

Designing English Teaching Activities Based On Popular Music Lyrics From A *Corpus* Perspective

Desenvolvimento de Atividades de Ensino de Inglês com Base em Letras de Músicas Inglesas e Americanas: uma Perspectiva com Base em Linguística de *Corpus*

Maria Claudia Nunes Delfino*

RESUMO: O trabalho teve como objetivo principal utilizar uma abordagem baseada em Linguística de *Corpus* (LC) na produção de atividades didáticas baseadas em letras de música, a fim de estimular a construção do conhecimento do aprendiz de inglês como língua estrangeira. Para tanto utilizamos na análise dois *corpora*, sendo um denominado *corpus* de estudo, composto por aproximadamente 150.000 palavras provenientes de 585 letras de música em inglês de artistas britânicos e norte-americanos, e outro, de referência (COCA), que foi comparado ao *corpus* de estudo a fim de que as características léxico gramaticais mais salientes das letras de música fossem levantadas. A partir dos Itens Lexicais (ILs) encontrados, montou-se um banco de dados com vários tipos de exercícios, para que o professor possua uma variedade de exercícios a serem aplicados em sala de aula. Os referidos exercícios seguiram os seguintes critérios de elaboração: (1) os exercícios devem ser replicáveis, (2) de fácil adaptação e (3) pouco tempo de preparação para o professor, (4) com conteúdo fixo e variável, (5) além de serem divertidos, ou seja, que levem os alunos a se sentirem motivados a realizá-los e aumente seu interesse pelo aprendizado da língua com música.

PALAVRAS-CHAVE: Linguística de *Corpus*. Atividades didáticas. Itens lexicais. Música.

ABSTRACT: This work had as its main goal to focus on a *corpus*-based approach upon Corpus Linguistics (CL) for the production of teaching activities based on lyrics, so as to stimulate students to build their own learning. We analyzed two corpora, a study corpus, made of around 150,000 words from 585 lyrics from British and American singers and by a reference corpus (COCA), which was compared to the study corpus so that the most outstanding lexical grammar characteristics could be pulled up. A taxonomy of exercises was then developed, making up a variety of exercises, so that the teacher can have a range of exercises to be used in the classroom. Such exercises followed a list of criteria for corpus-based material design which included a number of recommendations, such as: (1) exercises should be replicable, (2) easily adapted, (3) they should not be too time-consuming (as this would limit the production of such materials and subsequently use in class), (4) some of the exercises must have fixed and variable content, (5) they should be fun, so that students feel motivated to complete them, increasing their interest in the learning of the language through songs.

KEYWORDS: Corpus Linguistics. Classroom activities. Lexical items. Music.

* Mestranda do Programa de Linguística Aplicada e Estudos da Linguagem (LAEL), PUC-SP / Professora da Faculdade de Tecnologia (Fatec-PG).

1. Introduction

English teachers have been facing a challenge for some time, which is how to teach the language in a pleasant way, knowing that the students are not in touch with the language outside the classroom. With the presence of new technologies, there is no reason for the teacher to be constrained by the book, which most of times, is not a suitable material and, even when it is, the classes can always be improved with movies, sitcoms, internet websites, games, newspapers and music.

Popular music has been used as a tool in the teaching of foreign language for a long time (Bertoli-Dutra, 2014), but it is usually seen as an extra material to be used when the teacher has some free time during the class or as an extracurricular activity. So, the question that many teachers and students have is how to contextualize, how can a song become relevant, how can an exercise be useful to the student, how can a class be fun and, at the same time, clear enough to help the understanding of a topic which is unclear in the book?

In the research reported here, we argue that popular music can be the central element in language teaching; in fact, in our proposal, all the exercises were based on popular music and on texts that draw on topics related to popular music. At the same time, our goal was not to teach “pop song” English, but current spoken English. To meet this goal, the analysis of the song lyrics was used as a starting point for the materials. The patterns found in the songs as well as their register characteristics were then used as search criteria in the reference English corpus and the patterns resulting from these searches were incorporated into the teaching materials.

