaic sequences in second language instruction is highlighted as in Lexical Approach (Lewis, 2008) and Principled Communicative Approach (Dörnyei, 2009). These approaches adapt the *notice, retrieve and generate* principle by Nation (2001); and in the acquisition of formulaic sequences, text memorization is emphasized (Wood, 2010a) by suggesting songs as a way to provide appropriate authentic texts with lyrics (Boers & Lindstromberg, 2012) and with melodies to facilitate memorization for learners (McCarthy, 1985; Murphey, 1990; Mora, 2000; Maess & Koelsch,

2001; Patel, 2003 and Trollinger, 2010). Accordingly, to the researcher's best knowledge, this study aimed at investigating the teaching and learning of FS through songs for the first time. Moreover, this study has been excluded from the frequently studied topics in terms of the participants' low level of English among FS studies. Also research targeted at the participants' age group (young adults) is limited within the studies on the use of songs in English teaching. In addition, it could be said that research on whether the explicit or implicit approach would be effective in the design of courses aiming to teach formulaic sequences using songs has enabled us to make useful inferences from this study.

The pedagogical implications reached through the data and findings gathered in this study, which combines the songs with FS, might be useful for practitioners and researchers. This study has made it possible to make inferences for FS teaching and learning, which has an important place in vocabulary acquisition, and in second language education, in terms of quantity and function in English. The songs chosen as materials for teaching FS and the lessons that were created, allowed inferences to be drawn about effective methods for teaching and learning English with songs.

Implications for Teaching Formulaic Sequences

Considering the era of post-method, which values all methods and approaches depending on the context, learners' needs and styles (Akbari, 2008; Prabhu, 1990), and the chaos stemmed from the dynamism in each language class (Larsen-Freeman, 1997); principled eclecticism appears to be a shelter for practitioners. Although principled eclecticism is known to be favored in ELT, course books are criticized as they have become the new method and practitioners mostly tend to stick to the course book content (Akbari, 2008). One of the problems with the course books is that they are reported as not sufficiently including formulaic sequences (Wood and Appel, 2004; Koprowski, 2005; Wood, 2010b). As a solution, within the framework of this experimental study, two approaches were combined: Principled Communicative Language Teaching emphasizing language forms integrated to communicative and meaningful tasks, and Lexical Approach (Lewis, 2008) highlighting the role of lexical items such as formulaic sequences. In addition, corpus studies supporting the importance and

quantity of formulaic sequences (Wray, 2002; Schmitt, 2004; Wood, 2015) raise the importance of these multiword items in English language teaching. Therefore, the ways of teaching and learning FS, at all levels, has become an important issue and the center of this research.

Preparing the, materials and adapting authentic materials, such as songs, for the purpose of teaching specific language skills like formulaic sequences could be a survival kit for practitioners to enliven their classes with the motivational effective power of music, exposure to authentic language, opportunities to work on lexically rich lyrics, and the surprise effect with a material different than the course books. This study not only provided empirical support, but also the intervention classes presented with lesson procedures and materials could give practical ideas and tips for practitioners to include songs in their classes for the purpose of teaching formulaic sequences. This core idea can be applied for teaching any piece of language, but especially by EFL teachers to promote exposure to English and learning opportunities.

The suggested song-based lessons aimed at teaching formulaic sequences also appear to be in relation with a key element in language learning and teaching, motivation. Focusing on formulaic sequences through songs, particularly for learners with a low level of English, could be regarded as motivational. The university preparatory students who find themselves learning at the beginner level, despite years of taking English classes (in the Turkish educational context), do not feel good about being taught basic course book English. It makes them feel like a kid and is demoralizing. Even if they do not have a high level of proficiency in English, they are young adults and they need to do some activities and tasks that are meaningful to their world and life. Thus, they might feel that they are doing something different and challenging with idiomatic meaning of formulaic sequences. This can play a role in increasing learners' self-confidence and motivation in the English language learning process.

The challenging aspect of formulaic sequences is the fact that native speakers tend to use them and their variety in structure and idiomatic meaning. By focusing on formulaic sequences the idea is not cultivating nativism and setting native-like English as a goal for language learners. From the learners' perspective, the idea is to present learners formulaic sequences in a context and with suitable tasks make them notice these kinds of lexical items in English. By modeling an enjoyable way

of focusing on formulaic sequences through songs, they might start believing in themselves and increase their motivation to start digging the whole mountain of new multiword units and expressions. Although some of the formulaic sequences within lyrics may not be crucial vocabulary items, the hidden message is that you can even understand a song in English and might increase motivation in learning English. This awareness could bring a lot of opportunities for exposure to the target language. The main goal can be summarized as making learners notice formulaic sequences and doing that in an engaging way so that they could have some self-confidence and interest and then continue doing the same practice in their own styles beyond the classroom. Song-centered lessons may not be feasible to include in class instruction all the time. However, centering songs for some of the important gains, such as formulaic sequences, can show the students a way of learning which could pave the way for learners to be autonomous learners.

By adding similar positive results to the intervention studies on intensive and explicit teaching of formulaic sequences (Boers et al., 2006; Gürsoy, 2008; Wood, 2009; Markovic, 2012; Ergin, 2013; Erdemir, 2014; Müjdecı, 2014; Nyguen, 2014; Peters & Pauwels, 2015; Pfeiffer, 2014; Serrano et al., 2015; Lindstormberg et al, 2016; Üstünbaş & Ortaçtepe, 2016; El- Dakhs et al., 2017; Ha, 2017; Le-Thi et al, 2017; McGuire & Larsen-Hall, 2017; Murray, 2017; Koç & Koç, 2017; Zavalova, 2017; Liou & Chen, 2018; Yeldham, 2018; and Nergis, 2021) based on the findings of this study, the implications for teaching formulaic sequences are listed as follow:

1. In language classes, formulaic sequences should be included in authentic contexts such as songs, particularly for low level learners to notice and retrieve these multiword lexical items in English.
2. Formulaic sequences could be introduced to learners explicitly or implicitly; however, for low level EFL learners explicit instructions on formulaic sequences might be more effective.
3. Within the explicit instruction the place, roles, and functions of formulaic sequences in English should be explained to learners.
4. While teaching formulaic sequences through an authentic material, the lesson design should model a way of self-learning formulaic sequences by encouraging exposure to English.

Implications for teaching through music and songs

Music and songs have always been in human lives serving many functions. By combining poetic language in lyrics and melodies, songs have attracted people. Music is perceived as a reward in the human brain and the response is the release of dopamine, which gives power to revive the accompanying memories in our brains and make us feel positive and negative emotions. When used effectively in the field of language teaching, it can have positive effects on teaching and learning processes. Based on this idea, this study aimed to teach formulaic sequences expressions by using songs as authentic materials.

The idea of teaching through songs is often associated with young learners and is not a new method in teaching English. It finds its place in the literature as in Lozanov's (1978) Suggestopedia approach in which the ideal brain mode for learning and memorization is provided with classical music and by excluding negative emotions that may cause demotivation such as anxiety. This creates an atmosphere where learners can focus on the language better with self-confidence and motivation (Larsen-Freeman, 2000). Additionally, teaching and learning through songs has the potential of activating *musical and linguistic intelligence* Gardner (2011), as well as improving the learners' cultural awareness and general culture (Griffe, 1988 & Failoni, 1993). Apart from these potential positive effects, songs are also authentic texts rich in colloquial English, and in particular, formulaic language such as idioms, collocations and phrasal verbs. Accordingly, all of the positive effects mentioned in the literature were seen in the results of this study which concluded the most effective way of teaching formulaic sequences as songs with explicit instruction. This finding was also verified by the qualitative data gathered around the positive contributions of songs to learners' motivation, engagement, autonomy, general culture, exposure to language and materials' authenticity. Similarly, the positive effects of using music and songs for adult language learners were reported by Shaffer (2004), Serçe (2005), Li (2009), Rockell (2015), Ashtiani & Zafarghandi (2015), Chen (2016), and Xiaomei & Quansheng (2018). Based on the consistent findings in these research studies, the first implications for teaching through songs drawn from the findings of this mixed-method design experimental study are listed.

1. Regardless of the genre, one of the factors that should be considered in the selection of songs for the lessons is that the tempo of songs should not be too fast or too slow. Songs with good instrumentation-vocal balance accompanied with comprehensible accent of singers can be the best choice.
2. During song selection, the age of the learners should be considered, since choosing old hit songs from their childhood years might be more engaging for them. Possible familiarity with the songs could also engage the Zeigarnik Effect (MacLeod, 2020), which refers to the brain's tendency to remember unfinished tasks rather than finished tasks.
3. Similar to the English teaching method of Graham (2006), who uses jazz chants for children, for adult learners with low level of English proficiency classic jazz songs with lyrics should be presented in classes due to their slow tempo, comprehensible and repetitive lyrics, and the powerful effect of their classical melodies, the jazz genre works well in the classroom.
4. For learners with a low level of English proficiency, country and hip-hop genres should be avoided. Country music is not familiar to learners in Turkish context and has many cultural references within lyrics. Therefore, it requires more preparation to provide background information for students. Hip-hop songs are too fast for comprehension and it might be difficult to find clean lyrics appropriate for teaching.
5. Music videos should be considered in song selection, as they are important visual supports for learners to have contextual clues for inferring meaning and understanding cultural references. The type of music video should be either performance, narrative or conceptual. However, the music video should also not be too appealing, so the learners are not distracted. Also, song alternative music videos should be used to provide more exposure and variety in repetition. Examples of these include covers as performance videos and lyrics videos, which are effective for feedback and karaoke versions.
6. Songs with clear lyrics and positive messages should be chosen for song-based classes. This is due to effective aspects of songs on psychological mood regulation of young adult learners (Kokkidou & Tsakiridou, 2009; Schafer, et. al, 2013; Elver, 2016).
7. The lyrics of the songs should be grammatical and include formulaic sentence structures. This is because verbatim memorization of the lyrics could help

learners as a model for producing sentences in written and spoken communication.

8. In particular for learners with low levels of English proficiency, explicit instruction on a specific aspect of the language, such as formulaic sequences, should be focused on in order to prevent learners from sticking to the fun part of song-based classes.
9. No matter which of the explicit or implicit methods is chosen, at the end of the lessons; song feedback activities in which learners share their ideas on the song in pairs or groups to create memories regarding the song should be included.
10. In order to measure the knowledge or skills regarding the target language component a test or task should be applied. This ensures that the learners might feel that they have learnt something and the songs are not just for entertainment or refreshment.
11. Since songs are mostly regarded as an extra component to the usual classroom practice, they also might mean extra effort for a teacher. This could give a message to the learners that the teacher cares for them. Putting such effort into different lessons might be appreciated and reciprocated with strong learner engagement.

