



**FIGURES OF SPEECH IN ENGLISH SONG ANALYSIS:  
A CASE STUDY OF THIRD YEAR STUDENTS IN A  
PRIVATE UNIVERSITY IN THAILAND**

**BY**

**MR. ALEXIS LOCARIO**

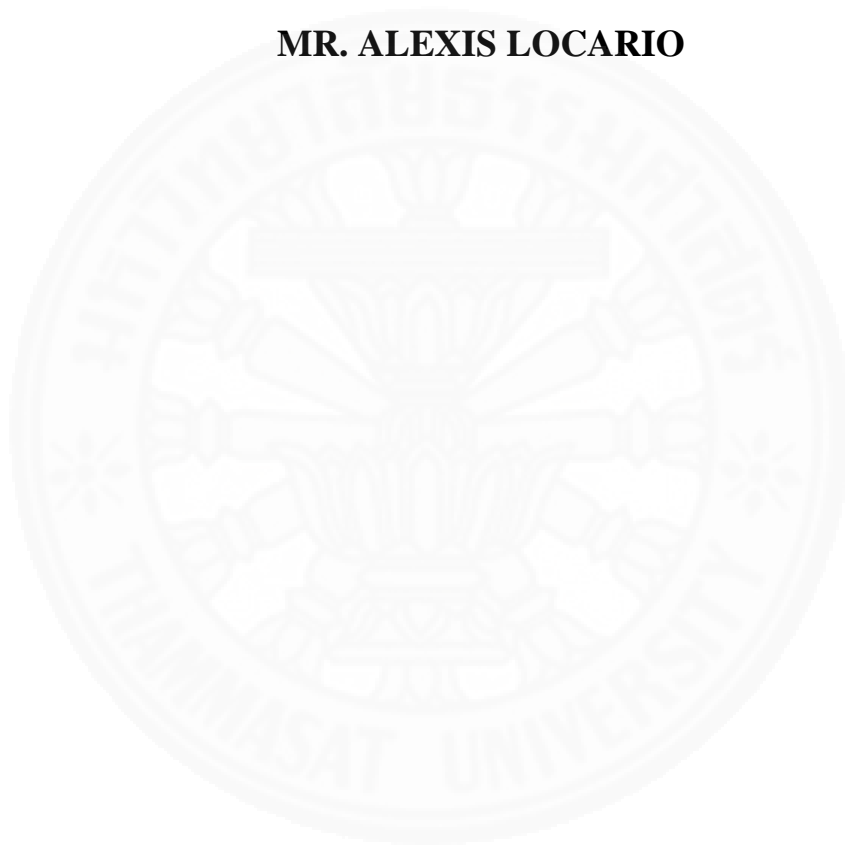
**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS  
IN ENGLISH LANGUAGE TEACHING  
LANGUAGE INSTITUTE  
THAMMASAT UNIVERSITY  
ACADEMIC YEAR 2018**



**FIGURES OF SPEECH IN ENGLISH SONG ANALYSIS:  
A CASE STUDY OF THIRD YEAR STUDENTS IN A  
PRIVATE UNIVERSITY IN THAILAND**

**BY**

**MR. ALEXIS LOCARIO**



**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS  
IN ENGLISH LANGUAGE TEACHING  
LANGUAGE INSTITUTE  
THAMMASAT UNIVERSITY  
ACADEMIC YEAR 2018  
COPYRIGHT OF THAMMASAT UNIVERSITY**



THAMMASAT UNIVERSITY  
LANGUAGE INSTITUTE

THESIS

BY

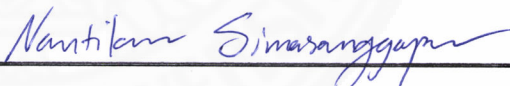
MR. ALEXIS LOCARIO

ENTITLED

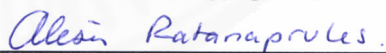
FIGURES OF SPEECH IN ENGLISH SONG ANALYSIS: A CASE STUDY OF  
THIRD YEAR STUDENTS IN A PRIVATE UNIVERSITY IN THAILAND

was approved as partial fulfillment of the requirements for  
the degree of Masters of Arts in English Language Teaching  
on January 13, 2019

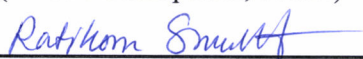
Chairman

  
(Nantikarn Simasangyaporn, Ph.D.)

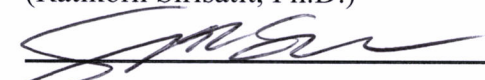
Member and Advisor

  
(Alisa Ratanapruks, Ph.D.)

Member

  
(Ratikorn Sirisatit, Ph.D.)

Director

  
(Associate Professor Supong Tangkiengsirisin, Ph.D.)



Thesis Title	FIGURES OF SPEECH IN ENGLISH SONG ANALYSIS: A CASE STUDY OF THIRD YEAR STUDENTS IN A PRIVATE UNIVERSITY IN THAILAND
Author	Mr. Alexis Locario
Degree	Master's Degree
Major Field/Faculty/University	English Language Teaching Language Institute Thammasat University
Thesis Advisor	Alisa Ratanapruks, Ph.D.
Academic Year	2018

## ABSTRACT

Several studies have demonstrated that the use of song in language teaching facilitates better acquisition of the language. As songs provide great help in inspiring students to learn English, it does not guarantee that the language is thoroughly learned and mastered. It is suggested that the use of figure of speech could address this issue as analyzing figurative language allow students to think critically, henceforth enhancing their English capability skills. In other words, knowledge about figuration could potentially promote metaphoric competence among the language learners, which makes learning the language more relevant and effective. This paper examines the use of figures of speech with emphasis on the three most common song devices namely metaphor, simile and hyperbole in analyzing songs meaning that involved seven selected students enrolled in English through songs class during the second semester of academic year 2017. The researcher made use of think-aloud protocol in gathering data. Two songs were employed during the data collection stage (a song



with figurative and without figurative language). These songs were unfamiliar to all the subjects as indicated in the survey carried out before the formal gathering of data. Results have shown that the stronger participant has been consistent in her display of critical thinking skills by way of giving logical answers to the meaning of the song lines for both songs. From a different perspective, weaker participants displayed a more coherent and logical wordings when exposed to a song with figurative language. Based from the findings, it is concluded that the use of figurative language in song analysis contributed to the critical thinking ability of the students in interpreting song meanings through a more substantial and logical reasoning by way of giving examples, using accurate inferences in giving meaning and the ability to relate some key words into another word with the same meaning

**Keywords:** Figures of speech, critical thinking skills, song analysis, think-aloud protocol



## ACKNOWLEDGEMENTS

It is with great pride and honor to acknowledge the following people for their remarkable contributions in making this project possible.

First and foremost, I would like to express my sincerest gratitude to my adviser Dr. Alisa Ratanapruks, whose dedication and hard work brought me to the completion of this paper. To the panel members, Dr. Nantikarn Simasangyaporn, Dr. Ratikorn Sirisatit and to Dean Associate Professor Supong Tangkiengsirisin for their valuable suggestions and recommendations.

To Dr. Peansiri Ekniyom, former dean of the Faculty of Arts of Durakij Pundit University for believing in my capabilities to pursue a master's degree. I am eternally grateful for your kindness.

To my very supportive colleagues in Dhurakij Pundit University English Department, I would like to thank you for undying support and encouragement.

To my mentor Dr. Henzel Embalzado, and my friends Darwin, Ana, Arlene, Rizza and Minnie for your assistance, moral support, encouragement and ready presence whenever I need it the most.

To my family, whose understanding and love has kept me motivated to pursue this endeavor, thank you very much.

Above all to Father Almighty for all His guidance and continued blessings, I praise and glorify you.