In short, our proposal argues for the need of a blend of register-specific and general English corpus sources. After the elaboration of the exercises, they were implemented in a course of English as a foreign language for elementary students enrolled at a Technology College in the state of São Paulo. In this paper, we will report on the design of the corpora used in the research, present the main findings from the analysis of these corpora, and give examples of exercises which were made up based on the findings.

The questions which guide this work are (1) What are the lexical grammar patterns with highest frequency (Biber et al. 1998; Sinclair, 1991) in the pop song lyrics corpus (PSLC)? (2) How can teaching materials be built in a way that the patterns resulted from the research can be used as the starting and main point in an English class? (3) How does the teacher see the process of using these corpus-based materials?

1.1 Corpus Linguistics

Corpus Linguistics is an area that studies the language through samples of natural language; its analyses is usually carried out with specialized software programs on a computer. It is thus a method to obtain and analyze data quantitatively through description of features.

But what is a corpus? According to Berber Sardinha (2004), a corpus is a package of linguistic data (belonging whether to the spoken or written usage of language, or to both), which is systematized according to some criteria, being wide and deep enough, in such a way that it becomes representative of the totality of the linguistic use or of a part of it in a way that can be processed by computer, with the aim to promote useful results for description and analysis.

Among the different corpora which can be collected, we can mention the general corpus and the specialized corpus. A general corpus is a collection of texts used to explore the language and answer specific questions about vocabulary, grammar or discourse structure of a language. A specialized corpus is developed to fulfill the specific needs of a determined research work. The researcher can put the result of both corpora in contrast, and then observe and highlight his corpus particularities in relation to other linguistic genres which are present on the studied language. (Berber Sardinha, 2004). This approach was used on this work.

Halliday (1993) considers the language a probabilistic system, in which the words associate to one another, defining their use and functions. According to Corpus Linguistics, lyrics show patterns of regularities that can be used to teach the language. (BERTÓLI-DUTRA, 2010).

1.1.1 Corpus Linguistics and Teaching-Learning of Languages

From time to time, we look at language and language learning in a “new” way, which directly influences the way languages are taught. In our proposal, we highlight that language is made up by patterns which need to be taught to the learners of a Foreign Language (FL) because these patterns involve group of words which systematically co-occur and give a specific meaning to the texts where they are.

With the ever increasing popularity of studies in CL, tools and their application, there has been a huge interest of researchers in using CL on language teaching, because it can give relevant elements concerning word frequency, occurrence and co-occurrence of some lexical items. The teacher or researcher can count on the direct observation of linguistic phenomena,

which assures trust to the work, since the events are represented the way they occur and not as they are believed that can occur.

Huston (2002) states that the corpus has a direct impact on the FL teacher's professional activity in two different ways: first, it changes the way language is noticed and, secondly, it can be explored to produce material to be used in teaching, making a bank for the planning of new contents and methodology.

In 2010, Berber Sardinha made up a proposal of how to prepare teaching materials for FL with corpus, which goes beyond the use of concordance (relation of all the occurrences of a search word with its context in a corpus), but using tools such as word lists, key-words and clusters (group of words), beginning to work not only with concordance in written texts, but also focusing in music and video; he named this approach multimedia/multigenre, considering the fact that students of FL are in contact with the language in different types of media, that can be written (newspaper text), heard (news), prepared to be seen as if it were spontaneous (movies), among others. And among the media, without mentioning the traditional ones, like newspaper, magazine, book, telephone, music, radio and TV, learners are specially in contact with the new ones which appeared on the digital environment like podcast, Twitter, Youtube, email, WhatsApp, among others. The amount of genre and media is really huge and tends to grow and becomes more complex, with the genre transfer from one media to the other. As the society is each time more technologic, the classroom has to make the students able to perform well on these genres, or else, it has a great chance to become obsolete and boring.

1.1.2 Corpus Linguistics and the English Teaching in Brazil

Acunzo (2010) states that the combination of lexical items as lexical-grammar patterns and collocations in the teaching of a FL still is approached in a superficial and traditional way in Brazil, with little or no contextualization and exploration of the language in use. Thus, we do not know much what happens during the class when materials produced with corpora are used. Our research also focus on this subject, since reflexive journals were produced by the teacher/researcher to check the process of using CL and music to teach English.