Suggestions for teaching through music and songs

Based on the findings of the study, suggestions regarding the practice of teaching and learning English through songs are presented as follow:

1. Even with a basic level of English through simple exercises, young adult learners can acquire knowledge through English language music culture that is valid beyond the classroom. This can drive motivation, make the students feel good and show their peers that they have some culture of ELM. All of these factors have the potential to engage students and help them increase their inner motivation which is one of the key factors in learning.
2. Empowering students with the knowledge that songs can teach them English; in this study, the goal was to use songs to effectively learn formulaic expressions. Song-based lessons also have an effect beyond the

classroom that could lead to the autonomy of language learners by encouraging them and inspiring them to discover new singers and bands. Which is ultimately encouraging them to find their own learning resources. An increased number of songs in learners' playlists could increase their exposure to English. Song journals and listening portfolios for songs should be used and learners should be encouraged to share their playlists with each other.

3. Generation Z, which is defined as more globally connected than any other generations, should be provided with lessons focused on ELM. This could help the learners improve their general culture understanding and increase their feelings of identity to the global popular culture.
4. Since songs are authentic materials they should be utilized in order to improve learners' intercultural awareness. Learners can learn about the other cultures while working on the meanings of lyrics accompanied with music videos. With specifically designed tasks learners can be encouraged to notice the importance of cultural, religious, and geographical references within the lyrics. In addition, learners should be directed to notice similarities and differences between songs of their own culture and English in expressing universal feelings such as joy and misery.
5. Song selection should be done by the teachers in order to provide a surprise effect for learners. If possible the students could use a questionnaire to write their favorite songs, then teachers could choose from that song list. Or teachers could share the criteria for the selection of the songs with students and learners could find the songs; not only with fill in the blank exercises but also through a wide variety of activities and exercises that are possible to use with songs.
6. For building a positive classroom atmosphere and the mood changing effect, songs should be included in classroom practice regularly. This could be done through using a song of the week and incorporating lessons planned with themes such as jazz hits, 1990's hits, a certain singer/band or underrated songs of a singer/band and would be engaging for young adults.

Music is an art that beautifies humanity. It feeds the brain and soul, almost like bread and water, for people all over the world. While songs encompass universal emotions and tell many stories, they also contain traces of many cultures in their melodies, instruments and lyrics. Human beings' relationship with music should continue in the field of education, as it is present in all areas of life. Lessons and classes enriched with the aesthetic touch of music should be considered important for all groups of learners of all ages; particularly, in the teaching and learning of English as a foreign language. The fact that song lyrics are authentic texts that contain all the richness of the language, such as formulaic sequences which is the central idea of this research study, should be considered as one of the most important reasons to be included in the lessons. Thanks to music videos, songs are written, auditory and visual materials. This means they provide opportunities to work on many different language skills including listening, vocabulary, and pronunciation. Moreover, by using songs from different genres, English language classes can be lively and various cultural references in lyrics potentially improve learners' knowledge of general culture and levels of intercultural awareness. With all of this powerful potential, songs can be considered motivational enhancers in the English learning process, for both practitioners and learners. Although songs' effect on emotions, memories, and the rate of retention of certain knowledge or information on memory will differ individually, the ultimate aim of practitioners including songs in their classes should primarily be to enable learners to associate positive learning experiences with songs and to leave traces that positively evoke English language in learners' memories. In light of all these, it could be asserted that any English language teaching practice, whether it is done face-to-face, online or blended, will continue to be cognitively, emotionally and linguistically effective and inspiring both for learners and practitioners as long as songs are included.

Concluding Remarks

As a result of the researcher teacher's experiences in learning and teaching English as a foreign language, with the perspective of a student, teacher and a researcher, the starting point of this study was the observation that songs in English language can have benefits for both language learners and teachers. When the place of songs in English language teaching and the literature on this

subject is reviewed, it is seen that the research is generally limited to young learners. Although teaching and learning English with songs are mostly associated with young learners, from real-life experiences it can be asserted that both adult learners and their teachers benefit from songs. The researcher's intention to do a scientific and experimental study about the songs that many language learners benefit from in daily life resulted in this PhD research. Considering the importance of vocabulary acquisition, in particular, widely used formulaic expressions in English language learning, the main goal of this study was to contribute to the literature on this subject by seeking answers for the questions about what ways of teaching could be effective in teaching FS by using authentic songs for young adult EFL learners. Accordingly, this mixed-method experimental study was designed to question the effects of using songs when teaching formulaic sequences by adding an investigation into the effects of the type of instruction, explicit and implicit, along with song-based lessons. This pre-test post-test design study sought to investigate the effects of using songs in participants' learning and retention of formulaic sequences, the differences between songs from different genres, and the differences between the explicit and implicit instruction about FS.

Since this research employed an explanatory sequential mixed method design, qualitative and quantitative findings were obtained as a result of the intervention classes prepared and conducted with meticulous planning. Statistical analysis of the vocabulary scores indicated that within each group the students learned and remembered the targeted words over the time, from the beginning of the study to the end. For the retention of the formulaic sequences and the effective type of music the levels were the same for all groups, based on comparisons between the delayed post-test results; which indicated no statistically significant difference between the groups. Based on the findings, briefly it could be said that the lessons that included explicit instruction with the songs were the most effective way of teaching and using songs from different genres was an effective approach. Moreover, the qualitative data also supported the quantitative data. Most of the participants stated that song-based lessons in this study provided them with a good experience for learning English, as they had the opportunity to have fun and learn with songs and music videos accompanied by activities on vocabulary learning directly. These results also allowed us to contribute to the literature with

many practical pedagogical implications and suggestions on songs and formulaic sequences in ELT which were explained and listed in this conclusion chapter.

This study focused on the teaching and learning of FS through songs for young adult learners with a low level of English proficiency. Although the results of this study are promising about the effectiveness of song-based lessons with explicit instructions for teaching FS, our results are required to be validated by a larger sample size from different contexts. In addition, this study attempted to fill a research gap regarding the use of music and songs in ELT by investigating use of songs for the purpose of teaching formulaic sequences in EFL classrooms. We hope that our research will serve as a base for future studies on the use of authentic songs in ELT for the purpose of teaching formulaic sequences. Therefore, we propose that further research should focus on adding the different variables as follows: Young adult learners with different levels of proficiency, different ways of teaching and learning FS within songs' lyrics, comparisons of the effectiveness of songs from different types of music, speaking tasks testing learners' use of FS.

In summary, English language classes should include authentic materials to increase EFL learners' motivation in learning and their exposure to English. As one of the most powerful authentic materials, and an important part of the global culture, English Language Music appears to be the right choice for teachers and learners. Since songs combine two of humanities' fortunes; language and music, appropriate song-based lessons matched with teachers' creativity and learners' interests could be an effective way for both teaching and learning English. Songs which reflect universal feelings, traces of various cultures and have a catchy melody should be utilized as much as possible in English language classes.

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Song Facts <https://www.songfacts.com/>

Song Lyrics <https://www.azlyrics.com/>



APPENDIX-A: Consent Form

ARAŞTIRMA GÖNÜLLÜ KATILIM FORMU

Bu çalışma, İngilizce kalıp ifadelerin edinimi ve öğretimi konulu bir araştırma çalışması olup kalıp ifadelerin nasıl daha etkili öğretilbileceğini araştırmak amacını taşımaktadır. Hacettepe Üniversitesi Etik Komisyonunun izniyle ve Hacettepe Üniversitesi İngiliz Dili Eğitimi doktora programı tez çalışması kapsamında Dr. Öğretim Üyesi Didem KOBAN KOÇ danışmanlığında araştırmacı Emine GÜZEL tarafından yürütülmekte olan bu çalışmanın sonuçları ile yabancı dil olarak İngilizce öğretimi alanına kalıp ifadelerin edinimi ve şarkıların kullanımı konularına katkıda bulunması hedeflenmektedir.

- Bu çalışmaya katılımınız gönüllülük esasına dayanmaktadır.
- Çalışmanın amacı doğrultusunda, kalıp ifadelerle ilgili dersler verilecek ve konuyla ilgili ön-test ve son-testler aracılığıyla sizden veriler toplanacaktır.
- Ayrıca dersler tamamlandıktan sonra test sonuçlarını daha iyi açıklayabilmek amacıyla bire-bir görüşmeler yoluyla izniniz olduğu takdirde sizden veri toplanabilecektir. Not almanın zor olduğu durumlarda izninizle ses kaydı alınacak ve kesinlikle çalışma dışında bir amaçla kullanılmayacaktır.
- İsminizi yazmak ya da kimliğinizi açığa çıkaracak bir bilgi vermek zorunda değilsiniz/araştırmada katılımcıların isimleri gizli tutulacaktır.
- Araştırma kapsamında toplanan veriler, sadece bilimsel amaçlar doğrultusunda kullanılacak, araştırmacının amacı dışında ya da bir başka araştırmada kullanılmayacak ve gerekmesi halinde, sizin (yazılı) izniniz olmadan başkalarıyla paylaşılmayacaktır.
- İstemeniz halinde sizden toplanan verileri inceleme hakkınız bulunmaktadır.
- Sizden toplanan veriler bilgisayarda şifreleme yöntemi ile korunacak ve araştırma bitiminde arşivlenecek veya imha edilecektir.
- Veri toplama süreçlerinde size rahatsızlık verebilecek herhangi bir soru/talep olmayacaktır. Yine de katılımınız sırasında herhangi bir sebepten rahatsızlık hissederseniz çalışmadan istediğiniz zamanda ayrılabilirsiniz. Çalışmadan ayrılmanız durumunda sizden toplanan veriler çalışmadan çıkarılacak ve imha edilecektir.

Gönüllü katılım formunu okumak ve değerlendirmek üzere ayırdığınız zaman için teşekkür ederim. Çalışma hakkındaki sorularınızı aşağıda iletişim bilgileri yer alan araştırmacıya yöneltebilirsiniz.

Araştırmacı Adı: Emine Güzel

Adres: Recep Tayyip Erdoğan Üniversitesi YDYO/Rize

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Bu çalışmaya tamamen kendi rızamla, istediğim takdirde çalışmadan ayrılabilirim bilerek verdiğim bilgilerin bilimsel amaçlarla kullanılmasını kabul ediyorum.

- **Tarih:**
- **Katılımcı:**

Adı, Soyadı:

Adres / Tel:

İmza:

APPENDIX-B: Pre-test*

Name: _____ Class / Group: _____ Date: _____

	(A) I don't know this phrase	(B) I know the meaning of this phrase, but I never use it in my writing or speaking	(C) I use this phrase quite often in my writing/speaking	(D) Definition of the phrase (in English or in Turkish)	(E) Your sentence with the phrase
1. skies of blue					
2. clouds of white					
3. blessed day					
4. sacred night					
5. so pretty					
6. go by					
7. lose sleep					
8. dream about					
9. no more					
10. seek out					
11. every time					
12. make money					
13. stare up					
14. hope for					
15. lose money					
16. turn back to					
17. have a talk					
18. at least					
19. far away					
20. on one's own					
21. have a good life					
22. hard life					
23. shed tear					
24. lift up					
25. chase dreams					
26. close eyes					
27. fall asleep					
28. go fast					
29. god's love					
30. have fun					
31. I guess					
32. in the silence					
33. lead someone through					
34. let go					
35. let someone go					
36. make sure					
37. miss home					
38. one day					
39. out of luck					
40. safe to shore					
41. search for					
42. so long					
43. stare at					
44. take a look at					
45. take it easy					
46. walk out					
47. walk through					
48. worry about					

*This test was also used as the delayed post-test.