Mr. Alexis Locario



## TABLE OF CONTENTS

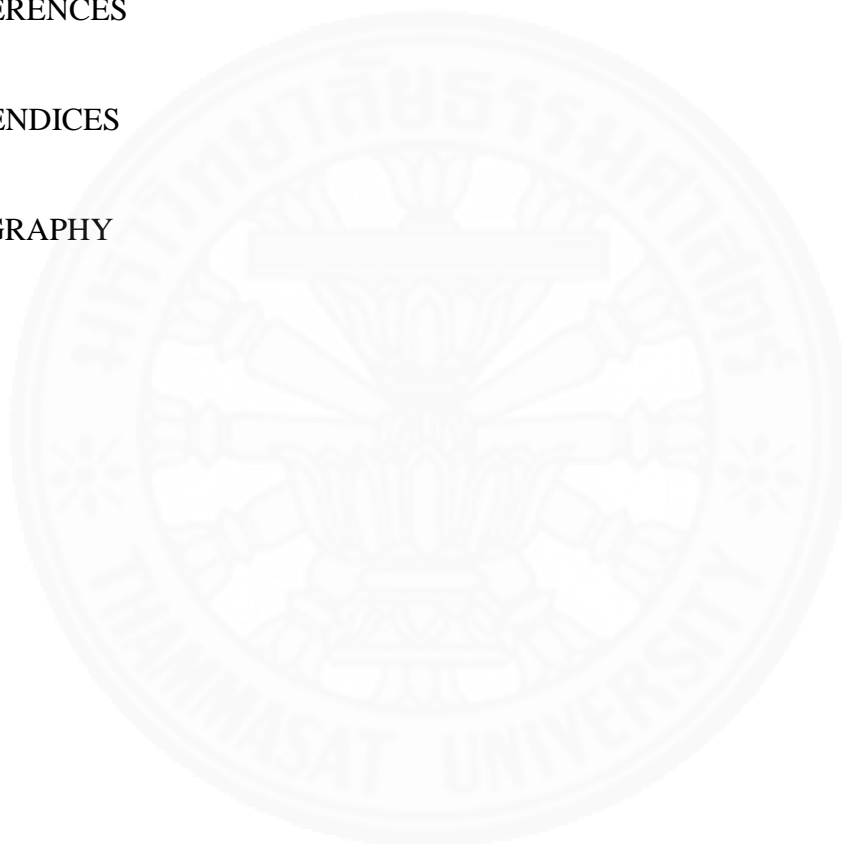
	Page
ABSTRACT	(1)
ACKNOWLEDGEMENTS	(3)
LIST OF TABLES	(7)
LIST OF ABBREVIATIONS	(8)
CHAPTER 1 INTRODUCTION	1
1.1 Background of the study	1
1.2 Statement of the problem	6
1.3 Purpose of the study	10
1.4 Research question	10
1.5 Definition of terms	10
1.6 Significance of the study	11
1.7 Scope of the study	11
1.8 Organization of the study	12
CHAPTER 2 REVIEW OF LITERATURE	13
2.1 Song Analysis	13
2.1.1 What is a song?	14
2.1.2 Songs facilitate language learning	15
2.1.3 Learning a song in a more advanced level	17



2.2 Figurative Language	17
2.2.1 Figurative language defined	17
2.2.2 Figurative language in song analysis	18
2.2.3 Metaphor, simile and hyperbole	19
2.3 Critical Thinking Skills among EFL Learners	21
2.3.1 Exploring critical thinking	21
2.3.2 Critical thinking skills in EFL	23
2.3.3 Critical thinking skills in Thai EFL context	25
2.3.4 Benefits of critical thinking skills	26
2.4 Different Taxonomies on Critical Thinking Skills	28
2.5 Related Empirical Studies on Songs and Figures of Speech in Language Learning	36
2.6 Song analysis, Figures of Speech and Critical Thinking Skills	39
 CHAPTER 3 RESEARCH METHODOLOGY	 42
3.1 Research Design	42
3.2 Participants	42
3.3 Research Instruments	43
3.3.1 Think-aloud protocol	44
3.3.2 Song with figurative languages	45
3.3.3 Song without figurative languages	45
3.4 Data Collection Procedure	46
3.5 Data Analysis	48
 CHAPTER 4 RESULTS AND DISCUSSION	 50
4.1 Songs with Figurative Language Data Results	50
4.1.1 Findings using song with figurative language	51
4.2 Songs without Figurative Language Data Results	58
4.2.1 Findings using song with figurative language	59
4.3 Summary of the Findings	63



CHAPTER 5 CONCLUSIONS AND RECOMMENDATIONS	66
5.1 Conclusions	67
5.2 Recommendations	70
5.2.1 Based on the findings	71
5.2.2 For future research	71
5.3 Limitations	72
REFERENCES	73
APPENDICES	82
BIOGRAPHY	97





## LIST OF TABLES

Tables	Page
2.1 Paul-Elder critical thinking model	29
2.2 Subscales on critical thinking skills	30
2.3 Consensus List of Critical Thinking Cognitive Skills and Sub-Skills	30





## LIST OF ABBREVIATIONS

<b>Symbols/Abbreviations</b>	<b>Terms</b>
EFL	English as a Foreign Language
ELL	English Language Learner
CT	Critical Thinking





## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1 Background of the Study**

English language educators make use of various teaching techniques and learning materials in order to address the composite demands of English language learners. Learning English as a foreign language proffers difficulty for non-native speakers as it requires thorough attention and practice. In an English language classroom, instructors generally expect their students to participate and practice in class discussions, speak audibly, ask and answer questions and read but unfortunately, this has been a challenge for many teachers in English as a Foreign Language (EFL). Teaching English demands great attention and detail from both teachers and students (Yahya, 2012). Songbatumis (2017) explained that teaching English as a foreign language is a demanding task especially when the use of English language only serves limited purposes in a certain context.

In Thailand, teaching and learning English poses a great challenge. One of the many reasons EFL students feel indifferent towards learning English is their low motivation to learn. Kitjaroonchai and Kitjaroonchai (2012) explained that this low motivation stems from the fact that Thai students find English a difficult language. In an English proficiency test conducted by English First (2012), Thailand ranked as one of the lowest in the category. A test administered by the Program for International Student Assessment also placed Thai students below average in analytical skills using the English language.



But this poor performance in English test could not only be attributed to student factors. Teaching techniques and strategies have also been considered as an area in which schools and universities have to look into if they want to elevate the English language facility of the students. English teachers have to be creative in their approach in order to draw out the right motivation from the students to learn English more enthusiastically. Noom-ura (2013) suggested that the songs may be used as an alternative teaching technique as students are more responsive to this approach.

Several studies have demonstrated that the use of song in language teaching facilitates better acquisition of the language. In Malaysia, songs were found to be an effective tool in helping primary students learn vocabulary and pronunciation (Setia, 2012). Songs create a more relaxing atmosphere in the class, hence, students do not feel intimidated with the learning material. In Thailand, learning English through songs was given positive feedback from undergraduate students as they claim that songs allow them to pronounce words correctly, thus developing positive attitude (Suriyatham 2012; Phanarangsarn, 2000). Adjectives such as fun and enjoyable were the common words students used about their feelings of learning English through songs (Keskin, 2011; Phanarangsarn, 2000).

As songs provide great help in inspiring students to learn English, it does not guarantee that the language is thoroughly learned and mastered. Sivarnee (2013) mentioned that Thai learners' inactivity in language classrooms as well as their reported poor critical thinking skills impede their complete immersion towards the language, thus critical thinking is highly prodded to also be given focus. Littlemore (2011) suggested that the use of figure of speech could address this issue as analyzing figurative language allows students to think critically, henceforth enhancing their



English capability skills. In other words, knowledge about figuration could potentially promote metaphoric competence among the language learners, which makes learning the language more relevant and effective.

Figure of speech is a form of a figurative language, which uses a word or phrase in a non-literal sense; it is a formulaic or relatively fixed in composition whether in syntactic, lexical and intonational form (Drew & Holt, 1998). Figure of speech is one of the techniques in which students can learn English as words are not taken in its literal meaning, instead it is interpreted based upon its comparison or exaggeration towards life events or experiences. This method becomes a potent tool in English language learning as students decode meanings of the language, making them more familiar and critical of English phrases and idioms. Most figures of speech are found in songs. They are usually represented by such devices as metaphor, simile, oxymoron, hyperbole, and personification among others in song lyrics. These figurations in songs allow students to internalize and think critically about the meaning of the lyrics of the songs, which in turn helps them better understand the song's denotation and derivation. Learning the figurative language expressions are beneficial to learners' language learning as it allows them to express certain meanings as they speak (Purnamasari, 2009).