This part of research is important because as Berber Sardinha (2010) states even with the development of research in the teaching area, it is very complicated to get the teachers, coordinators and principals' cooperation to get the data of such researches. This cooperation does not happen for many reasons, such as lack of interest in participating of the academic

research in general, they are afraid that the research shows weakness of methodology, teachers' lack of time, little opportunity to "escape" from the course program when the collect demands a specific frame or theme, among others. Because of this, it is important to develop (semi) automatic preparation tools and to encourage a philosophy which blends the reuse of material with the creation of a material bank, besides making a "modular" design (with interchangeable parts), to increase the reuse of materials.

This is one of the aims of this work, to create a data bank of materials to be used by teachers for the teaching of English based upon music and CL. One set of exercises developed in this bank of materials can be seen in the Attachment.

1.2 Music and English Teaching as a Foreign Language

One of the main points of this research, which in fact is one of the principles of investigation, is the use of the language that the student is learning in meaningful and relevant situations. For this situation to happen in the classroom, some conditions must be fulfilled (PELIZZARI et al., 2002). The first one is that the student has to be keen to learn, because if he does not want to learn or only wants to memorize contents, the learning will not happen. The second one is that the content has to be potentially meaningful, in other words, the logical meaning must depend only on the nature of the content, if it is aligned to the learner's needs and the psychological meaning is a unique experience that each person has. Each learner filters the contents which have or do not have meaning for himself. Finally, it is suggested that the students make meaningful learning for themselves, i.e., that each student becomes a researcher responsible for his own knowledge.

And how can one fit music in this context? In English, many songs are available with vocabulary from all levels, showing complexity or simplicity in the language, with a recurrent theme or story, offering authentic examples of colloquialism and a wide source of modern linguistic data.

The level of satisfaction and fun expressed by students and teacher, the rapport, in other words, the harmonious environment obtained through music makes up the integration, motivation and consequently, knowledge.

According to Silva (2015), the contact with songs (authentic productions in English), besides stimulating the desire to obtain more vocabulary/structure, makes the learner realize that the acquired knowledge can be applied in many other textual genres, written and orally.

Through songs, it is possible to expose students to the different kinds of English. British and American English are widely represented through modern songs and their respective accents. (MORENO, 2011).

Two studies, Domoney and Harris (1993) and Little (1983), investigated the prevalence of popular music in the FL learners' lives. Both studies show that music is the highest source of English outside the classroom. Paiva (1998), in another study, indicates that from each ten students interviewed, four listened to music to learn English. Therefore, we can infer that music, being part of people's daily activities, is an important tool, even knowing its purpose is not to be a teaching tool, pedagogical characteristics can be seen in songs, which can neither be ignored nor avoided in the classroom.

Music can mean knowledge, because for the student understands the lyrics, many times he has to infer, through the language he has learned previously and understands what he is listening. So through cognates, for example, he can make comparisons with his native language. Examples exercises which explore this can be seen on the Attachment (Exercises 7 and 8, where they are invited to find the answers by themselves on the lyrics, relying on their mother tongue and their previous knowledge of English).

The exposition to the authentic language on a fun way can stimulate the students' learning. The use of songs in English has different targets. Besides the linguistic and cultural aspect of the work with music in the FL teaching, we have to take into consideration the learner's emotional aspect and, according to Krashen (1982), for the effective learning to happen, it is necessary that the person has his affective filter "down", in other words, the person has to be relaxed and motivated. The affective filter takes emotional and attitudinal factors like motivation, self-confidence, anxiety and fear. For the author, motivated students who are full of self-confidence can show a better result than the ones who are anxious or afraid to expose themselves to their peers. The student who is able to express himself without being afraid of making a mistake usually has more chances of having a concrete learning than the one who does not speak for being insecure and consequently, misses opportunities to practice the language.