APPENDIX-C: Explicit Instruction Group Lesson Procedure

1. The researcher/teacher starts the lesson with pre-listening activities and asks warm-up questions, eliciting answers from the students by using visuals such as the photos of the singers, bands, and instruments.
2. In the first while-listening parts, the researcher teacher plays the song for the first time and asks the students to do different tasks for each song. These could be listening to the song or watching the music video of the song and finding the name or mood of the song, answering some comprehension questions about the video, trying to write any words they can hear, guessing and writing the missing target items without listening to the song in a short-time.
3. The song or the video could be played for the second time for the purpose of giving feedback.
4. In the second while-listening parts, the students are asked to fill in the missing lines with the target FS given in the box. Then the researcher teacher plays the song for the third time, while projecting the lyrics video for the students to check their answers.
5. In the first after-listening parts the students answer comprehension questions, such as true/false/no information and multiple choice questions.
6. In the second after-listening parts, the students try to match the target FS with their definitions. In this part, while giving feedback the target FS are taught by the researcher teacher explicitly.
7. The researcher teacher gets feedback from the students for a short time by asking for their ideas about the song and the story of the music video, the singer, and band or music type.
8. At the end of the lesson, the hand-outs are collected by the researcher teacher and the students take the immediate post-test.

APPENDIX-D: Implicit Instruction Group Lesson Procedure

1. The researcher/teacher starts the lesson with pre-listening activities and asks warm-up questions, eliciting answers from the students by using visuals such as the photos of the singers, bands, and instruments.
2. In the first while-listening parts, the researcher teacher plays the song for the first time and asks the students to do different tasks for each song. These could be listening to the song or watching the music video of the song and finding the name or mood of the song, answering some comprehension questions about the video, trying to write any words they can hear.
3. The song or the video played for the second time for the purpose of giving feedback.
4. In the second while-listening parts, the students are asked to match the sentence halves of the lyrics or put the lyrics into the correct order. Then the researcher teacher plays the song for the third time while projecting the lyrics video for the students to check their answers.
5. In the after-listening parts the students answer comprehension questions such as true/false/no information and multiple choice questions. No explicit instruction or definition is given on the formulaic sequences.
6. The researcher teacher gets feedback from the students for a short time by asking for their ideas about the song and the story of the music video, the singer, and band or music type.
7. At the end of the lesson, the hand-outs are collected by the researcher teacher and the students take the immediate post-test.

APPENDIX-E: Control Group Lesson Procedure

1. The researcher/teacher starts the lesson with a pre-reading question about the title of the lyrics such as “What does ... mean to you?” and elicits answers from the students.
2. In the while-reading part the students are asked to read the lyrics in the hand-outs and find some alternative titles in collaboration with their partners.
3. After sharing their alternative titles in the classroom, the students answer the same comprehension questions (true/false/no information and multiple choice) as in the after-listening parts of the experimental groups.
4. The researcher teacher and the students check their answers for the questions in open class. No explicit instruction or definition is given on the formulaic sequences.
5. At the end of the lesson, hand-outs are collected by the researcher teacher and the students take the immediate post-test.

APPENDIX-F: Song Feedback Form

Song Feedback Form

*Section: A / B / C *M/F? *Age:

1. Which of the songs below do you still remember from our lessons?

- What a wonderful world
- Counting Stars
- Wagon Wheel
- Rock'a Bye
- My Lighthouse
- Living in the moment
- Let her go
- Gangster's Paradise

2. Which of the songs from our lessons below have you listened again?

- What a wonderful world
- Counting Stars
- Wagon Wheel
- Rock'a Bye
- My Lighthouse
- Living in the moment
- Let her go
- Gangster's Paradise

3. How do you think did the songs affect your learning in the intervention classes?

4. What kind of activities were best and effective for you with songs in the classroom?

5. How do you think formulaic sequences affect your learning English?

6. If you have any other ideas or comments on our lessons, please feel free to write.

APPENDIX-G: Interview Questions

Semi-constructed one-on-one Interview Questions

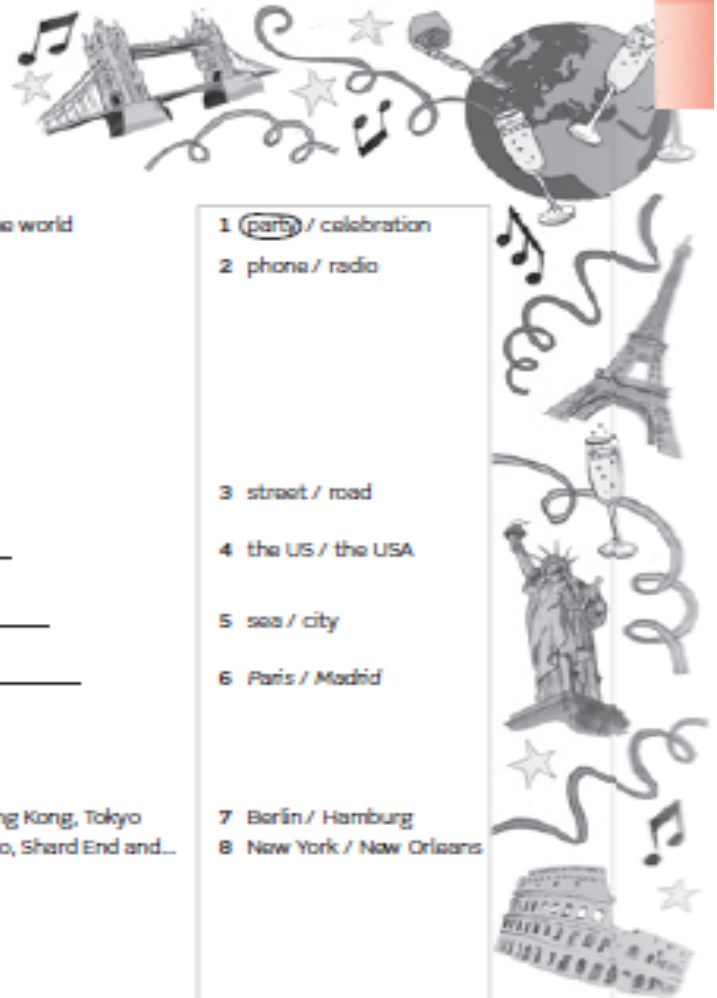
1. What do you think about having songs and music videos as learning materials in your English classes? Can you explain your reasons?
2. Do you think that formulaic sequences are important in the English language process? Did you like learning formulaic sequences? Why or why not?
3. What do you think about the tests you took during the study? Did you have any difficulties in any parts of the tests?



APPENDIX-H: Sample Song worksheet

1B SONG All Over the World

- a 1:30 Listen and circle the right words in each pair.
- b Listen again and check. Write the correct words in the song.



All Over the World

Everybody all around the world
Gotta tell you what I just heard
There's gonna be a ¹ _____ all over the world

I got a message on the ² _____
But where it came from I don't really know
And I heard these voices calling all over the world

Chorus

All over the world
Everybody got the word
Everybody everywhere is gonna feel it tonight

Everybody walkin' down the ³ _____
Everybody movin' to the beat
They're gonna get hot down in ⁴ _____
(New York, Detroit, L.A.)

We're gonna take a trip across the ⁵ _____
Everybody come along with me
We're gonna hit the night down in gay ⁶ _____
(C'est la vie)

Chorus

All over the world
London, ⁷ _____, Paris, Rome, Rio, Hong Kong, Tokyo
L.A., ⁸ _____, Amsterdam, Monte Carlo, Shard End and...

Chorus

Everybody all around the world
Gotta tell you what I just heard
Everybody walkin' down the street
I know a ⁹ _____ where we all can meet
Everybody gonna have a good ¹⁰ _____
Everybody will shine till the daylight

Chorus

1 party / celebration

2 phone / radio

3 street / road

4 the US / the USA

5 sea / city

6 Paris / Madrid

7 Berlin / Hamburg

8 New York / New Orleans

9 place / bar

10 day / time

SONG FACTS

All Over the World was a hit song in many countries for the British band Electric Light Orchestra (ELO) in 1980. The song was on the soundtracks of the films *Xanadu* in 1980, and the science-fiction comedy *Paul* in 2011.

GLOSSARY

everybody – all people
gotta tell you – want to say
gonna – going to (future)
got – past simple of get
came – past simple of come
heard – past simple of hear

voices calling – people speaking
everywhere – all places
movin' to the beat – dancing
c'est la vie – French for "That's life!"
Shard End – part of Birmingham, UK*
shine til the daylight – have fun all night

*Jeff Lynne, singer with ELO, comes from Shard End.

APPENDIX-I: Materials for Song + Explicit Instruction Group

EI Group Lesson 1

Before Listening

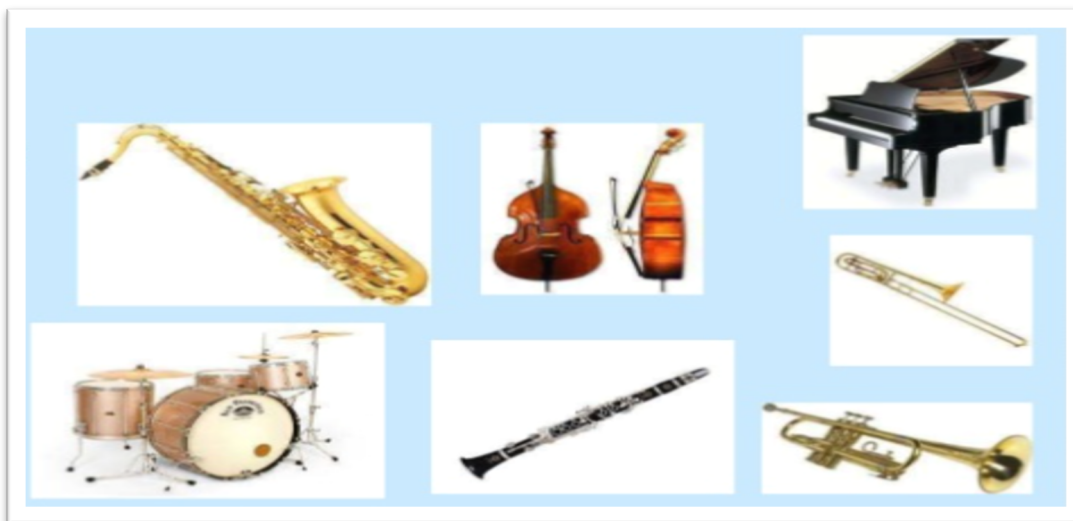
A. Look at the photos and answer the questions with your partner.