Several studies have demonstrated the effectiveness of the figurative usages in songs that help students learn a language more efficiently. When asked to show their abilities to solve problems and make connections with the characters and events found in songs and stories of their lives, students were able to show their figurative thoughts (Vosniadou 1987; Winner 1998; & Zurer 1990). The melodious tone of the songs also reinforces memory recall as lyrics are usually retained and eventually understood by



the learner. This “the-song-stuck-in-my-head-phenomenon” exemplifies the ability of the learners to echo in their minds the last song that they have heard (Alipour, Gorjian & Zafari, 2012). In China, Chinese students significantly improved their English vocabulary performance when their teachers used music in their vocabulary building activities (Li & Brand, 2009). Cheung (2001) contended that students can easily recite lyrics of the songs more than memorizing a poem or a mathematical formula. This indeed indicates that the use of songs in language learning provides better facility than just by learning it from traditional materials. As Suriyatham (2013) argued, language teachers should not rely greatly on textbooks and grammatical structures when it comes to language learning. Learning materials should be relevant and relatable among the students so that they find it meaningful and important to their lives. The study conducted by Tran (2013) revealed that students are weak in terms of their proficiency and capability of using idiomatic expressions. This leads to the contention that students should be exposed to a multitude of figurative language not only coming from traditional English-speaking countries but also from the countries of the outer and expanding circle contexts.

Learning English through songs may also potentially allay emotional filters that hinder students to learn the language with ease. Krashen (1983) stated that affective filters such as fear, anxiety and boredom may block comprehensible input to the learners as they prevent information about second language from reaching language areas of the minds. The use of music develops positive attitude among the learners, and it expands their creative opportunities. Murphey (1992) backed this idea by stating that the use of music in the classroom makes students receptive to language learning as it lowers the affective hindrances, thus making them more relaxed and



complacent. He cited an example by using pop songs in class. Pop songs are conversation-like, repetitive and at half times slower than a spoken language, which allows listeners to use them in personally associative ways. Engh (2013) suggested that the use of pop songs promotes not only vocabulary item recall but also recall of longer utterances and formulaic phrases. The combination of rhythm, melody and rhyme along with linguistic prosody appears to lead to greater retention. This brings to the supposition that using pop songs in learning English language facilitates better retention and comprehension as it dispels emotional filters that hinder students' motivation to learn. Moreover, the emphasis on the figurative language in a song expedites the learning process as students can critically think and internalize the materials being learned.

This present study hence, aims to examine the effects of figures of speech through song analysis in the critical thinking skills of English-major students of a private university in Thailand. As there are many figurative devices existent in songs, this study will focus on the three most common devices, namely metaphor, simile and hyperbole. These three commonly used stylistic devices are supported and validated with the studies conducted by Suriyawongpaisal (2013) on the figurative language that conveys connotation related to American cultural values in Taylor Swift songs and a study by Tambun and Shanipar (2014) on figures of speech in selected Westlife songs. These figurations are then estimated as to whether they permeate the critical thinking skills of the students, allowing them to understand the song contextually and more substantively. The fact that critical thinking requires analytical thinking, being adept with this competency make students masterfully craft their English language capabilities.



This current study employed a cross sectional case study approach, in which selected students were invited to participate in song analysis sessions. Students were selected by giving them a survey, in which they are asked to tick the songs they are familiar with in the list. After the selection process, students were brought into a session in which they were tasked to listen to a song and find figurative language in it. They then were asked by the researcher the meaning of the figurative language in the song.

## **1.2 Statement of the Problem**

Learning English language has always been a challenge for non-native speakers. The language structure, vocabulary, grammatical rules and some of its technical requisites make the learning process tedious as it departs from the linguistic conventions of the native language that the learner is adept in using. University students in Thailand face this problem as they consider English as foreign and unfamiliar. The grammatical rules and sentence construction of the Thai language apparently have striking differences from the English language, making it difficult for the students to agree in terms on how to learn English more efficiently. Thailand is seen to have this looming problem as there has been a call to restructure the current curriculum to accommodate the needs of enhancing the English programs in schools and universities (Sanonguthai, 2014). Thai students generally learn English for the purpose of its practical advantages, which means that they learn English to use sparingly to situations where it is needed (Kitjaroonchai & Kitjaroonchai, 2012). They do not have the integrative motivation, which is to immerse themselves in the language by also learning the language's cultural origin and value orientations.



Learning the language by imbibing its cultural milieu gives the students a better venue into which they relate themselves with the language and the materials they are learning (Keskin, 2011). This is when songs integrated with classroom instruction in an English class could be taken into consideration.

In his theory about affective filter hypothesis, Krashen (1985) explained that songs could act as motivational tools that facilitate affective learning because learning in this context takes place only when affective filter is weak. Affective filter are emotional disturbances that a learner may have while learning a certain material. In the case of university students, affective filter may be their lack of motivation to learn English language due to high stress, anxiety and boredom thus, learning never takes place. But incorporating songs in the learning process may alleviate this condition (Dacian, 2016; Keskin, 2011). Murphey (1992) stated that the use of music in the class makes students more receptive of the learning process, and pop songs may facilitate better musical experience as they do not only promote vocabulary recall but they also help in longer utterances and formulaic phrases (Engh, 2013). Music entertains the students making learning English more fun and effectual.

However, as to the question of whether songs are really that effective, and how to categorically use it in the class to make it a more effective learning tool remains to be investigated. This current study explored the use of figure of speech in songs as a tool in knowing whether it helps develop the critical thinking skills of the students.

Contradictory claims regarding the use of figure of speech in a song, which facilitates English language learning have been recorded. For instance, Soares (2014) mentioned that idioms are somewhat complicated to fathom because learners have to



check dictionaries first before they understand its meaning, which apparently creates barriers in the smooth EFL learning process. Learners' attitudes towards figurative language also become a big hindrance as the avoidance of both teachers and learners in incorporating figurative language in EFL teaching and learning inhibits the students' exposure to multi-word units in English (Tran, 2012). Learners' varying interpretations of the figurative language also creates trouble in the facility of English language learning as it brings about confusion as to the real meaning of the idiomatic expressions (Rodriguez & Moreno, 2009).

On the other hand, several studies backed up the use of figure of speech as a helpful tool in EFL learning. Burns and Joyce (1998) and Wray (2000) reiterated that being adept with the idiomatic language is one indicator of successful language acquisition. Knowles (2014) contended that frequent exposure and practice of idiomatic expressions lead learners to reach automaticity in their learning process. Automaticity is the last step in the critical learning process wherein students are able to communicate with confidence their views and opinions through the use of phrases and thought groups. Among children, the impact of music activities has been demonstrated in learning English as a foreign language in Taiwan (Lee & Lin, 2015). Music, musical instruments and other supplement materials have been found to facilitate better learning of the English language among these Taiwanese students (Lee & Lin, 2015).

More importantly however, the question of whether the use of figure of speech in songs facilitates critical thinking among university students was the main objective that this current study was interested in. Tran (2012) explained that the integration of figures of speech in songs provide relevant learning material in English language



learning as songs are used to enhance variety of skills such as listening, speaking, writing, and memorizing among others. This then enhances the critical thinking skills of the learner. On the other hand, songs that contain rhetorical devices help students to be more creative and analytical in translating their very own perspective of the meaning of the songs. Thus, it is suggested that instead of shunning figurative languages in an EFL class, encouraging more exposure to it could fill the gap between language learning and learners' practical use of the language in their daily conversations. This then could allow us to find out whether figurative language in a song improves English language learning.

To justify the efficacy of the results, this research also utilized the song without figurative language as one of the two main instruments of the study. Songs without figurative language like country songs are simplistic in nature when it comes to its choice of words in its lyrics. This study then seeks to find out by way of comparing the data collected among the participants' verbalizations on both figurative and non-figurative songs on whether simplistic and literal interpretation of lyrics could give them better chances of analyzing the lyrics of the song. It will also answer if non-figurative songs could lead to higher level of critical thinking skills among the participants of the study as compared to songs with figurative language.

This current research study, therefore, seeks to know and compare whether songs with or without figures of speech promote the critical thinking skills of the students. It seeks to explore if figures of speech such as metaphor, simile and hyperbole could easily be identified and interpreted by the students in songs, and accordingly help them in their critical analysis of the song lines' general meaning.