One can say that music, instead of helping can become a source of stress for the student, because singing in the classroom (in public) is more stressful than talking to a friend, or even one may consider that listening to a song can be harder to understand than listening to a person on a conversation without the "interference" of the musical instruments. But, for adult learners

to engage spontaneously on a conversation in another language, it is necessary that they have high confidence concerning his knowledge on the language, which is not always the reality of colleges students in Brazil, who usually do not have previous knowledge of the English language and feel intimidated when asked to talk; nevertheless, when the activity given by the teacher involves a song the students know or even a sitcom that they usually watch at home, they may feel more comfortable concerning the theme and risk to sing the song and/or repeat the dialogues of the sitcom, sometimes getting involved in conversations about their topic, maybe because the chosen topics are in the context the learners know, what can put the fear of making mistakes down or even abolishing it.

Murphey (1990) states that the language which is learned through music can occur in more quantity and with better fixation since it motivates people to learn and provides a bridge between the school and the world. Harmer (2013), referring to music, recognizes a relationship between music and the practice of the language, stating that music can be used to create a rapport, to stimulate the imagination and to make the learner to talk about the songs he appreciates. He still adds that it can be used to explore vocabulary and grammar.

Music in the classroom makes the contents become more dynamic and meaningful, being able to ease the learning. Nevertheless, the English teacher and/or learner will hardly ever see the lyrics on the book used in the classroom. The absence of lyrics in books can be explained due to its high cost, which would increase even more the cost of materials, just like McCarthy (1998) states.

Despite economical problems, the constant exposition to the lyrics outside the classroom, or alternatively, inside the classroom, but independently from the book, can influence the memorization of some lexical grammar items. Songs, when automatized, can become an important linguistic reference because they have the potential to contribute to the transfer of input (listening, reading) for output (writing, speaking), on the moment the students are put in communicative use.

The practice with songs can have a positive impact not only on the oral understanding but also on the oral production. After some time using sounds and rhythms found in music as models, it is possible to recognize them in other songs and produce them in communicative situations. (SILVA, 2015)

1.3 Reflexive Journals

Another point on this research is to know about the process of using materials based on Corpus Linguistics and music as a means to teach English as a foreign language. This process was analyzed by the researcher through reflexive journals produced by the researcher/teacher on the course of the classes.

But, what is a reflexive journal? It is the act of writing experiences, where the user talks about his feelings and opinions, instead of only describing the facts, which happened during the day (Machado, 1998). According to the author, through the writing of individual feelings, new experiences can be built and improved. The aim of this journal is to improve the learning through the process of thinking and writing about the learning experiences, the good and the bad ones.

Besides the teacher, the students also have a benefit from this journal because, from the experiences in the classroom the teacher, many times, rethinks his behavior and reflection means change in pedagogical practice, according to Liberali (1999).

2. Methodology

2.1 Corpus

The students were asked to vote on their favorite bands and singers, so that the teacher could make a research based on music and the creation of teaching materials involving Corpus Linguistics. The most voted bands were Beatles, Bon Jovi and Maroon 5, and the singer Bruno Mars.

All the lyrics from the mentioned bands and singer (585 lyrics, which made up about 150,000 words) were collected from their official websites and saved in plain texts, without the title of each song, so that they could be used on the Ant Conc program.

Chart 1. Corpus Design

Bands	Number of Songs	Number of Tokens
Beatles	202	34,888
Bon Jovi	220	59,964
Bruno Mars	92	30,593
Maroon 5	71	21,211

Source: Delfino (2015) for this research.

According to chart 1 we can see that the Band Bon Jovi has more lyrics than the others. This is because they have been more time on the road and, consequently, have recorded more than the others. About Beatles, this corpus only comprises what the band recorded as a group and not as individual singers. The corpus was collected in February 2014 and, by the end of this year Bruno Mars and Maroon 5 recorded more songs, which are not on the corpus.

Lists of words were made on the Ant Conc program so that we could pull up the 100 most frequent words from the Corpus of Songs. These words were compared to the 100 most frequent words from the Corpus of Contemporary American English (COCA).

After that, concordances lines were run for each of the words that were present in both corpora.