1. Who is this singer?
2. What kind of music does he make?

B. Match the names of the instruments with the pictures.

saxophone trumpet piano double bass trombone clarinet drums



While Listening

A. Listen and write the name of the song.

B. Listen again and fill in the blanks with the words given

so pretty sacred night going by skies of blue clouds of white blessed day

I see trees of green red roses too
 I see them bloom for me and you
 And I think to myself what a wonderful world
 I see ¹..... and ².....
 The bright ³..... the dark ⁴.....
 And I think to myself what a wonderful world
 The colors of the rainbow ⁵..... in the sky
 Are also on the faces of people ⁶.....
 I see friends shaking hands saying, "How do you do?"
 They're really saying "I love you"
 I hear babies cry I watch them grow
 They'll learn much more than I'll never know
 And I think to myself what a wonderful world
 Yes, I think to myself what a wonderful world



Song facts

What a wonderful world is a classic **jazz** song by an American famous jazz singer, **Louis Armstrong**. The song was popular in 1960's and 1970's in the USA and Britain. Today there

After Listening

A. Read the lyrics and answer the questions.

➤ **What is the message of the song?**

- a) World is beautiful with all colors and feelings.
- b) World is beautiful because of the trees and flowers.
- c) World is beautiful because of the friends.

➤ **Write True (T) or False (F) for the given statements.**

- 1. The singer is happy to see green trees and red roses.
- 2. There are blue clouds in the white sky.
- 3. There are colors on people's faces.
- 4. The colors of the rainbow are beautiful.
- 5. The singer doesn't like crying babies.
- 6. The singer thinks that the world is wonderful.

➤ **Match the words with their definitions.**

- | | |
|------------------------|------------------------------|
| 1. skies of blue ... | a. holy night |
| 2. clouds of white ... | b. happy and lucky day |
| 3. blessed day ... | c. bright and white clouds |
| 4. sacred night ... | d. bright sky with no clouds |
| 5. so pretty ... | e. to move past in a place |
| 6. go by ... | f. very attractive |

El Group Lesson 2

Before Listening



A. Look at the photos and answer the questions.

- Do you know these musicians?
- What kind of music do they make?



B. Match the words with their definitions.

- | | |
|----------|---|
| 1. band | a. A song, usually a pop song, which is very popular |
| 2. hit | b. A collection of songs that is available for download, or as a CD or record |
| 3. album | c. A group of people who make music together |



While Listening

A. Watch the music video.

- What is the name of the song?
- What is the mood of the song? *Happy - Energetic - Sad - Calm*

B. Listen again and fill in the blanks with the words given.

Dreaming about--- Every time --- Make that money --- No more --- Losing sleep --- Seek it out

Lately I've been, I've been _____¹
_____² the things that we could be
But, baby I've been, I've been praying hard
Said _____³ counting dollars, we'll
be counting stars
Yeah, we'll be counting stars

I see this life like a swinging vine,
Swing my heart across the line
In my face is flashing signs,
_____⁴ and you shall find.

Old but I'm not that old
Young but I'm not that bold
And I don't think the world is sold
I'm just doing what we're told

I feel something so right by doing the wrong
thing
And I feel something so wrong by doing the
right thing
I could lie, couldn't I, couldn't I?
Everything that kills me makes me feel alive.

Lately ...

I feel her love
And I feel it burn down this river
_____⁵
Hope is our four-letter word, _____⁶
watch it burn

Old but ...

And I I I I feel something so wrong by
doing the right thing ...

Lately...

Oh, take that money watch it burn,
Sink in the river the lessons I learned X 4
Everything that kills me makes me feel alive

Lately

Song Facts

"Counting Stars" is a song by American pop
rock band OneRepublic from their third
studio album. The video became the first
music video by a band in history to reach 1
billion views and "Counting Stars" had sold
1 million copies in the UK.

After Listening

➤ **Read the the lyrics and answer the questions.**

A. What is the message of the song?

- a) Counting dollars makes people happy.
- b) Counting stars makes people unhappy.
- c) Counting stars and dreaming make people happy.

B. Circle the best word to complete the statements.

- 1. The singer wants to count *dollars* / *stars*.
- 2. Life is good when you have *money* / *hope*.
- 3. The singer is old / young.
- 4. The singer has *dollars* / *dreams*.
- 5. The singer feels good because he has *money* / *love*.

- | | |
|---------------------------|---|
| 1. lose sleep ... | a. always |
| 2. dream about ... | b. worry about something |
| 3. no more ... | c. become rich / make profit |
| 4. seek out ... | d. looking for something or someone until you find them |
| 5. every time ... | e. to think about something that you want very much |
| 6. make money ... | f. nothing more / further |

C. Match the words with their definitions.

- | | |
|--|--|
| 1. Country music or Country and western is ... | a. a style of American popular music. |
| 2. Country music is a traditional folk ... | b. music of the southern U.S. |
| 3. Country music is the ... | c. cowboy music of the west. |
| 4. Country songs are romantic, melancholic ... | d. and they tell stories. |
| 5. Country music instruments are ... | e. guitar, banjo, fiddle, bass and mandolin. |

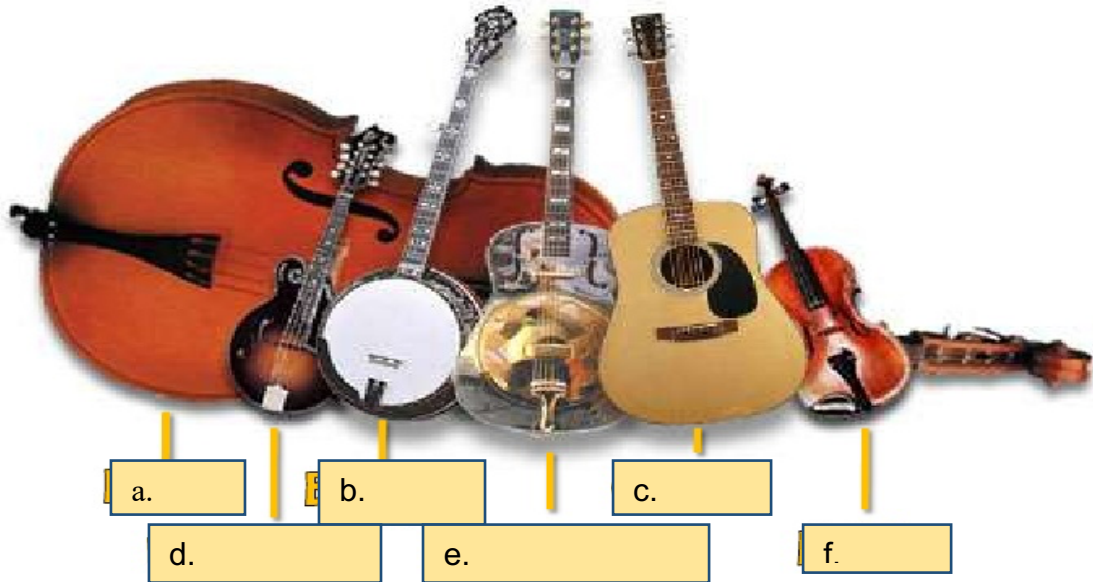


EI Group Lesson 3

Before Listening

A. Match the sentence halves to complete the information about Country Music.

B. Can you write names of the instruments in the picture?



The Instruments of Country Music

While Listening

C. Watch the music video and answer the questions.

1. What is the name of the song?
2. What's the man in the video doing?
3. Where does he want to go?
4. Which of the instruments can you see in the video?

D. Listen again and circle the correct word to complete the lyrics.

Heading down south to the land of the pines
I'm thumbing my way into North Carolina
¹Staring down / up the road and pray to God I see headlights
I made it down the coast in seventeen hours
Picking me a bouquet of dogwood flowers
And I'm a-²hoping for / to Raleigh, I can see my baby tonight

So rock me mamma like a wagon wheel
Rock me mamma any way you feel
Hey mamma rock me

Rock me mamma like the wind and the rain
Rock me mamma like a south bound train
Hey mamma rock me

Running from the cold up in New England
I was born to be a fiddler in an old time string band
My baby plays a guitar, I pick a banjo now

Oh, north country winters keep a-getting me down
³Lost my money / honey playing poker so I had to leave town

But I ain't ⁴turning **black / back to** living
that old life no more

So rock me mamma like a wagon wheel
Rock me mamma any way you feel
Hey mamma rock me
Rock me mamma like the wind and the
rain
Rock me mamma like a south bound
train
Hey mamma rock me
Walkin' to the south out of Roanoke
I caught a trucker out of Philly *had a nice
long* ⁵**talk / walk**
But he's a-heading west from the
Cumberland gap
To Johnson City, Tennessee
I gotta get a move on before the sun
I hear my baby calling my name and I
know that she's the only one
And if I die in Raleigh ⁶**at least / best** I
will die free

So rock me mamma like a wagon wheel
Rock me mamma any way you feel
Hey mamma rock me

Oh, rock me mamma like the wind and
the rain
Rock me mamma like a south bound
train
Hey, hey mamma rock me

Song Facts

The song describes a hitchhiking journey south along the eastern coast of the United States, from New England in the northeast to Raleigh in North Carolina, where the singer hopes to see his lover. The chorus and melody for the song comes from a demo recorded by Bob Dylan.

After Listening

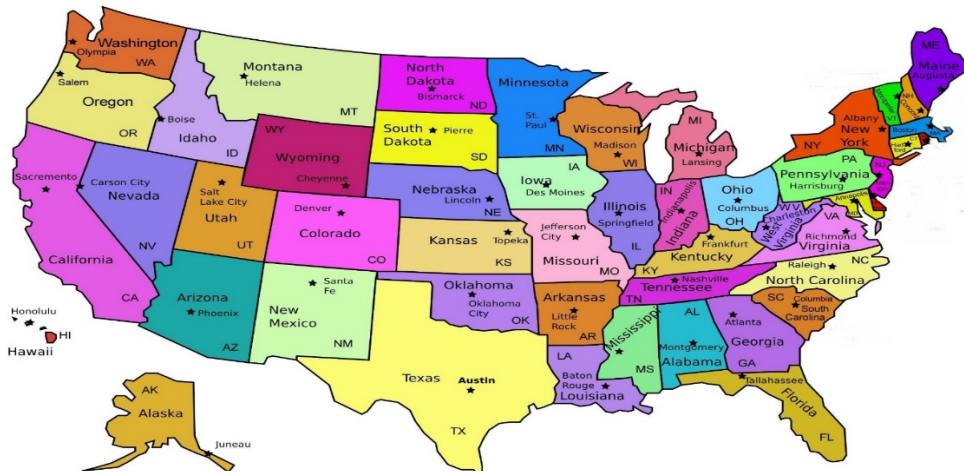
D. What does the singer want to do?

- a) He wants to see his lover.
- b) He wants to travel by train.
- c) He wants to play banjo and sing.

E. Write True (T) or False (F) for the given statements.

1. The singer goes up to the north of the USA. ...
2. His lover is in Raleigh. ...
3. He lost his money on the train. ...
4. He can play fiddler and banjo. ...
5. He is travelling by train. ...