### 1.3 Purpose of the Study

The purpose of this study is to know and compare whether the song with or without figurative language in analyzing English song lyrics increase the critical thinking skills of randomly selected students of a private university in Thailand during the academic year 2017.

### 1.4 Research Question

Does the use of figures of speech like metaphor, simile and hyperbole in song analysis promote the critical thinking skills of seven students enrolled in English through Song subject in a private university in Thailand in the academic year 2017?

### 1.5 Definition of Terms

**Figures of speech.** This is a nonliteral language in the form of a single word or phrase. In this study, they are regarded as an instrument to foster students' critical thinking skills through song analysis.

**Metaphor.** It is a figure of speech that directly describes an object without using “like” or “as”. This allows using fewer words and forces the reader or listener to find the similarities.

**Simile.** It is a figure of speech that says one thing is like another different thing. It is used to make descriptions more emphatic and vivid.

**Hyperbole.** It is a figure of speech that uses an exaggerated or extravagant statement to create a strong emotional response.

**Song analysis.** This refers to the way in which English major students interpret the meaning of a song.



**English Language Learner (ELL).** This pertains to an active learner of the English language who may benefit from various types of language support programs.

**English as a Foreign Language (EFL).** This is the English system endemic among countries in the expanding circle like Thailand, Japan, China, South Korea etc., which do not commonly use English as their medium of communication.

**Critical Thinking.** It is that mode of thinking about any subject, content, or problem in which the thinker improves the quality of his/her thinking by skillfully analyzing, assessing and reconstructing it.

### **1.6 Significance of the Study**

This study is significant for the following reasons:

1. It will determine whether the use of songs with or without figures of speech through song analysis have significant effects upon the critical thinking skills of the participants.
2. It will provide students alternative way in learning English through other teaching methodologies such as song analysis and music.
3. It will guide English language teachers on the use of figures of speech and the use of songs in their English teaching activities.

### **1.7 Scope of the Study**

This study was conducted to distinguish the different effects on the use of songs with or without figurative language in promoting the critical thinking skills of selected third year students of a private university in Thailand. It employed a cross sectional case study method, wherein seven selected students were invited to participate in a song analysis session, in which figures of speech were identified,



analyzed and interpreted. The data gathered from this method were then classified and aggregated to look into the pattern of their analysis of the song lyrics. The figurative language in the songs were limited to metaphor, simile and hyperbole. They were analyzed against the lyrics of the songs, and the meaning interpreted by the students on the song lyrics.

### **1.8 Organization of the Study**

The study is organized through the following outline;

*Chapter 1* introduces the problem statement and describes the specific problem addressed in the study as well as design components.

*Chapter 2* presents the review of literature (*e.g. song analysis, figurative language, critical thinking skills*) and relevant research (*e.g. studies on songs and figures of speech in language learning*) associated with the problem addressed in this study.

*Chapter 3* presents the methodology and procedures used for data collection and analysis.

*Chapter 4* contains an analysis of the data and presentation of the results.

*Chapter 5* offers a summary and discussion of the findings, implications for practice, and recommendations for future research.



## **CHAPTER 2**

### **REVIEW OF RELATED LITERATURE**

The use of songs in a foreign language teaching context is something not unknown to teachers or students. Many language educators exploit the immense advantages of using a combination of music and language songs in the class. Engh (2010) argued that there is a firm empirical, theoretical and pedagogical basis to consider the use of songs as an aid in language acquisition. Moreover, inclusion of teaching rhetorical devices found in songs enable the language learners to grasp the uniqueness of other cultures as well as their distinctive expressions (Keskin, 2011; Purnamasari, 2009). This figurative competence among learners mirrors the tendency of using English language in an international or world context that reflects the learners' skill in negotiation of meaning, which normally contains cultural values (Canagarajah, 2006).

This current study was aimed at knowing the effects of songs with or without figures of speech in English song analysis in the critical thinking skills of selected third year students of a private university in Thailand. This particular section delves into finding related researches and literatures that would establish the effects of such rhetorical devices in song analysis to the critical thinking skills of the abovementioned subjects of the study.

Topics that focus on understanding the three main elements of this study, which are the song analysis, the figurative language devices and the critical thinking skills are



reviewed and summarized hereunder based on the context of English language learning in Thai school system.

## **2.1 Song Analysis**

This part expounds specific sub-topics like the meaning of a song and how song facilitates language learning especially among learners at a more advanced level.

### ***2.1.1 What is a song?***

The Cambridge dictionary defines song as set of words arranged with music or a short poem that is meant to be sung. Songs have had a long history as they are considered human tools in expressing what people think and feel (Harburg, n.d.). The songs' ability to convey messages incorporated with melodious sounds make songs ubiquitously present in the lives of everyone. According to Lawhead (n.d.), songs are the language of the heart; they make people feel and gives them a certain thought or idea. Songs contain lyrics that convey meaning and messages to the listeners, therefore songs can be used as language teaching tools and be of great benefit in three domains of learning, which are the affective, cognitive and linguistic (Schoepp, 2001).

Gardner (1993), who postulated the Multiple Intelligences Theory contended that musical intelligence is one of the important learning domains which can be given emphasis in the learning process. His Multiple Intelligences Theory proposed that intelligence comes in eight different classifications, and music is the domain in which learning could take place by students using, responding and reacting to such musical elements as songs, melodies, lyrics, and understanding their corresponding meanings.



Songs in language learning could pose certain advantages as song lyrics help language learners acquire vocabulary and accordingly understand their meanings (Guglielmino, 1986).

### ***2.1.2 Songs facilitates language learning***

In a language classroom, the use of songs could have a multitude methodological purposes depending on which level is being targeted with the language instruction. Some of the reasons of using songs in class are to practice the rhythm, stress and intonation patterns, to reinforce vocabulary acquisition, to teach grammar, speaking, listening and developing writing students writing skills (Orlova, 2003). Mizener (2008) proposed that chanting and rhythmic speaking, listening and singing are all experiences that aid in language development. Specifically, chanting and rhythmic speaking help in the practice of speech elements, which parallel musical elements. They also help in the exploration of oral reading skills. Meanwhile, singing and chanting activities aid in rhythm practice, dynamic, form and mood, which are skills and concepts common to language and music (Ludke, 2014; Mizener, 2008).

But in order for the incorporation of songs in language teaching to be more effective and responsive to the learning needs of students, Shen (2009) suggested certain points to be taken into consideration. Firstly, learners have to improve their listening skills as good listening comprehension serves as a corner-stone for the successful acquisition of the foreign language. Teachers have to devise activities that sharpen the listening skills of the students such as making fill-in-the-blanks test that requires the students to fill in the appropriate words in the missing lyrics of the song. In speaking,



songs sung by native speakers provide better facility in pronunciation and enunciation of words. Thus, English speaking skills of the students could be enhanced by allowing them to memorize and repeat lyrics of the songs until they become familiar with it and pronounce the words correctly. In her own study, Shen (2009) found that students who are frequent listeners of English songs concentrate more to phonological rules including pronunciation, stress and intonation. This purposeful action lead students to eventually develop better English-speaking skills.

Additionally, taking the songs a step further by understanding the meaning of words help in the vocabulary building, sentence construction and grammatical enhancement of the learners. Some songs carry unfamiliar words but when they are expressed through melodic contexts, the words become part of the everyday language of the students. Moreover, songs which are repetitive and consistent help students in their construction of sentences as words repeated over time have a greater chance of being remembered, understood and applied in conversations. Songs also do not come with simple sentence structure or grammar. Variations in sentences aid students to become more familiar with some complex English grammatical rules. As compared to speech, songs show strong learning facilitation in learning a new language (Besson, Boyer, Kolinsky, Moreno, Peretz and Schon, 2008). Especially in the first phase of the learning process, the motivational and structuring properties of music in songs help students learn the new language more easily.



### ***2.1.3 Learning a song in a more advanced level***

Another aim for using songs in a language class is understanding its entire meaning. This may be more applicable to adult learners or those who have intermediate to advanced level of English language as this requires further corresponding abilities that make learning more meaningful to the learners. According to Williams (2015), there are a number of steps to consider when analyzing a song. The fifth step was to identify the literary devices contained in the song.