2.2 Design of the Activities

A list of criteria for the design of the exercises was developed by the researcher, so that the exercises could gain more focus. It comprised 28 items and it was decided that each exercise had to fulfill at least 03 of these criteria, as follows:

Chart 2 – List of Criteria for Development of Corpus Activities

1. The exercise uses corpus
2. The exercise has clear goals
3. The exercise has as main focus the study of meaning and not of form
4. The exercise is ethical
5. The exercise is replicable
6. The exercise is participative
7. The exercise is collaborative
8. The teacher is a facilitator and not a distributor of knowledge
9. The student is a discoverer, researcher and not a recipient of knowledge
10. The exercise does not demand excessive preparation time from the teacher
11. The exercise deals with the concept of patterning
12. The exercise deals with the concept of frequency
13. The exercise deals with the concept of variation
14. The exercise deals with the concept of textual varieties
15. The exercise includes different media
16. The exercise includes concordances
17. The exercise includes texts
18. The exercise includes word frequency lists
19. The exercise includes key words
20. The exercise enables students to work directly with the corpora
21. The exercise includes diagrams and different ways of visualization
22. The exercise can be easily adapted

23. The exercise is motivator
24. The exercise uses authentic language
25. The exercise has a relevant content for the student
26. The exercise has a suitable difficulty level
27. The exercise develops autonomy
28. The exercise teaches and not only tests.

Source: Delfino (2015) for this research.

A taxonomy of exercises was also developed, with the aim of focus on the kinds of exercises the researcher wanted to test on the students, using music and corpus linguistics:

Chart 3 – Taxonomy of Exercises to Be Used with Corpus Linguistics and Music

1. blank filling
2. singing
3. concordance analysis
4. awareness
5. patterns relation
6. charts analysis
7. register analysis
8. texts comprehension
9. writing sentences
10. word clouds
11. listening

Source: Delfino (2015) for this research.

From the results of the pattern analysis and the use of the lists of the 100 most frequent words in both corpora, activities comprising the criteria and taxonomy above were produced and tested on the students.

2.3 Reflexive Journal

At the end of each class, the teacher wrote the impressions she had from the class, concerning the process of teaching English based on Corpus linguistics and music. Some of the findings were important to the improvement of the design of the exercises present in the activity.

An example of it can be seen on the following sentences from the journal:

..."One thing I have to keep is the use of COCA website in the classroom for the students to check different meanings of a word on the concordance lines. Besides doing this today, they also got to the conclusion that the word SO is frequent on the music corpus because it is very close to a conversation. They checked SO on the chart section of the website and could see this word is very frequent on the Spoken section, but not very common on the written one. From this point we started working with other words, like CONSEQUENTLY, which was also researched."

This was the starting point for a reflection which led the researcher to create, in all the lessons, an exercise involving the charts section from COCA, which is very simple to be made, not spending too much time from the teacher on the preparation and students love it. Such exercise can be seen on the Attachment section (Exercise 10).

3. Results

About the Lexicogrammatical analysis, we can see that some items co-occur with others making patterns which can be used to teach the language. For example, the lexical item GET, which is the 34th most frequent word in the corpus of songs and the 92nd most frequent word on COCA, has a high "attraction" for prepositions, as we can see on Chart 4.

Chart 4: GET + preposition; example with frequency on the corpus:

Get to – 96 times
Get up – 33 times
Get in - 09 times
Get back – 60 times
Get by – 20 times
Get down – 08 times

Source: Delfino (2015) for this research.