F. Look at the map of the USA and draw the route of the singer.



G. Match the phrases from the song (1-6) with their meanings (a-f).

- | | |
|---------------------|---|
| 1. stare up ... | a. to look or gaze fixedly, often with hostility or rudeness |
| 2. hope for ... | b. to want something to happen or to be true |
| 3. lose money ... | c. to have less of something than you had before |
| 4. turn back to ... | d. to change your plans and decide to do something different |
| 5. have a talk ... | e. to chat with someone |
| 6. at least ... | f. to talk about an advantage that exists in spite of a bad situation |

El Group Lesson 4

Before Listening



A. Look at the photos and answer the questions with your partner.

- Do you know these singers?
- Where are they from?
- What kind of music do they make?



B. Match the phrases to make sentences.

- | | |
|--|---|
| 1. Rock-a-bye is a ... | a. genre of Jamaican popular music, a version of reggae music |
| 2. Feat (ft. /feat. /feature) is a ... | b. popular nursery rhyme |
| 3. Dancehall music is a ... | c. song in which two singers are singing |

While Listening

A. Watch the music video and write any words you hear.

.....

B. Listen and fill in the missing lines with the phrases below.

hard life on her own shed tear lift up far away have a good life

[Sean Paul:]

Call it love and devotion

Call it a mom's adoration

Foundation

A special bond of creation,

For all the single moms out there

Going through frustration

Clean Bandit, Sean-da-Paul, Anne-Marie

Sing, make them hear

[Anne-Marie:]

She works at nights by the water

She's gone astray so ¹.....

From her father's daughter

She just wants a life for her baby

All ²....., no one will come

She's got to save him

[Sean Paul:]

Daily struggle

[Anne-Marie:]

She tells him, "Ooh, love, no one's ever gonna hurt you, love.

I'm gonna give you all of my love.

Nobody matters like you."

[Sean Paul:]

Stay up there, stay up there

[Anne-Marie:]

She tells him, "Your life ain't gonna' be nothing like my life." (Straight!)

"You're gonna grow and ³.....

I'm gonna do what I've got to do."

[Sean Paul:]

Stay up there, stay up there

[Anne-Marie:]

So, rockabye baby, rockabye

I'm gonna rock you

Rockabye baby, don't you cry

Somebody's got you

Rockabye baby, rockabye

I'm gonna rock you

Rockabye baby, don't you cry

Rockabye, no

[Sean Paul (Anne-Marie):]

Single mom, how're you doing out there?

Facing the ⁴..... without no fear

Just so you know that you really care

'Cause any obstacle come you're well prepared (oh, no)

No, mama, you never

⁵.....

'Cause you have to shed things year after year
And you give the youth love beyond compare
(yeah)
You find his school fee and the bus fare
(yeah)
Mmm, Marie, the pops' disappear
In the wrong bar, can't find him nowhere
Steadily you work flow, everything you know
So you nah stop, no time—no time for your jeer

[Anne-Marie:]

Now she got a six-year-old
Trying to keep him warm
Trying to keep out the cold
When he looks in her eyes
He don't know he is safe

When she says, "Ooh, love, no one's ever gonna hurt you, love.
I'm gonna give you all of my love.
Nobody matters like you."

Chorus

[Sean Paul (Anne-Marie):]

Rockabye-rocka-rocka-rocka-bye

(Rockabye, yeah, oh, oh)

Rockabye-rocka-rocka-rocka-bye

Rockabye, don't bother cry -

⁶..... your head, lift it up to the sky

Rockabye, don't bother cry

Angels surround you, just dry your eye

[Anne-Marie:]

Now she got a six-year-old

Trying to keep him warm

Trying to keep out the cold

When he looks in her eyes

He don't know he is safe when she says...

[Anne-Marie (Sean Paul):]

She tells him, "Ooh, love, no one's ever gonna hurt you, love.

I'm gonna give you all of my love.

Nobody matters like you."

(Stay up there, stay up there)

She tells him, "Your life ain't gon' be nothing like my life." (Straight!)

You're gonna grow and have a good life.

I'm gonna do what I've got to do."

Chorus

After Listening

Read the lyrics and answer the questions.

A. What is the story of the song?

- a) The story of a single mother
- b) The story of a baby that wants to sleep
- c) The story of Anne Marie and Sean Paul

B. Read the statements and write True (T) or False (F).

C. Match the phrases (1-6) with their meanings (a-f).

- 1. This song is for single mothers ...
- 2. The mother wants a hard life for her son ...
- 3. The mother has an easy life ...
- 4. The baby does not want to sleep ...
- 5. The mother loves her son ...

- | | |
|-------------------------|-----------------------------------|
| 1. far away ... | a. alone |
| 2. on one's own ... | b. to cry |
| 3. have a good life ... | c. living in comfort |
| 4. hard life ... | d. a long way away |
| 5. shed tear ... | e. to raise |
| 6. lift up ... | f. a difficult life with problems |

EI Group Lesson 5

Before Listening

A. What do you see in the photo?



- A tall building near the *coast or shore* with a *flashing light* at the top to warn ships of rocks and other dangers is a

B. Look at the photo and answer the questions with your partner.



- Do you know this band?
- What kind of music do they make?
- Where are they from?

While Listening

A. Watch the music video and answer the questions.

- Where are they singing?
- What is the mood of the song?
- Which instruments can you see in the video?

B. Read the song lyrics. In two minutes, try to complete some of the gaps with the words from the list.

Lead me through Walk out Let go God's love Safe to shore In the silence

C. Listen, check your answers from B and complete the song with the correct words.

In my wrestling and in my doubts	⁵ [3x]
In my failures you won't ¹	
Your great love will ²	I won't fear what tomorrow brings
You are the peace in my troubled sea	With each morning I'll rise and sing
You are the peace in my troubled sea	My ⁶ will lead me through
	You are the peace in my troubled sea
³ , you won't ⁴ ,	You are the peace in my troubled sea
In the questions, your truth will hold	
Your great love will lead me through	(You are my light)
You are the peace in my troubled sea	
You are the peace in my troubled sea	Chorus
Chorus	[4x]
<i>My lighthouse, my lighthouse</i>	Fire before us. You're the brightest
<i>Shining in the darkness, I will follow you</i>	You will lead us through the storms
<i>My lighthouse, my lighthouse</i>	
<i>I will trust the promise.</i>	Chorus
<i>You will carry me safe to shore</i>	

After Listening

A. What do you think the meaning of the lighthouse is?

- a) a building that helps ships with its flashing light
- b) a person that you trust and love
- c) the love of God

B. Match the phrases (1-6) with their meanings (a-f).

- | | |
|------------------------|------------------------------------|
| 1. Walk out... | a. protected from dangers or risks |
| 2. Lead me through ... | b. stop holding something |
| 3. In the silence ... | c. leave suddenly or angrily |
| 4. Let go ... | d. worship in your heart |
| 5. Safe to shore ... | e. no speech or noise |
| 6. God's love ... | f. experience a difficult period |

El Group Lesson 6

Before Listening



What do you think the Latin saying "Carpe Diem" mean?

- a) seize the day
- b) live every moment
- c) enjoy the present
- d) all of the above

While Listening

A. Watch the music video and answer the questions.

- 1. Where are the people in the video?
- 2. What are they trying to write with the color blocks?
- 3. What is the name of the song?
- 4. What is the mood of the singer?

B. Read the lyrics, in two minutes try to fill in the missing lines with the phrases in the box.

having more fun - worry about - fall asleep - make sure - search for - taking it easy

C. Listen to the song and check your answers.

If this life is one act
Why do we lay all these traps
We put them right in our path
When we just wanna be free

I will not waste my days
Making up all kinds of ways
To ¹..... all the things
That will not happen to me
So I just let go of what I know I don't
know
And I know I only do this by

Chorus

*Living in the moment
Living my life
Easy and breezy
With peace in my mind
With peace in my heart
Peace in my soul
Wherever I'm going, I'm already
home
Living in the moment*

I'm letting myself off the hook for
things I've done
I let my past go past
And now I'm ².....
I'm letting go of the thoughts
That do not make me strong

And I believe this way can be the
same for everyone

And if I ³.....
I know you'll be the one who'll always
remind me

Chorus

I can't walk through life facing
backwards
I have tried
I tried more than once to just
⁴.....
And I was denied the future I'd been
⁵.....

But I spun around and hurt no more

Chorus

I'm living in the moment
I'm living my life
Just ⁶.....
With peace in my mind
I got peace in my heart
I got peace in my soul
Oh, wherever I'm going, I'm already
home

Chorus

After Listening

A. Circle the correct words to complete the speech of the songwriter about his song.

“I wanted to create a **photo / song** that was mantras, it was affirmations. I honestly get my best material from **yoga / math** classes. At the end of a class, a **student / teacher** will tell you something so **simple / funny** yet so profound and that sticks with you throughout your day and it shows up with how you interact with others or how you interact with your own tasks. This song was kind of a collection of all that I've been learning the last couple of years that might empower a listener if one should choose to write / **sing** it.”

Jason Mraz

B. Match the phrases (1-6) with their meanings (a-f).

- | | |
|---------------------|--------------------------------------|
| 1. worry about ... | a. to think about problems you have |
| 2. have fun ... | b. to have a good and enjoyable time |
| 3. fall asleep ... | c. to start sleeping |
| 4. make sure ... | d. to find out if something is true |
| 5. search for ... | e. to look for something |
| 6. take it easy ... | f. to relax and be calm |

EI Group Lesson 7

Before Listening



A. Match the sentence halves to complete the information about the singer and the song.

- | | |
|---|---|
| 1. Passenger (Mike Rosenberg) had a hit single ... | a. and the USA. |
| 2. The song is about ... | b. with his song, "Let Her Go". |
| 3. The song spread across Europe and Australia ... | c. 18 countries worldwide . |
| 4. It became No 1 in ... | d. the ending of a long relationship . |

B. Do you know any break-up songs in English or in Turkish?

While Listening

A. Read the lyrics and in two minutes try to complete the missing lines with the words given.

missing home - staring at - one day - let her go – go so fast – close your eyes

B. Listen and check your answers.

Chorus

*Well you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you ¹.....*

*Only know you've been high when you're feeling low
Only hate the road when you're ².....
Only know you love her when you let her go
And you let her go*

*Staring at the bottom of your glass
Hoping ³..... you'll make a dream last*

But dreams come slow and they ⁴

You see her when you ⁵
Maybe one day you'll understand why
Everything you touch surely dies

Chorus

⁶ the ceiling in the dark
Same old empty feeling in your heart
Cause love comes slow and it goes so fast

Well you see her when you fall asleep
But never to touch and never to keep
Cause you loved her too much and you dived too deep

Chorus

After Listening

A. What is the message of the song? When you let someone go, it means that ...

- a) you really love him or her.
- b) you don't like him or her at all.
- c) you understand that s/he is not special.