The figurative language present in songs help music enthusiasts like language learners figure out precisely what these songwriters are trying to convey. Additionally, learners' know-how of these literary devices contributes to a more advanced skill in using the language, closer to that skill of the inner circle English speaking countries like the United Kingdom, America and Australia (Kachru, 1992).

## **2.2 Figurative Language**

To fully grasp the landscape of figurative language, an elaboration of its definition, its importance to both language learning and instruction, its function in song analysis and the discussion on the three most common devices found in songs are included in this section.

### ***2.2.1. Figurative language defined***

Figurative language signifies the use of non-literal expressions for the purpose of being persuasive, effective and impactful. Figures of speech namely metaphors, similes, and personification among others go beyond the literal meanings of the words to give



listeners new insights. On the other hand, alliterations, imageries or onomatopoeia are figurative devices that seek to appeal to the senses of the learners.

The use of figures of speech like idioms is very challenging among foreign language learners as these languages contain traditional expressions by which its meaning cannot be established based from the words it contains (Brown, 2013; Soares, 2014). In spite of its outstanding complexity in language instruction, teachers are suggested to incorporate such language devices into their teaching since these expressions include the everyday metaphors that are used in every day life and speech (Moreno & Rodriguez, 2009).

It is claimed that the use of figurative expressions is of great popularity in English language. Copper (1998) quoted that “an English native speaker uses about 20 million idioms in his or her lifetime of 60 years which means that each person exchanges 356,720 idioms a year, 980 idioms a day and 4.08 idioms a minute in average with one another in daily conversations” (p.23). These big figures show the substantial role of figurative phrases in day-to-day language use. Another reason is because idioms are part of American culture and so as their daily life (Copper, 1999). The preceding statement supports that English language learning is also learning the cultural aspect of the language especially that of the native speaker and not just only learning the structure or the system of the language per se (Purnamasari, 2009).

### ***2.2.2 Figurative language in song analysis***

Numerous literary devices (e.g. simile, metaphor, personification, hyperbole, etc.) are employed not only in poems or speeches but also noticeably in songs. Different



genres of music display such literary techniques not just to convey its meaning in a peculiar way but also to lead learners into a process of critical thinking and understanding the overall meaning of the songs. Cognitive science research agreed that music and language are somehow associated to each other. Patel (2003) explained that in the study of brain's complex sound processing mechanism, music and language support each other and research has shown that insights into the functional and neural structure of both domains exist. This means that in analyzing a song with the use of literary devices, one has to be exposed to its mechanisms first in order for the learning material to be easily acquired and mustered.

The figurative languages common in songs are metaphor, simile and hyperbole (e.g. Arifa, 2016; Tambun & Sianapar, 2014; Suriyawongpaisal, 2013). These devices are commonly found in pop songs specifically with artists like Taylor Swift, Westlife, John Legend, Bruno Mars, Katy Perry, Madonna, Alphaville, and Alanis Morissette.

### ***2.2.3 Metaphor, simile, and hyperbole***

Song lyrics contain a number of figurative devices that aid the lyricist's objectives in expressing a distinctive meaning of their songs to their listeners. These devices uniquely represent a symbolic meaning that allows people to generally explore their thoughts and ideas about the way how they feel about the message of the song and later come up with their own interpretation of its overall meaning. Suriyawongpaisal (2013) found that American cultural values are embedded and conveyed through the lyrics of the song with the use of figurative language. She mentioned that in American culture the cultural values like being individualistic, honest, trustworthy, loving, caring and liberal



are fundamental in American culture. These values are symbolically communicated in song lyrics by the three most common devices specifically the metaphor, simile and hyperbole.

Another study from Tambun and Sianipar (2014) supported that such song devices are the most commonly used figurative language based from the result of their study on selected Westlife songs. Accordingly, hyperbole emerged as the most frequent type of figure of speech used constituting 33.75% in most lyrics of the songs used in the study. It is followed by simile with 27.71% and metaphor with 21.70%. On the other hand, Arifa (2016) extended the validity of this claim as he found that these three song devices are predominantly present in the song lyrics of John Legend's songs.

So, how are these most common devices defined? What are some examples of song lyrics that contain such figurative language? Metaphor is a figure of speech that apply a word or phrase to an object or action by which it is not literally related. Metaphor compares directly without the use of "like" or "as." An example is a song from Katy Perry titled Firework, which contain the following lyrics "Cause baby you're a firework, come on and show 'em what your worth." The singer used the word "firework" as a metaphor to compare how unique or special that person is to her life. Putting it in context, not every day that people witness fireworks displays but the song implies that a person may be a firework as it shows the characteristics of being bright, brilliant and special. Simile on the other hand, is more vivid and empathic way of making comparison. It is very much alike to metaphor but in making comparisons, simile uses the words "like" or "as." These lines from a Beatles song are a good example, "It's been a hard day's night,



and I have been working like a dog.” The singer wants to tell how he has been working so hard in his life. He uses a dog as a comparison to his hard work and dedication to what he is doing. Hyperbole is a figure of speech that creates a strong emotion to someone by using overstatements or exaggerations. This line “Her eyes, her eyes make the stars look like they are not shining” from Bruno Mars song *Just the way you are* includes an overstatement since the singer tries to boast how his girlfriend’s eyes are shining more than the stars.

### **2.3 Critical Thinking Skills among EFL Learners**

Critical thinking is referred as “the art of thinking about thinking” which concentrates on developing one’s rational skill (Ruggiero, 2012). It improves the quality of someone’s thinking by skillful analyzing, assessing and reconstructing of a subject, content or problem (Elder & Elder, 2008). Also, it displays the skill to reason out to unacquainted ideas and so as opinions and situations. The instruction and training on critical thinking provides learners the opportunities to be independent and take charge of their own learning.

#### ***2.3.1. Exploring critical thinking***

The teaching of critical thinking has been an enormous effort to foster everyone’s critical thinking ability. Experts, employers and administrators have contested that critical thinking is an important by product of tertiary education (Barnett & Francis, 2011; Davies, 2011; Niu, Behar- Horenstein, & Garvan, 2013); thus, educators attempt to employ diversified teaching strategies to nurture critical thinking in higher education.



Some of these strategies include concept mapping, analytical questioning and group discussion. (Lee, Chiang, Liao & Chen, 2012; Lin, Han, Pan, & Chen, 2015; Qatipi, 2011; Savage, 1998; Tiruneh, Verburch, & Elen, 2014; Walker, 2003).

Critical thinking is a composition of both cognitive and affective aspects. According to Facione (1990), “the cognitive abilities include six abilities; interpretation, analysis, evaluation, inference, explanation and self-regulation, among which analysis, evaluation and inference are the core skills; the affective dimensions consist of curiosity, confidence, open-mindedness, flexibility, fairness, honesty, prudence and understanding” (p.6).

Bloom (1956) created the cognitive taxonomy “that comprises knowledge, comprehension, application, analysis, synthesis, and evaluation” (pp.1-2). All the six major categories of cognitive and processes begin from the most basic to the most complicated. Later, Anderson (2001) adjusts Bloom’s taxonomy and proposes the Bloom-Anderson cognitive taxonomy which consists of remembering, understanding, applying, analyzing, evaluating and creating.

The Paul-Elder critical thinking framework (2006) “is composed of three components: the elements of thought (reasoning); the intellectual standards and the intellectual traits; elements of reasoning include purposes, questions, points of view, information, inferences, concepts, implications and assumptions; intellectual standards that should be applied to the elements of reasoning refer to accuracy, clarity, relevance, logical sufficiency, precision, depth, significance, fairness, breadth.; intellectual traits of a cultivated critical thinker to which intellectual standards must be



applied in order to develop reasoning refer to humility, autonomy, fair-mindedness, courage, perseverance, empathy, integrity, and confidence in reasoning” (p.297-301).

Wen (2009) suggested “a conceptual framework for the assessment of college students’ critical thinking skills in China that is composed of meta-critical thinking skills on the higher level and critical thinking skills on the lower level” (p.37). That is to say, the framework was made up of two levels. The cognitive aspects includes cognitive skills and standards which the cognitive skills are supposed to meet, and the affective component possesses some typical emotional attributes. Wen (2009) explained that “the cognitive skills include analysis, inference and evaluation; the standards consist of clarity, preciseness, relevance, logic, depth and flexibility while the affective dispositions refer to curiosity, openness, confidence, integrity and perseverance” (p.43).