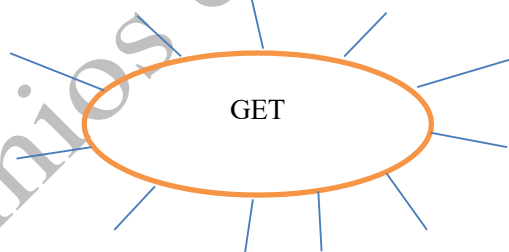
Concerning the design criteria and taxonomy, each exercise was fit into the list of criteria and at least one of the taxonomy. We can see this on the following exercise, which meets the following criteria from the list (Chart 2): (1) Criteria 1 - the exercise uses corpus, because for the researcher to develop it, it was necessary to go to the music corpus; (2) Criteria 11 – the exercise deals with the concept of patterning, since students are supposed to look at patterns to be able to complete the exercise; (3) Criteria 21 – The exercise includes diagram and different ways of visualization, because it is not on the written form only. The researcher wanted the students to deal with different ways of visualization and not only written texts; (4) Criteria 26 – The exercise has a suitable difficulty level, which is important students who are learning a new language can not be frustrated by receiving exercises they are not able to do because they do not know the lesson, or worse, a barrier to their learning learning process can be created because of this, which is very hard to break.

About the taxonomy, this same exercise fell within the following 02 types (Chart 3): (1) Type 03 – Concordance analysis, because through the concordance analysis the students can

get to conclusions concerning the patterns; (2) Type 05 – Patterns Relations, which is connected with the concordance.

Exercise 2: On this song we saw some meanings of the word GET. Which meaning do you think is the most common? One of the greatest ways to learn English is to know how to find the answers on your own. One way to find the answers on your own is to research on the corpus. So, how about checking this information? Let's check these concordance lines, taken from the corpus PSLC and make a word map with the collocates of GET, i.e., the words which make company to GET most frequently.

1	I would gladly hit the road get up and go if I knew That's
2	Why do we let the pressure get into our heads? Your broke
3	you better do what she said Get to the barber shop and get
4	your dreams before they rust Get what you can and hope it's
5	u know I would beg and plead, get down on my knees Do most a
6	to show you got bills to pay, get out my way it's time to
7	streets No time for praying get up off your knees There's
8	If you and me should get together, Who knows baby
9	lookin' fine ain't she? ... get out the way! No, no, no
10	don't need you any longer So get off your knees Your words
11	That I've got the key Oh So get in the car We can ride it
12	That I've got the key Oh So get in the car We can ride it



4. Final Considerations

From the findings in this research, we could get to some conclusions. Firstly, concerning the lexicogrammar analysis, we can say that the most frequent words found in the corpus of lyrics use common pattern found in spoken English and that songs can be used to learn spoken patterns.

About the design criteria and taxonomy, exercise design should be based on explicit criteria because it gains a better focus and can be used to teach the linguistic characteristics associated with the patterns found on the corpus of lyrics.

And finally, through the reflective journal we could see interesting points on the process of using corpus linguistics and music to teach English, such as: teaching with corpus is challenging, because it's a novelty for most students and teachers, but they are mostly receptive and are keen to use the technology they learn, science students are the most receptive and are glad to explore the quantitative side of language research; keeping a journal is "more work", but at the same time helps teachers learn to teach.

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Attachment

An example of a whole activity involving 18 exercises:

Exercise 1: Read the title of the song. What may be the topic of today's class?

- a-) Born to be bad b-) Born to be rich c-) Born to be my baby
- d-) Born to be a star

Born To Be My Baby- Bon Jovi

Rainy night and we worked all day
 We both got jobs cause there's bills to pay
 We got something they can't take away
 Our love, our lives

Close the door, leave the cold outside
 I don't need nothing when I'm by your side
 We got something that'll never die
 Our dreams, our pride

My heart beats like a drum (All night)
 Flesh to flesh, one to one (And it's alright)
 And I'll never let go 'cause
 There's something I know deep inside

You were born to be my baby
 And baby, I was made to be your man
 We got something to believe in
 Even if we don't know where we stand

Only God would know the reasons
 But I bet he must have had a plan
 'Cause you were born to be my baby
 And baby, I was made to be your man

Light a candle, blow the world away
 Table for two on a TV tray

It ain't fancy, baby that's ok
 Our time, our way

So hold me close better hang on tight
 Buckle up, baby, it's a bumpy ride
 We're two kids hitching down the road of life
 Our world, our flight

If we stand side by side (All night)
 There's a chance we'll get by (And it's alright)
 And I'll know that you'll live
 In my heart till the day that I die

'Cause you were born to be my baby
 And baby, I was made to be your man
 We got something to believe in
 Even if we don't know where we stand

Only God would know the reasons
 But I bet he must have had a plan
 'Cause you were born to be my baby
 And baby, I was made to be your man

And my heart beats like a drum (All night)
 Flesh to flesh, one to one (And it's alright)
 And I'll never let go 'cause
 There's something I know deep inside

Exercise 2: This song works with a new pattern, which is present on its title. Let's complete the concordance lines with it?