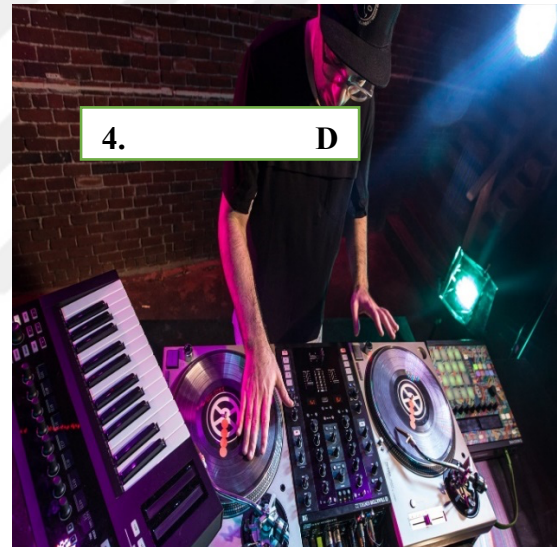
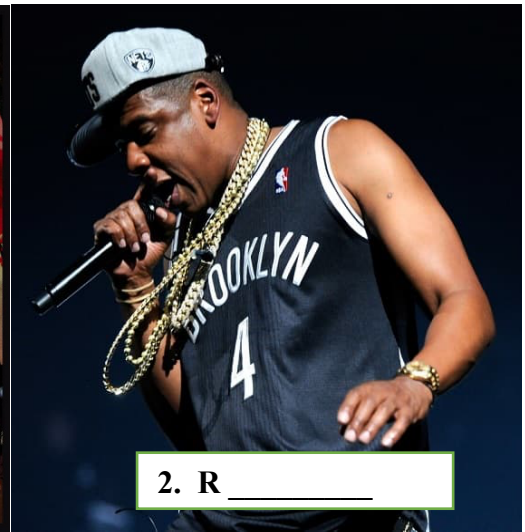
B. Match the phrases from the song (1-6) with their meanings (a-f).

- | | |
|-------------------|---|
| 1. let someone go | a. to shut eyes |
| ... | |
| 2. miss home ... | b. move quickly |
| 3. one day ... | c. allow someone to go |
| 4. close eyes ... | d. to look at something for a long time with the eyes wide open |
| 5. go fast ... | e. you feel unhappy because you are away from home |
| 6. stare at ... | f. at some time in the future |

EI Group Lesson 8

Before Listening

A. Look at the pictures and write the names of the four hip-hop culture elements.



- B. Do you like rap music? Do you know any rap singers?**
- C. What do you think the sayings below mean?**

While Listening

- A. Watch the music video and find the name of the song.**
.....
- B. Listen to the song again and fill in the missing lines with the words given.**

I guess - out of luck - walk through - so long - take a look at - chase dreams

As I the valley of the shadow of death
I my life and realize there's nothin' left
'Cause I've been blastin' and laughin'
That even my momma thinks that my mind is gone
But I ain't never crossed a man that didn't deserve it
Me be treated like a punk, you know that's unheard of
You better watch how you talkin' and where you walkin'
Or you and your homies might be lined in chalk
I really hate to trip, but I gotta loc
As they croak, I see myself in the pistol smoke
Fool, I'm the kinda G that little homies wanna be like
On my knees in the night, sayin' prayers in the streetlight

Chorus

Keep spendin' most our lives Livin' in a gangsta's paradise
Been spendin' most their lives Livin' in a gangsta's paradise
Look at the situation they got me facin' -
I can't live a normal life, I was raised by the street
So I gotta be down with the hood team
Too much television watchin' got me
I'm a educated fool with money on my mind
Got my ten in my hand and a gleam in my eye
I'm a loc'd out gangsta, set trippin' banger
And my homies are down so don't arouse my anger
Fool, death ain't nothin' but a heart beat away
I'm livin' life do or die, what can I say?
I'm 23 now, but will I live to see 24?
The way things is goin' I don't know
Tell me why are we so blind to see
That the ones we hurt are you and me?
Power and the money, money and the power
Minute after minute, hour after hour
Everybody's runnin', but half of them ain't lookin'
It's goin' on in the kitchen, but I don't know what's cookin'
They say I gotta learn, but nobody's here to teach me
If they can't understand it, how can they reach me?
.....they can't, I guess they won't
I guess they front; that's why I know my life is....., fool!

After Listening

A. Read the lyrics and write T (True) or F (False) for the statements.

1. ... The singer is happy with his life.
2. ... He wants a lot of money.
3. ... He is 24 years old.
4. ... He wants to have a normal life.
5. ... He wants to be a gangster.

B. Match the phrases from the song (1-6) with their meanings (a-f).

- | | |
|-----------------------|--|
| 1. walk through ... | a. to follow dreams |
| 2. take a look at ... | b. to not have success or good opportunities |
| 3. chase dreams ... | c. I suppose / think |
| 4. out of luck ... | d. for a long time |
| 5. so long ... | e. to examine something very carefully to improve it in the future |
| 6. I guess ... | f. to practise and learn something slowly |



APPENDIX-J: Materials for Song + Implicit Instruction Group

Note: Only while-listening parts presented below were different from the materials of Song + Explicit Instruction group. Additionally, in the after-listening parts definition match exercises were excluded.

Song + Implicit Instruction Group Lesson 1

While Listening

C. Listen and write the name of the song.

D. Listen again and match the sentences halves with 1-10 and a-j.

- | | |
|--|-----------------------------|
| 1. I see trees of green | a. the dark sacred night |
| 2. I see them bloom | b. so pretty in the sky |
| And I think to myself what a wonderful world | |
| 3. I see skies of blue | c. I watch them grow |
| 4. The bright blessed day | d. red roses too |
| And I think to myself what a wonderful world | |
| 5. The colors of the rainbow | e. than I'll never know |
| 6. Are also on the faces | f. "I love you" |
| 7. I see friends shaking hands | g. for me and you |
| 8. They're really saying | h. of people going by |
| 9. I hear babies cry | i. and clouds of white |
| 10. They'll learn much more | j. saying, "How do you do?" |
- And I think to myself What a wonderful world
Yes, I think to myself What a wonderful world!

Song + Implicit Instruction Group Lesson 2



While Listening

E. Watch the music video.

- What is the name of the song?
- What is the mood of the song? *Happy - Energetic - Sad - Calm*

F. Listen to the song and put the lyrics into the correct order.

Lately I've been, I've been losing sleep

- ___ Yeah, we'll be counting stars
- ___ But, baby I've been, I've been praying hard
- ___ Said no more counting dollars, we'll be counting stars
- ___ Dreaming about the things that we could be



I see this life like a swinging vine,

- ___ Seek it out and you shall find.
- ___ In my face is flashing signs,
- ___ Swing my heart across the line



Old but I'm not that old

- ___ I'm just doing what we're told
- ___ And I don't think the world is sold
- ___ Young but I'm not that bold



I feel something so right by doing the wrong thing

- ___ Everything that kills me makes me feel alive.
- ___ I could lie, couldn't I, couldn't I?
- ___ And I I I I feel something so wrong by doing the right thing

CHORUS

Lately I've been, I've been losing sleep

- ___ Said no more counting dollars, we'll be counting stars.
- ___ Dreaming about the things that we could be
- ___ Baby I've been, I've been praying hard



I feel her love

- ___ Hope is our four-letter word, make that money watch it burn
- ___ And I feel it burn down this river every time



Old but, I'm not that old ...

And I I I I feel something so wrong by doing the right thing ...

CHORUS

Oh, take that money watch it burn,
Sink in the river the lessons I learned X 4
Everything that kills me makes me feel alive

CHORUS

Song + Implicit Instruction Group Lesson 3

While Listening

A. Watch the music video and answer the questions.

5. What is the name of the song?
6. What's the man in the video doing?
7. Where does he want to go?
8. Which of the instruments can you see in the video?

B. Listen again and put the lyrics into the correct order.

1. Heading down south to the land of the pines
... Picking me a bouquet of dogwood flowers
... I'm thumbing my way into North Carolina
... I made it down the coast in seventeen hours
... Staring up the road and pray to God I see headlights
... And I'm a-hoping for Raleigh, I can see my baby tonight

Chorus

- ***So rock me mamma like a wagon wheel***
- ***Rock me mamma any way you feel***
- ***Hey mamma rock me***
- ***Rock me mamma like the wind and the rain***
- ***Rock me mamma like a south bound train***
- ***Hey mamma rock me***

1. Running from the cold up in New England
... Lost my money playing poker so I had to leave town
... My baby plays a guitar, I pick a banjo now
... I was born to be a fiddler in an old time string band
... But I ain't turning back to living that old life no more
... Oh, north country winters keep a-getting me down

Chorus

1. Walkin' to the south out of Roanoke
... But he's a-heading west from the Cumberland gap
... I hear my baby calling my name and I know that she's the only one
... I caught a trucker out of Philly had a nice long talk
... To Johnson City, Tennessee
... I gotta get a move on before the sun
... And if I die in Raleigh at least I will die free

Chorus

Song + Implicit Instruction Group Lesson 4

While Listening

C. Watch the music video and write any words you hear.

.....
.....
.....
.....
.....

D. Listen to the song again and read the lyrics to find the ungrammatical words.

.....
.....
.....
.....
.....

Song + Implicit Instruction Group Lesson 5

While Listening

D. Watch the music video and answer the questions.

Where are they singing?

What is the mood of the song?

Which instruments can you see in the video?

E. Listen to the song and put the lines into the correct order.

- ... In my failures you won't walk out
- ... You are the peace in my troubled sea
- ... In my wrestling and in my doubts
- ... Your great love will lead me through

- ... You are the peace in my troubled sea
- ... Your great love will lead me through
- ... In the silence, you won't let go
- ... In the questions, your truth will hold

Chorus

.....
My lighthouse, my lighthouse
.....
Shining in the darkness, I will follow you
.....
My lighthouse, my lighthouse

I will trust the promise.

You will carry me safe to shore

Safe to shore [3x]

- ... My God's love will lead me through
- ... With each morning I'll rise and sing
- ... You are the peace in my troubled sea
- ... I won't fear what tomorrow brings

(You are my light)

Chorus

[4x]
Fire before us. You're the brightest
You will lead us through the storms

Song + Implicit Instruction Group Lesson 6

While Listening

D. Watch the music video and answer the questions.

- 5. Where are the people in the video?
- 6. What are they trying to write with the color blocks?
- 7. What is the name of the song?
- 8. What is the mood of the singer?

E. Listen to the song and put the lines into the correct order. .

If this life is one act	... And now I'm having more fun
Why do we lay all these traps	... I'm letting myself off the hook for things I've done
We put them right in our path	... And I believe this way can be the same for everyone
When we just wanna be free	... That do not make me strong
	... I let my past go past
... Making up all kinds of ways	... I'm letting go of the thoughts
... I will not waste my days	
... And I know I only do this by	And if I fall asleep
... That will not happen to me	I know you'll be the one who'll always remind me
... So I just let go of what I know I don't know	
... To worry about all the things	

Chorus

Living in the moment
Living my life
Easy and breezy
With peace in my mind
With peace in my heart
Peace in my soul
Wherever I'm going, I'm already home
Living in the moment

Chorus

... And I was denied the future I'd been searching for
... But I spun around and hurt no more
... I tried more than once to just make sure
... I can't walk through life facing backwards
... I have tried

Chorus

Song + Implicit Instruction Group Lesson 7

While Listening

A. Watch the music video and try to write the words you hear.

.....
.....
.....