With the different connotations about critical thinking mentioned above, one can draw a conclusion that cognitive elements like analysis, inference and evaluation as well as affective elements like understanding are the fundamental elements of critical thinking skills.

### ***2.3.2 Critical thinking skills in EFL***

Teaching critical teaching skills has been a great challenge in an EFL class. The ability to think critically is an imperative aspect in having real, meaningful teaching and learning. Critical thinking enables us to unravel adversaries, achieve our goals and make wise decisions. Thinking is not a passive but an active process. If students’ critical thinking skills are stimulated, for example while writing, very successful results can be



achieved. It can be said that critical thinking can be considered in two respects: to achieve a goal and to make a decision. As for instruction, there is very little proof that students at universities acquire the skills of critical thinking in their learning and teaching activities. The necessity of critical thinking skills in both learning and teaching has been acknowledged in the field of EFL and many other fields of education including mathematics, history and geography. The skill of critical thinking plays an important role and it has been accepted as a vital step in every area of teaching and learning, particularly these days due to advanced cognition and intelligence.

A study by Kiasi, Larsari and Ramezani (2016) investigates the relationship between critical thinking and speaking ability of university students in Tehran. The results have shown that a critical thinker is a better student in terms of language as they can ask relevant questions and information while at the same time give a logical reason based on reliable data and conclusions about the other's opinion in various setting. The study proved that critical thinking and speaking are mutually dependent and related to each other. Vygotsky (1962) supported this idea on the interdependence of thought and speech and has highlighted that thinking motivates speaking and vice versa.

On the other hand, lack of critical thinking skills is perceived to be a growing problem among many university students. According to a survey conducted by Cai (2010), "42.8 percent of 1,282 teachers from 289 universities in mainland China complain that their students are uninterested in college English learning" (pp.306-308). He blames this on irrelevant teaching objectives and tedious content when teaching. Liu (2013), however, gave a different assessment as he mentioned that "a large number of



college students feel discouraged in English learning is because tertiary teaching has failed to stimulate their critical thinking, affective disposition and cognitive skills”(p.308).

The inability to incorporate critical thinking skills in teaching practice has resulted in many students having trouble in improving their language comprehensive abilities to a higher level. They may feel that their communicative competence has not developed well, that they are not good at analysis, inference and evaluation, and that logic and accuracy are lacking in their language (Ren & Wang, 2018).

### ***2.3.3 Critical thinking skills in Thai EFL context***

Modernization presents massive challenge with new knowledge and technologies directed toward individuals. In Thailand, the change now to an industrial market-driven economy requires employees to have expertise or abilities to adapt eagerly to a fast changing world (Pillay, 2002). One factor to that is the acquisition of critical thinking skills. Most research on Thai students' critical thinking found that Thai students lack critical thinking skills. Students who are used to following instructions often find it challenging to analyze situations, make decisions, and solve problems (Ploysangwal, 2017).

Critical thinking has been a part of Thai national policy in education and it has become more prominent recently. According to the education policy, Thai students are required to be able to give reason, know how to criticize and solve problems, and to be able to apply these skills in real life. The importance of critical thinking is also stressed in the National Education Act of 1999, in Section 24, which states:



*In organizing the learning process, educational institutions and agencies concerned shall... (2) provide training in thinking process, management, how to face various situations and the application of knowledge for obviating and solving problems; (3) organize activities for learners to draw from authentic experience; drill in practical work for complete mastery; enable learners to think critically and acquire the reading habit and continuous thirst for knowledge. (Office of the National Education Commission, n.d.,p. 11)*

Additionally, the National Education Act 1999 and Thai educational reform promote a shift from teacher-centered learning and rote memorization to students-centered active learning (Office of the National Education Commission, 2000). Unfortunately, the recent performance of Thai students in the 2015 Program for International Student Assessment showed unsatisfactory results as students' scores were below the international average in all three subjects (Math, Science and Reading).

As Thailand now applies the 4.0 economic policy, this requires a skilled workforce that is ready to face the challenges of an ever-changing modern world (Lohatepanont, 2017). In order for such goals to be met, possessing such critical thinking skills in a way of interpretation, inference and reflection on justifications are necessary (Kurkland, 2010; Lau & Chan, 2015).

#### ***2.3.4 Benefits of critical thinking skills***

In this contemporary education system, thinking critically is a vital component to develop the ability of learners. As cited by Akdere (2012), “active longitudinal learning, problem solving, and empowerment are recognized as the necessary skills to survive in



this present world” (p.1). Many have argued that critical thinking aids individuals to become active and effective life-long learners, and important problem solvers leading to empowerment (Kincheloe 2004; Lai, 2009).

As critical thinking plays an important role in education, it is a recently recognized concept in the field of English as a foreign language (EFL). It was mentioned in a paper about critical thinking in EFL, “Language teaching through critical thinking and self-awareness”, Üstünlüoğlu (2004) states that learners are now actively involved in class and not just a mere audience to their teacher and that this phenomenon describes the emphasis on cognitive learning rather than behaviorism. Similarly, Gough (1991) noted that thinking skills are “crucial for educated persons to cope with a rapidly changing world” and Halpern (2003) took a step further in this idea as he expressed that “critical thinking skills suggest irresistible opportunity for forming and adjusting to change and novelty”.

Murawski (2014), added that such advantages of critical thinking include the following; “distinguish fact from opinion , seek multiple perspectives, recognize assumptions , identify bias and persuasion , evaluate arguments for relevance and accuracy, weigh data appropriately ,use multiple sources rather than a single source, balance logic and emotion and use diagrams to visually represent processes and thinking”(p.30).

Therefore, critical thinking is an essential aspect in learning and being adept to a certain language. The absence of it means no concepts that could build on each other as language just becomes the placement of words in a particular sentence structure



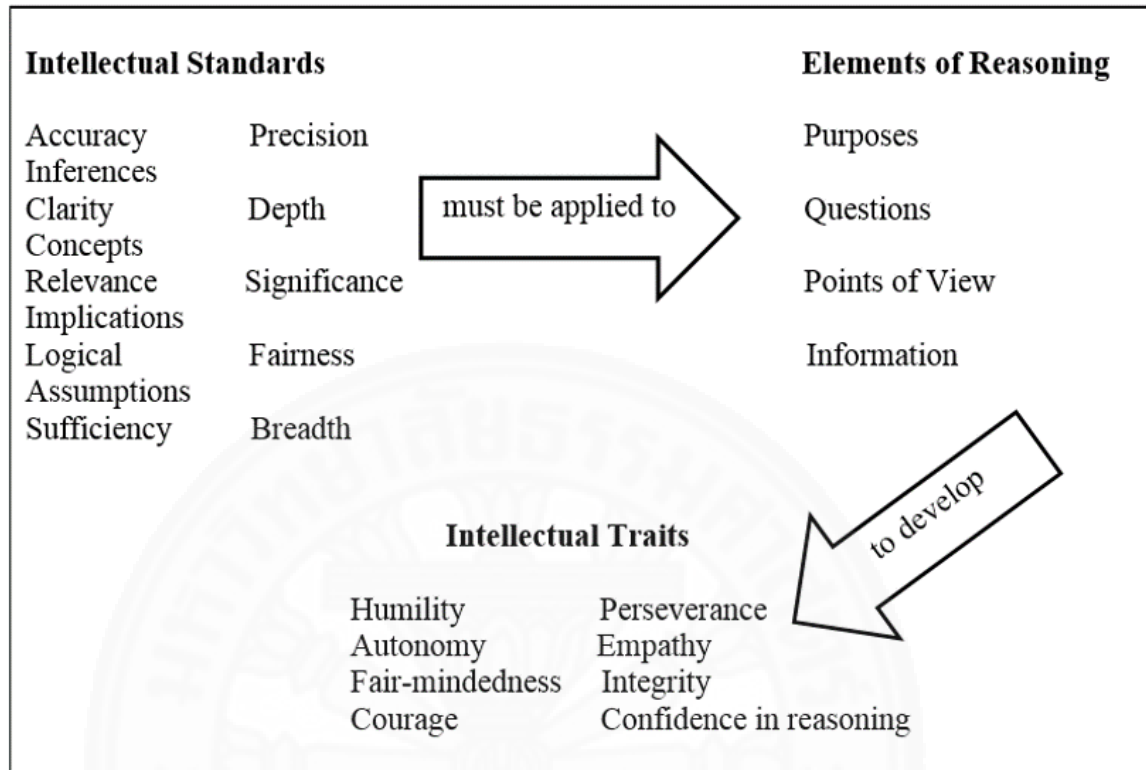
without clear and coherent connections. Critical thinking implies the skill to distinguish the usage of words in various contexts and indirectly absorb the language.