1	_____rock, but nonetheless basically a quiet, unassuming guy.
2	With that name he was_____direct the Spider Man movie.
3	Farmers were_____work in the light and air.
4	My first boy was_____hunt it.
5	It is the kind of labor I was_____.
6	Like I was_____do this one thing.
7	Humans were_____manipulate.
8	Clean Bottle was_____stem the tide of these landfill- bound vessels.
9	Whose debut CD as Lana Del Rey,_____Die, comes out this month.
10	As if she were_____sit and write beautiful, perfect poems.
11	I was_____be a model.
12	I was_____be rich.

Exercise 3: Let's go to the website http://en.wikipedia.org/wiki/Born_to_Be_My_Baby to answer:

When was the song released? _____

Who is (are) its composers? _____

Did this song reached the top parade? Where? _____

Who appears on the videoclipe? Was it a very expensive videoclipe to be produced?

Exercise 4: Read the lyrics of the song and answer: What's the song about?

Exercise 5: Answer True (T) or False (F) to the following sentences according to the text:

- 1- Born to Be My Baby was the only song from the album *New Jersey* to chart in the Top 10. ()
- 2- Born to Be My Baby was included in the greatest hits *Cross Road* album. ()
- 3- The video for the song is very colorful. ()
- 4- The video for the song was very expensive. ()
- 5- Bon Jovi's wife is in the video. ()

Exercise 6: Choose 05 words on the lyrics that you don't know the meaning. Let's look them up on the online dictionary?

Exercise 7: Now choose 05 words on the lyrics which are similar to words in Portuguese. Let's look them up on the online dictionary too? Do they have a different meaning from the one you first imagined?

Exercise 8: Pronunciation: In English, when a word finishes on the letter "e" and the next one starts with the letter "a" the final "e" is not pronounced. So, "take away" is pronounced | **teɪk ə weɪ** | and "like a drum" is pronounced | **'laɪk ə drʌm** |.

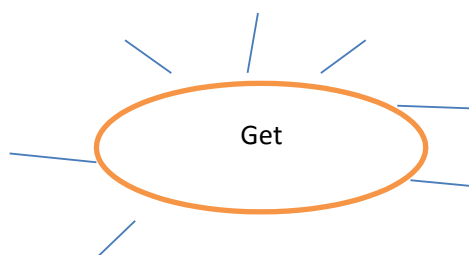
Exercise 9: Now go back to the song, find and highlight **GET + Complement**. Don't forget that GET is the lemma, so we have to consider all its forms present on the song (GET / GOT).

Exercise 10: Now let's observe the COCA charts. Where is GET more frequent?

SECTION	ALL	SPOKEN	FICTION	MAGAZINE	NEWSPAPER	ACADEMIC
FREQ	1549477	504741	322331	285342	291052	146011
PER MIL	3,336.97	5,281.65	3,564.45	2,986.04	3,173.35	1,603.35
SEE ALL SUB-SECTIONS AT ONCE						

Exercise 11: On this song, we saw some meanings of the word GET. Which meaning may be the most common? One of the greatest ways to learn English is to know how to find the answers by your own. One great way to find the answers on your own is to research on the corpus. So, let's check this information? Let's look these concordance lines, taken from the corpus CoEL and make a word map with the collocates from GET, i.e, which words keep company to GET with more frequency.