B. Read the lyrics and check your answers.

Song + Implicit Instruction Group Lesson 8

While Listening

C. Watch the music video and find the name of the song

D. Listen again, read the lyrics and find the meaning of Gangsta's Paradise for the singer.

- a) the life b) the streets c) the school

APPENDIX K: Materials for Control Group

Note: Materials for the control group included only the lyrics of the songs presented as texts and the same after-listening comprehension questions excluding definition-match parts as in the materials of the implicit group.

Control Group Lesson 1

A. Read the text and find a title.

I see trees of green red roses too
I see them bloom for me and you
And I think to myself what a wonderful world
I see skies of blue and clouds of white
The bright blessed day the dark sacred night
And I think to myself what a wonderful world
The colors of the rainbow so pretty in the sky
Are also on the faces of people going by
I see friends shaking hands saying, "How do you do?"
They're really saying "I love you"
I hear babies cry I watch them grow
They'll learn much more than I'll never know
And I think to myself what a wonderful world
Yes, I think to myself what a wonderful world

B. Read the text and answer the questions.

- **What is the message of the song?**
d) World is beautiful with all colors and feelings.
e) World is beautiful because of the trees and flowers.
f) World is beautiful because of the friends.

➤ **Write True (T) or False (F) for the statements.**

- The singer is happy to see green trees and red roses.
There are blue clouds in the white sky.
There are colors on people's faces.
The colors of the rainbow are beautiful.
The singer doesn't like crying babies.
The singer thinks that the world is wonderful.

Control Group Lesson 2

A. Read the text and find a title.

Lately I've been, I've been losing sleep
Dreaming about the things that we could be
But, baby I've been, I've been praying hard
Said no more counting dollars, we'll be counting stars
Yeah, we'll be counting stars

I see this life like a swinging vine,
Swing my heart across the line
In my face is flashing signs,
Seek it out and you shall find.

Old but I'm not that old
Young but I'm not that bold
And I don't think the world is sold
I'm just doing what we're told

I feel something so right by doing the wrong thing
And I feel something so wrong by doing the right thing
I could lie, couldn't I, couldn't I?
Everything that kills me makes me feel alive.
I feel her love
And I feel it burn down this river every time
Hope is our four-letter word, make that money watch it burn
Oh, take that money watch it burn,
Sink in the river the lessons I learned
Everything that kills me makes me feel alive

B. Read the text and answer the questions.

What is the message of the song?

- Counting dollars makes people happy.
 - Counting stars makes people unhappy.
 - Counting stars and dreaming make people happy.
- C. Circle the best word to complete the statements.**
- The singer wants to count *dollars* / *stars*.
 - Life is good when you have *money* / *hope*.
 - The singer is old / young.
 - The singer has *dollars* / *dreams*.
 - The singer feels good because he has money / love.

Control Group Lesson 3

A. Read the text and find a title.

.....
Heading down south to the land of the pines
I'm thumbing my way into North Carolina
Staring up the road and pray to God I see headlights
I made it down the coast in seventeen hours
Picking me a bouquet of dogwood flowers
And I'm a-hopin' for Raleigh, I can see my baby tonight

So rock me mamma like a wagon wheel
Rock me mamma any way you feel
Hey mamma rock me
Rock me mamma like the wind and the rain
Rock me mamma like a south bound train
Hey mamma rock me

Running from the cold up in New England
I was born to be a fiddler in an old time string band
My baby plays a guitar, I pick a banjo now
Oh, north country winters keep a-getting me down
Lost my money playing poker so I had to leave town
But I ain't turning back to living that old life no more
Walkin' to the south out of Roanoke
I caught a trucker out of Philly had a nice long talk
But he's a-heading west from the Cumberland gap
To Johnson City, Tennessee
I gotta get a move on before the sun
I hear my baby calling my name and I know that she's the only one
And if I die in Raleigh at least I will die free

B. What does the writer want to do?

- a) He wants to see his lover.
- b) He wants to travel by train.
- c) He wants to play banjo and sing.

C. Write True (T) or False (F) for the given statements.

- The writer goes up to the north of the USA. ...
- His lover is in Raleigh. ...
- He lost his money on the train. ...
- He can play fiddler and banjo. ...
- He is travelling by train ...

Control Group Lesson 4

A. Read the text and find a title.

.....

Call it love and devotion
Call it a mom's adoration
Foundation
A special bond of creation,
For all the single moms out there
Going through frustration
Clean Bandit, Sean-da-Paul, Anne-Marie
Sing, make them hear
She works at nights by the water
She's gone astray so far away
From her father's daughter
She just wants a life for her baby
All on her own, no one will come
She's got to save him
Daily struggle
She tells him, "Ooh, love, no one's ever gonna hurt you, love.
I'm gonna give you all of my love.
Nobody matters like you."
Stay up there, stay up there
She tells him, "Your life ain't gonna' be nothing like my life."
"You're gonna grow and have a good life.
I'm gonna do what I've got to do."
Stay up there, stay up there
So, rockabye baby, rockabye
I'm gonna rock you
Rockabye baby, don't you cry
Somebody's got you
Rockabye baby, rockabye
I'm gonna rock you
Rockabye baby, don't you cry
Rockabye, no
Single mom, how're you doing out there?
Facing the hard life without no fear
Just so you know that you really care
'Cause any obstacle come you're well prepared
No, mama, you never shed tear
'Cause you have to shed things year after year

And you give the youth love beyond compare
You find his school fee and the bus fare
Mmm, Marie, the pops' disappear
In the wrong bar, can't find him nowhere
Steadily you work flow, everything you know
So you nah stop, no time—no time for your jeer
Now she got a six-year-old
Trying to keep him warm
Trying to keep out the cold
When he looks in her eyes
He don't know he is safe
When she says, "Ooh, love, no one's ever gonna hurt you, love.
I'm gonna give you all of my love.
Nobody matters like you."
Now she got a six-year-old
Trying to keep him warm
Trying to keep out the cold
When he looks in her eyes
He don't know he is safe when she says...
She tells him, "Ooh, love, no one's ever gonna hurt you, love.
I'm gonna give you all of my love.
Nobody matters like you."
Stay up there, stay up there
She tells him, "Your life ain't gon' be nothing like my life."
You're gonna grow and have a good life.
I'm gonna do what I've got to do."

B. Read and answer the questions.

What is the story about?

- The story of a single mother
- The story of a baby that wants to sleep
- The story of Anne Marie and Sean Paul

D. Read the statements and write True (T) or False (F).

- This is for single mothers ...
- The mother wants a hard life for her son ...
- The mother has an easy life ...
- The baby does not want to sleep ...
- The mother loves her son ...

Control Group Lesson 5

A. Read the text and find a title.

.....
In my wrestling and in my doubts
In my failures, you won't walk out
Your great love will lead me through
You are the peace in my troubled sea

In the silence, you won't let go
In the questions, your truth will hold
Your great love will lead me through
You are the peace in my troubled sea

My lighthouse, my lighthouse
Shining in the darkness I will follow you
My lighthouse, my lighthouse
I will trust the promise
You will carry me safe to shore

I won't fear what tomorrow brings
With each morning I'll rise and sing
My God's love will lead me through
You are the peace in my troubled sea

B. What do you think the meaning of the lighthouse is?

- a building that helps ships with its flashing light
- a person that you trust and love
- the love of God

C. What is the mood of the writer?

.....

Control Group Lesson 6

A. Read the text and write find a title.

.....

If this life is one act
Why do we lay all these traps
We put them right in our path
When we just wanna be free

I will not waste my days
Making up all kinds of ways
To worry about all the things
That will not happen to me
So I just let go of what I know I don't know
And I know I only do this by

Living in the moment
Living my life
Easy and breezy
With peace in my mind
With peace in my heart
Peace in my soul
Wherever I'm going, I'm already home
Living in the moment

I'm letting myself off the hook for things I've done
I let my past go past
And now I'm having more fun
I'm letting go of the thoughts
That do not make me strong
And I believe this way can be the same for everyone

And if I fall asleep
I know you'll be the one who'll always remind me

I can't walk through life facing backwards
I have tried
I tried more than once to just make sure
And I was denied the future I'd been searching for
But I spun around and hurt no more

I'm living in the moment
I'm living my life
Just taking it easy
With peace in my mind
I got peace in my heart
I got peace in my soul
Oh, wherever I'm going, I'm already home

B. Circle the correct words to complete the speech of the writer about his inspiration.

"I wanted to create a photo /song that was mantras, it was affirmations. I honestly get my best material from yoga / math classes. At the end of a class, a student / teacher will tell you something so simple / funny yet so profound and that sticks with you throughout your day and it shows up with how you interact with others or how you interact with your own tasks. This song was kind of a collection of all that I've been learning the last couple of years that might empower a listener if one should choose to write / sing it."

Control Group Lesson 7

A. Read the text and find a title.

.....
Well you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you let her go

Only know you've been high when you're feeling low
Only hate the road when you're missing home
Only know you love her when you let her go
And you let her go

Staring at the bottom of your glass
Hoping one day you'll make a dream last
But dreams come slow and they go so fast

You see her when you close your eyes
Maybe one day you'll understand why
Everything you touch surely dies

Staring at the ceiling in the dark
Same old empty feeling in your heart
Cause love comes slow and it goes so fast

Well you see her when you fall asleep
But never to touch and never to keep
Cause you loved her too much and you dived too deep

B. What is the message of the writer? When you let someone go, it means that ...

- you really love him or her.
- you don't like him or her at all.
- you understand that s/he is not special.

Control Group Lesson 8

A. Read the text and find the meaning of the Gangsta's Paradise for the writer.

the life b) the streets c) the school

As I walk through the valley of the shadow of death
I take a look my life and realize there's nothin' left
'Cause I've been blastin' and laughin' so long
That even my momma thinks that my mind is gone
But I ain't never crossed a man that didn't deserve it
Me be treated like a punk, you know that's unheard of
You better watch how you talkin' and where you walkin'
Or you and your homies might be lined in chalk
I really hate to trip, but I gotta loc
As they croak, I see myself in the pistol smoke
Fool, I'm the kinda G that little homies wanna be like
On my knees in the night, sayin' prayers in the streetlight
As I walk through the valley of the shadow of death
I take a look my life and realize there's nothin' left
'Cause I've been blastin' and laughin' so long
That even my momma thinks that my mind is gone
But I ain't never crossed a man that didn't deserve it
Me be treated like a punk, you know that's unheard of
You better watch how you talkin' and where you walkin'
Or you and your homies might be lined in chalk
I really hate to trip, but I gotta loc
As they croak, I see myself in the pistol smoke
Fool, I'm the kinda G that little homies wanna be like
On my knees in the night, sayin' prayers in the streetlight
Keep spendin' most our lives Livin' in a gangsta's paradise
Been spendin' most their lives Livin' in a gangsta's paradise
We keep spendin' most our lives Livin' in a gangsta's paradise
We keep spendin' most our lives Livin' in a gangsta's paradise
Look at the situation they got me facin' -
I can't live a normal life, I was raised by the street
So I gotta be down with the hood team
Too much television watchin' got me chasing dreams
I'm a educated fool with money on my mind
Got my ten in my hand and a gleam in my eye
I'm a loc'd out gangsta, set trippin' banger

And my homies are down so don't arouse my anger
Fool, death ain't nothin' but a heart beat away
I'm livin' life do or die, what can I say?
I'm 23 now, but will I live to see 24?
The way things is goin' I don't know
Tell me why are we so blind to see
That the ones we hurt are you and me?
Power and the money, money and the power
Minute after minute, hour after hour
Everybody's runnin', but half of them ain't lookin'
It's goin' on in the kitchen, but I don't know what's cookin'
They say I gotta learn, but nobody's here to teach me
If they can't understand it, how can they reach me?
I guess they can't, I guess they won't
I guess they front; that's why I know my life is out of luck, fool!