## **2.4 Different Taxonomies on Critical Thinking**

As critical thinking involves the ability to analyze information objectively and make a reasoned judgment, it does include a framework that translates which level of skill is portrayed by an individual. Several models have emerged, and some of these significant models are discussed below.

The first model on critical thinking by Paul & Elder (2001) “states that there are two essential dimensions of thinking that students need to master in order to learn how to upgrade their thinking: first, they need to be able to identify the parts of their thinking; and they need to be able to assess their use to these parts of thinking” (p.297-301). The table is illustrated below



**Table 2.1 Paul-Elder Critical Thinking Model**

As shown above, the framework has three components which are intellectual standards, elements of reasoning and intellectual traits. These three are intertwined in a way that when the thinker imposes intellectual standards in his or her reasoning it is also associated with intellectual traits which are the results of consistent and disciplined application of the intellectual standards to the elements of thought.

Another model from Tosuncuolu (2018) focused on the seven subscales which he used to understand the awareness of students on critical thinking skills by identifying and categorizing their perception from the given responses. The breakdown of his critical thinking measurement is shown below



**Table 2.2 Subscales on Critical Thinking Skills**

1.	Thinking independently (Thinking)
2.	Developing insight into egocentricity or sociocentricity (Developing)
3.	Exercising fair-mindedness (Exercising)
4.	Developing intellectual humility and suspending judgment (Intellectual)
5.	Analyzing or evaluating arguments, interpretations, beliefs, or theories (Analyzing)
6.	Generating or assessing solutions (Generating)
7.	Practicing Socratic discussion: clarifying and questioning beliefs, theories or perspectives (Practicing)

The last model discusses the stages of main critical thinking skills and its sub-skills authored by Facione (1990). Six stages are involved in the framework with their corresponding sub-skills. The diagram below details all the information included.

**Table 2.3 Consensus List of Critical Thinking Cognitive Skills and Sub-Skills**

SKILLS	SUB-SKILLS
<b>1. Interpretation</b> - To comprehend and express the meaning or significance of a wide variety of experiences, situations, data, events, judgments, conventions, beliefs, rules, procedures or criteria.	<b>a. Categorization</b> – to apprehend or appropriately formulate categories, distinctions, or frameworks for understanding, describing or characterizing information. - to describe experiences, situations, beliefs, events, etc. so that they take on comprehensible meanings in terms of appropriate categorizations, distinctions, or frameworks.



SKILLS	SUB-SKILLS
	<p><b>b. Decoding significance</b>- to detect, attend to, and describe the informational content, affective purport, directive functions, intentions, motives, purposes, social significance, values, views, rules, procedures, criteria or inferential relationships expressed in convention-based communication systems, such as in language, social behaviors, drawings, numbers, graphs, tables, charts, signs and symbols.</p> <p><b>c. Clarifying meaning</b>- to paraphrase or make explicit, through stipulation, description, analogy or figurative expression, the contextual, conventional or intended meanings of words, ideas, concepts, statements, behaviors, drawings, numbers, signs, charts, graphs, symbols, rules, events or ceremonies.</p> <p>- to use stipulation, description, analogy or figurative expression to remove confusing, unintended vagueness or ambiguity, or to design a reasonable procedure for so doing.</p>
<p><b>2. Analysis</b></p> <p>- To identify the intended and actual inferential relationships among statements, questions, concepts, descriptions or other forms of representation intended to express beliefs, judgments, experiences, reasons, information, or opinions.</p>	<p><b>a. Examining ideas</b>– to determine the role various expressions play or are intended to play in the context of argument, reasoning or persuasion; to define terms; to compare or contrast ideas, concepts, or statements; to identify issues or problems and determine their component parts, and also to identify the conceptual relationships of those parts to each other and to the whole.</p> <p><b>b. Detecting arguments</b>- given a set of statements, descriptions, questions or graphic representations, to determine whether or not the set expresses, or is intended to express, a reason or reasons in support of or contesting some claim, opinion or point of view.</p> <p><b>c. Analyzing arguments</b>- given the expression of a reason or reasons intended to support or contest some claim, opinion or point of view, to identify and differentiate: (a) the intended main conclusion,</p>



SKILLS	SUB-SKILLS
	<p>(b) the premises and reasons advanced in support of the main conclusion, (c) further premises and reasons advanced as backup or support for those premises and reasons intended as supporting the main conclusion, (d) additional unexpressed elements of that reasoning, such as intermediary conclusions, unstated assumptions or presuppositions, (e) the overall structure of the argument or intended chain of reasoning, and (f) any items contained in the body of expressions being examined which are not intended to be taken as part of the reasoning being expressed or its intended background.</p>
<p><b>3. Evaluation</b></p> <p>- To assess the credibility of statements or other representations which are accounts or descriptions of a person's perception, experience, situation, judgment, belief, or opinion; and to assess the logical strength of the actual or intended inferential relationships among statements, descriptions, questions or other forms of representation.</p>	<p><i>a. Assessing claims</i> – to recognize the factors relevant to assessing the degree of credibility to ascribe to a source of information or opinion; to assess the contextual relevance of questions, information, principles, rules or procedural directions</p> <p>- to assess the acceptability, the level of confidence to place in the probability or truth of any given representation of an experience, situation, judgment, belief or opinion.</p> <p><i>b. Assessing arguments</i>- to judge whether the assumed acceptability of the premises of a given argument justify one's accepting as true (deductively certain), or very probably true (inductively justified), the expressed conclusion of that argument</p> <p>- to anticipate or to raise questions or objections, and to assess whether these point to significant weakness in the argument being evaluated</p> <p>- to determine whether an argument relies on false or doubtful assumptions or presuppositions and then to determine how crucially these affect its strength</p>



SKILLS	SUB-SKILLS
	<ul style="list-style-type: none"> <li>- to judge between reasonable and fallacious inferences</li> <li>- to judge the probative strength of an argument's premises and assumptions with a view toward determining the acceptability of the argument</li> <li>- to determine and judge the probative strength of an argument's intended or unintended consequences with a view toward judging the acceptability of the argument</li> <li>- to determine the extent to which possible additional information might strengthen or weaken an argument.</li> </ul>
<p><b>4. Inference</b></p> <p>- To identify and secure elements needed to draw reasonable conclusions; to form conjectures and hypotheses; to consider relevant information and to deduce the consequences flowing from data, statements, principles, evidence, judgments, beliefs, opinions, concepts, descriptions, questions, or other forms of representation.</p>	<p><b>a. Querying evidence</b> – in particular, to recognize premises which require support and to formulate a strategy for seeking and gathering information which might supply that support.</p> <p>- in general, to judge that information relevant to deciding the acceptability, plausibility or relative merits of a given alternative, question, issue, theory, hypothesis, or statement is required, and to determine plausible investigatory strategies for acquiring that information.</p> <p><b>b. Conjecturing alternatives</b>- to formulate multiple alternatives for resolving a problem, to postulate a series of suppositions regarding a question, to project alternative hypotheses regarding an event, to develop a variety of different plans to achieve some goal.</p> <p>- to draw out presuppositions and project the range of possible consequences of decisions, positions, policies, theories, or beliefs.</p> <p><b>c. Drawing conclusions</b>- to apply appropriate modes of inference in determining what position, opinion or point of view one should take on a given matter or issue.</p>