1	I would gladly hit the road get up and go if I knew That's
2	Why do we let the pressure get into our heads? Your broke
3	you better do what she said Get to the barber shop and get
4	your dreams before they rust Get what you can and hope it's
5	u know I would beg and plead, get down on my knees Do most a
6	to show you got bills to pay, get out my way it's time to
7	streets No time for praying get up off your knees There's
8	If you and me should get together, Who knows baby
9	lookin' fine ain't she? ... get out the way! No, no, no
10	don't need you any longer So get off your knees Your words
11	That I've got the key Oh So get in the car We can ride it
12	That I've got the key Oh So get in the car We can ride it



Exercise 12: Let's learn a little more, observing other patterns and classifying them according to its **pattern** and meaning? One of the meanings will repeat.

Column A	Column B
1. Beatles: But when I <u>get home</u> to you (<i>A Hard Day's Night</i>)	a-) superar
2. Beatles: <u>To get you</u> money to buy you things (<i>A Hard Day's Night</i>)	b-) possuir, ter
3. Beatles: I'll <u>get you</u> anything my friend. (<i>Can't Buy me Love</i>)	c-) ficar doente
4. Beatles: I <u>get by</u> with a little help from my friends. (<i>With a Little Help from my Friends</i>)	d-) conseguir
5. Beatles: I <u>get high</u> with a little help from my friends. (<i>With a Little Help from my Friends</i>)	e-) ficar louco
6. Bon Jovi: We both <u>got jobs</u> cause there's bills to pay (<i>Born to Be my Baby</i>)	f-) chegar
7. Maroon 5: The taste of her breath, I'll never <u>get over</u> (<i>Won't Go Home without You</i>)	g-) sobreviver
8. Maroon 5: You and I <u>get sick</u> , yeah, I know that we can't do this no more. (<i>One more Night</i>)	

Exercise 13: Now repeat what you did on exercise 11 with the reference corpus COCA, on the Academic section. Are the words the same? Why do you think this happen?

1	Such as open the door or get key.
2	And get as transitive verb with aliases grab
3	The mechanism and network state required to get a context chunk are sufficient to also get all of its keys.
4	The mechanism and network state required to get a context chunk are sufficient to also get all of its keys.
5	We get their key any time we receive content from them
6	Can easily get the key of parc.com
7	When an Interest does not get a response and times out.
8	So to get them
9	So that we can make choices before we get to the check out
10	So the South Asian community gets diabetes more commonly
11	Generally people with type 2 diabetes do not get any benefit
12	Having to get up at night to urinate

Exercise 14: Let's go to the program AntConc, on the CLUSTERS section and we will find the list below. Which words make company to GET? Are they the same ones from the song we studied? And from the COCA? What is similar? What is different? Talk to your friends and write your findings down. This is a great way to investigate the language in use and learn a new language on a new and efficient way.

Exercise 15: Complete the sentences from COCA with the clusters from the chart above:

- 1- _____ here. Leave me alone.
- 2- We had to _____ our hands and knees to try to find peace.
- 3- When you _____ hospital.

Exercise 16: In all the sentences below (taken from the SketchEngine program) the verb GET is being used. Pick two of them and replace GET + complement for another verb, without changing the meaning of the sentence:

- a-) GET rid of it.
 - b-) When the Belgian songwriters' association GOT involved.
 - c-) But he probably GOT a big welcome at the airport when he arrived.
 - d-) Her money note at the end still GOT a big cheer.
 - e-) He GOT just six points.
 - f-) But Gary still GOT twice as many points as Norway.
 - g-) Though I was only able to GET tickets to the Friday evening dress rehearsal.
 - h-) The following week I GOT a parcel containing the famous tracksuit.
 - i-) Visit here often and GET your baseball news from Thomas Harding
-
-

Exercício 17: Musical Bingo for Born to Be my Baby by Bon Jovi

Write the following expressions on the bingo chart below, in any order. So cross them out as you listen to them on the song.

Take away	Leave the cold outside	Beats like a drum
Flesh to flesh	Don't make it bad	Hang on tight
Side by side	We'll get by	It ain't fancy
Don't need nothing	Let her under your skin	Buckle up
Our way	Deep inside	Table for two
Never let go	That's ok	Hold me close

	Born to Be my Baby	

Exercise 18: How about singing the song on the karaoke? Let's go to the address <http://www.youtube.com/watch?v=T6oyujbaw1E>

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