B. Write T (True) or F (False) for the statements.

- ... The singer is happy with his life.
- ... He wants a lot of money.
- ... He is 24 years old.
- ... He wants to have a normal life.
- ... He wants to be a gangster.

APPENDIX-L: Immediate Post-tests

Post-Test – Lesson 1 (What a wonderful world)

Name / Surname:

Score:

1. **skies of blue**

Meaning:

Sentence:

2. **clouds of white**

Meaning:

Sentence:

3. **blessed day**

Meaning:

Sentence:

4. **sacred night**

Meaning:

Sentence:

5. **so pretty**

Meaning:

Sentence:

6. **go by**

Meaning:

Sentence:

Post-Test – Lesson 2 (Counting Stars)

Name / Surname:

Score:

1. **lose sleep**

Meaning:

Sentence:

2. **dream about**

Meaning:

Sentence:

3. **no more**

Meaning:

Sentence:

4. seek out

Meaning:

Sentence:

5. every time

Meaning:

Sentence:

6. make money

Meaning:

Sentence:

Post-Test – Lesson 3 (Wagon Wheel)

Name / Surname:

Score:

1. stare up

Meaning:

Sentence:

2. hope for

Meaning:

Sentence:

3. lose money

Meaning:

Sentence:

4. turn back to

Meaning:

Sentence:

5. have a talk

Meaning:

Sentence:

6. at least

Meaning:

Sentence:

Post-Test – Lesson 4 (Rock-a-bye)

Name / Surname:

Score:

1. far away

Meaning:

Sentence:

2. on my own

Meaning:

Sentence:

3. have a good life

Meaning:

Sentence:

4. hard life

Meaning:

Sentence:

5. shed tear

Meaning:

Sentence:

6. lift up

Meaning:

Sentence:

Post-Test – Lesson 5 (My Lighthouse)

Name / Surname:

Score:

1. Walk out

Meaning:

Sentence:

2. Lead me through

Meaning:

Sentence:

3. In the silence

Meaning:

Sentence:

4. Let go

Meaning:

Sentence:

5. Safe to shore

Meaning:

Sentence:

6. God's love

Meaning:

Sentence:

Post-Test – Lesson 6 (Living in the moment)

Name / Surname:

Score:

1. worry about
Meaning:
Sentence:
2. have fun
Meaning:
Sentence:
3. fall asleep
Meaning:
Sentence:
4. make sure
Meaning:
Sentence:
5. search for
Meaning:
Sentence:
6. take it easy
Meaning:
Sentence:

Post-Test – Lesson 7 (Let her go)

Name / Surname:

Score:

1. let someone go
Meaning:
Sentence:
2. miss home
Meaning:
Sentence:
3. one day
Meaning:
Sentence:

4. close eyes

Meaning:

Sentence:

5. go fast

Meaning:

Sentence:

6. stare at

Meaning:

Sentence:

Post-Test – Lesson 8 (Gansters' Paradise)

Name / Surname:

Score:

1. walk through

Meaning:

Sentence:

2. take a look at

Meaning:

Sentence:

3. chase dreams

Meaning:

Sentence:

4. out of luck

Meaning:

Sentence:

5. so long

Meaning:

Sentence:

6. I guess

Meaning:

Sentence:

APPENDIX-M: Rubric

Formulaic Sequences	Definition in English & Turkish
1. skies of blue	bright sky with no clouds / berrak gökyüzü
2. clouds of white	bright and white clouds / beyaz bulutlar
3. blessed day	happy and lucky day / kutsanmış, mutlu, huzurlu gün
4. sacred night	holy night / kutsal, saygıdeğer, mübarek gece
5. so pretty	very attractive / çok hoş, şirin, tatlı, güzel, sevimli
6. go by	to move past in a place / geçip gitmek
7. lose sleep	worry about something / bir şey üzerine çok düşünmek, uykuları kaçmak
8. dream about	to think about something that you want very much / bir şeyi çok istemek
9. no more	nothing more / further / artık yok
10. seek out	looking for something or someone until you find them / arayıp bulmak
11. every time	always / her zaman
12. make money	become rich / make profit / para kazanmak
13. stare up	to look or gaze fixedly / yukarıya doğru sabit bir şekilde bakmak
14. hope for	to want something to happen or to be true / bir şey ummak, ümit etmek
15. lose money	to have less of something than you had before / para kaybetmek
16. turn back to	to change your plans and decide to do something different / planları değiştirmek, karar değiştirmek
17. have a talk	to chat with someone / biriyle konuşmak, sohbet etmek
18. at least	at any rate; in any case / en azından
19. far away	a long way away / uzaklarda, çok uzakta
20. on one's own	alone, himself or herself / kendi başına, yalnız
21. have a good life	living in comfort / iyi, ferah bir yaşam sürmek
22. hard life	a difficult life with problems / sorunlu, zor bir hayat
23. shed tear	to cry / gözyaşı dökmek, ağlamak
24. lift up	to raise / bir şeyi yukarıya doğru kaldırmak
25. walk out	leave suddenly or angrily / bir şeyi aniden bırakıp, çekip gitmek
26. lead me through	experience a difficult period / zor bir dönem atlamak, üstesinden gelmek
27. in the silence	no speech or noise / sessizlikte, sükut
28. let go	stop holding something / bir şeyi kendi haline, olurluna bırakmak
29. safe to shore	protected from dangers or risks / güvenli bir yer
30. god's love	worship in your heart / tanrı / allah sevgisi
31. worry about	to think about problems you have / bir şeyler için endişelenmek
32. have fun	to have a good and enjoyable time / eğlenmek, eğlenceli vakit geçirmek
33. fall asleep	to start sleeping / uyuyakalmak
34. make sure	to find out if something is true / bir şeyden emin olmak
35. search for	to look for something / bir şeyi aramak
36. take it easy	to relax and be calm / rahat olmak, kafaya bir şeyleri takmamak

- 37. let someone go** allow someone to go / birini özgür kılmak, gitmesine izin vermek
- 38. miss home** you feel unhappy because you are away from home / evini özlemek
- 39. one day** at some time in the future / bir gün (gelecekte, ileride)
- 40. close eyes** to shut eyes / gözlerini kapatmak
- 41. go fast** move quickly / hızlıca hareket etmek
- 42. stare at** to look at something for a long time with the eyes wide open / bir şeye bakakalmak uzunca süre
- 43. walk through** to practise and learn something slowly / bir şeyi yavaşça tecrübe etmek ve öğrenmek
- 44. take a look at** to examine something very carefully to improve it in the future / bir şeyi iyice gözden geçirmek
- 45. chase dreams** to follow dreams / hayallerinin peşinden gitmek, hayalleri kovalamak
- 46. out of luck** to not have success or good opportunities / şanssızlık, talihsizlik
- 47. so long** for a long time / uzunca bir süredir
- 48. I guess** I suppose / think / sanmak, tahmin etmek

APPENDIX-N: Ethics Comitee Approval



T.C.
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Rektörlük



Sayı : 35853172-300
Konu : Emine GÜZEL Hk. (Etik Komisyon İzni Hk)

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Enstitümüz Yabancı Diller Eğitimi Ana Bilim Dahil İngiliz Dili Eğitimi Bilim Dahil doktora programı öğrencilerinden Emine GÜZEL'in, Dr. Öğr. Üyesi Didem KOBAN KOÇ danışmanlığında yürüttüğü "İngilizce Kalp İfadelerin Otantik Popüler Şarkılar Yoluyla Öğretilmesi" başlıklı tez çalışması Üniversitemiz Senatosu Etik Komisyonunun 18 Haziran 2018 tarihinde yapmış olduğu toplantıda incelenmiş olup, etik açıdan uygun bulunmuştur.

Bilgilerinizi ve gereğini saygılarımla rica ederim.

e-İmzalıdır
Prof. Dr. Rahime Meral NOHUTCU
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APPENDIX-O: Declaration of Ethical Conduct

I hereby declare that...

- I have prepared this thesis in accordance with the thesis writing guidelines of the Graduate School of Educational Sciences of Hacettepe University;
- all information and documents in the thesis/dissertation have been obtained in accordance with academic regulations;
- all audio visual and written information and results have been presented in compliance with scientific and ethical standards;
- in case of using other people's work, related studies have been cited in accordance with scientific and ethical standards;
- all cited studies have been fully and decently referenced and included in the list of References;
- I did not do any distortion and/or manipulation on the data set,
- and **NO** part of this work was presented as a part of any other thesis study at this or any other university.

Emine GÜZEL

APPENDIX-P: Thesis/Dissertation Originality Report

15/09/2021

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Graduate School of Educational Sciences
To The Department of Foreign Language Education

Thesis Title: The Acquisition of Formulaic Sequences through Songs

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Name Lastname: Emine GÜZEL

Student No.: N14249614

Department: Foreign Languages Education

Program: English Language Teaching

Status: Masters Ph.D. Integrated Ph.D.

Signature

ADVISOR APPROVAL

APPROVED

Dr. Öğr. Üyesi İsmail Fırat ALTAY

APPENDIX-Q: Yayınlama ve Fikir Mülkiyet Hakları Beyanı

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan "**Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına ilişkin Yönerge**" kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- o Enstitü/Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihinden itibaren 2 yıl ertelenmiştir. ⁽¹⁾
- o Enstitü/Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ... ay ertelenmiştir. ⁽²⁾
- o Tezimle ilgili gizlilik kararı verilmiştir. ⁽³⁾

..... / /

Emine GÜZEL

"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"

(1) Madde 6. 1. Lisansüstü teze ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü Üzerine enstitü veya fakülte yönetim kurulu iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.

(2) Madde 6.2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internette paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç; imkânı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulunun gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.

(3) Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, tezin yapıldığı kurum tarafından verilir*. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, ilgili kurum ve kuruluşun önerisi ile enstitü veya fakültenin uygun görüşü Üzerine üniversite yönetim kurulu tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.

Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

* Tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu tarafından karar verilir.