SKILLS	SUB-SKILLS
	<ul style="list-style-type: none"> <li>- given a set of statements, descriptions, questions or other forms of representation, to deduce, with the proper level of logical strength, their inferential relationships and the consequences or the presuppositions which they support, warrant, imply or entail.</li> <li>- to employ successfully various sub-species of reasoning, as for example to reason analogically, arithmetically, dialectically, scientifically, etc.</li> <li>- to determine which of several possible conclusions is most strongly warranted or supported by the evidence at hand, or which should be rejected or regarded as less plausible by the information given.</li> </ul>
<p><b>5. Explanation</b></p> <ul style="list-style-type: none"> <li>- To state the results of one's reasoning; to justify that reasoning in terms of the evidential, conceptual, methodological, criteriological and contextual considerations upon which one's results were based; and to present one's reasoning in the form of cogent arguments.</li> </ul>	<p><i>a. Stating results</i> – to produce accurate statements, descriptions or representations of the results of one's reasoning activities so as to analyze, evaluate, infer from, or monitor those results.</p> <p><i>b. Justifying procedures</i>- to present the evidential, conceptual, methodological, criteriological and contextual considerations which one used in forming one's interpretations, analyses, evaluation or inferences, so that one might accurately record, evaluate, describe or justify those processes to one's self or to others, or so as to remedy perceived deficiencies in the general way one executes those processes.</p> <p><i>c. Presenting arguments</i>- to give reasons for accepting some claim.</p> <ul style="list-style-type: none"> <li>- to meet objections to the method, conceptualizations, evidence, criteria or contextual appropriateness of inferential, analytical or evaluative judgments.</li> </ul>



SKILLS	SUB-SKILLS
<p><b>6. Self- Regulation</b></p> <p>- Self-consciously to monitor one's cognitive activities, the elements used in those activities, and the results educed, particularly by applying skills in analysis and evaluation to one's own inferential judgments with a view toward questioning, confirming, validating, or correcting either one's reasoning or one's results</p>	<p><i>a. Self-examination</i> – to reflect on one's own reasoning and verify both the results produced and the correct application and execution of the cognitive skills involved.</p> <p>- to make an objective and thoughtful meta-cognitive self-assessment of one's opinions and reasons for holding them.</p> <p>- to judge the extent to which one's thinking is influenced by deficiencies in one's knowledge, or by stereotypes, prejudices, emotions or any other factors which constrain one's objectivity or rationality.</p> <p>- to reflect on one's motivations, values, attitudes and interests with a view toward determining that one has endeavored to be unbiased, fair-minded, thorough, objective, respectful of the truth, reasonable, and rational in coming to one's analyses, interpretations, evaluations, inferences, or expressions</p> <p><i>b. Self-correction</i>- where self-examination reveals errors or deficiencies, to design reasonable procedures to remedy or correct, if possible, those mistakes and their causes.</p>

Among the three critical thinking models presented, the last one was handpicked to be the framework in assessing the results gathered through participants' verbalizations. This critical thinking skills model by Facione (1990), presented a more comprehensive discussion with regards to the hierarchy of skills at the same time a thorough explanation by way of giving examples.



## **2.5 Related Empirical Studies on Songs and Figures of Speech in Language Learning**

A descriptive case study conducted by Tran (2013) on the analysis of figurative language competence among English as a foreign language learners in Vietnam yielded some remarkable educational insights. His study investigated seventy-four university students' with regards to their comprehension, their desire to know and how regular they utilize the fifty most commonly used figurative expressions by Grant (2007) and Liu (2003) and from two common idiom textbooks. The answers from these research questions were drawn from a measuring test on idiomatic competence, questionnaires, focus groups and observations. Findings showed that the surveyed participants knew and understood a little about the frequently used idioms. They showed strong desire to learn and use idiomatic expressions, yet they only a miniscule percentage had exposure to figurative devices. In the same study, sixty percent of the participants rarely learned idioms in class while seventy-two percent of them rarely used these expressions. On the other hand, sixty percent of participants acknowledged that learning idiom is important while fifty-two percent agreed, and thirty-two percent strongly agreed, respectively, in wanting to use idioms to communicate. Given these figures, the participants rarely learned and used idioms in their everyday class lessons and/or conversations though the majority of them recognized the importance of idioms and learning idioms in their process of learning English as a foreign language. This implies that there is a need to expansively improve the teaching of idiomatic expressions in English classes as this fulfills the desire of the students to learn and use idioms in their everyday dealings. As



Tran (2013) reiterated, learning idioms promote the ability to negotiate meaning among language learners. For example, in an instance when “the flow of conversation is interrupted and participants stop the flow of the ongoing conversation to solve communicative troubles, some strategies to use may include clarification requests, recasts, confirmation requests, or comprehension checks” (Gass & Selinker, 2008, p.317). These strategies in communication could be incorporated in the process of learning idioms as this helps students gain a deeper understanding of the use and meaning of these devices and consequently, assists them to learn the language as a whole. As a suggestion, Tran (2013) encouraged language educators, teachers, and policy makers to give priority to the inclusion of idioms in language curricula and lesson plans by primarily setting clear criteria on which idiomatic expressions to use and in which aspects of teaching that it will be used.

On the other hand, a conceptual research from Moreno and Rodriguez (2009) supported the significance of figurative competence as another fundamental sub-competence necessary in carrying out successful communication. The author contended that teaching idiomatic expressions to English language learners through a corpus based on animated movies showed that metaphoric meaning could be taken out from the language used by the learners. The idiomatic expressions help in the illustration of concepts, creation of visual images and the improvement of the figurative competence. This indicates that knowing the metaphoric meaning of verbal expressions aids in understanding the communicated messages as it brings about visualization and illustrations of the message content.



Additionally, the study conducted by Li and Brand (2009) regarding the effectiveness of music on vocabulary acquisition, language usage and meaning among Chinese ESL learners demonstrated positive results in both achievement and attitudes. A total of 105 participants who were all university graduate students and were all taking master's degree in Law were involved in the study. They were divided into three groups (35 subjects each group) and were randomly assigned to a treatment. Group 1 (*all music*) - music was used exclusively in teaching target English language skills; Group 2 (*half music*) - music was used half the time in teaching target English language skills; Group 3 (*no music*) - no music was used in teaching of target English language skills. Both pretest and posttest used two instruments. First, a 30-item test with multiple choice, sentence completion and short answers. And another instrument contained five questions on a Likert-type scale to rate subjects' feelings and attitudes about the class. Results have shown that subjects who were exposed to music obtained higher posttest scores and showed more positive attitude toward learning English. Music also facilitates greater confidence among them in their ESL instruction. Similarly, Tegge (2015) supported this notion by stating that song-based language teaching has positive effects on lexical learning. Lexical learning is the method of acquiring a language by dividing them into chunks rather than learning the material as a whole. Thus, it is with this structural characteristic of the songs that make the texts memorable to the learners. This so-called phraseological patterning aids in the learners' efficient vocabulary acquisition.

With numerous educational benefits mentioned above on the exposure of language learners to figurative language and the use of songs in class, this study seeks to



investigate if the use of figures of speech with an emphasis on the three most common song devices improves the critical thinking skills of seven students enrolled in an English Through Songs subject in a private university in Thailand of academic year 2017.

## **2.6 Song Analysis, Figures of Speech and Critical Thinking Skills**

Songs have become an important tool in English language learning as they are fun, exciting and relatable to the students not to mention their musical properties that enhance retention of language in the brain (Jancke, 2009; Keskin, 2011). Cognitively speaking, music and language work in conjunction with each other as music stimulates the brain for better retention of the learned materials (Patel, 2003). The neural activities of the brain strengthen comprehension and understanding as stimulated by exposure to music (Freeman, 1998; Jancke, 2009). Socially speaking, songs are a popular tool for entertainment. People listen to songs to relate to their emotional experiences. Songs are also instrumental in creating bonds among people as common interest in songs facilitates interaction, conversation and social forum (Freeman, 1998).

Songs used in class create this entertaining atmosphere as students may find social connection with the song among their friends and classmates. Songs may aid in memory recall because of their ability to help retain relevant information. Speaking of relevance, songs are relatable to the lives of each of the students, making them a very potent medium in learning especially learning a foreign language.

But songs should not be considered only because of their tone or melody. In order for the song to be more meaningful in the learning experience of the students, the deeper



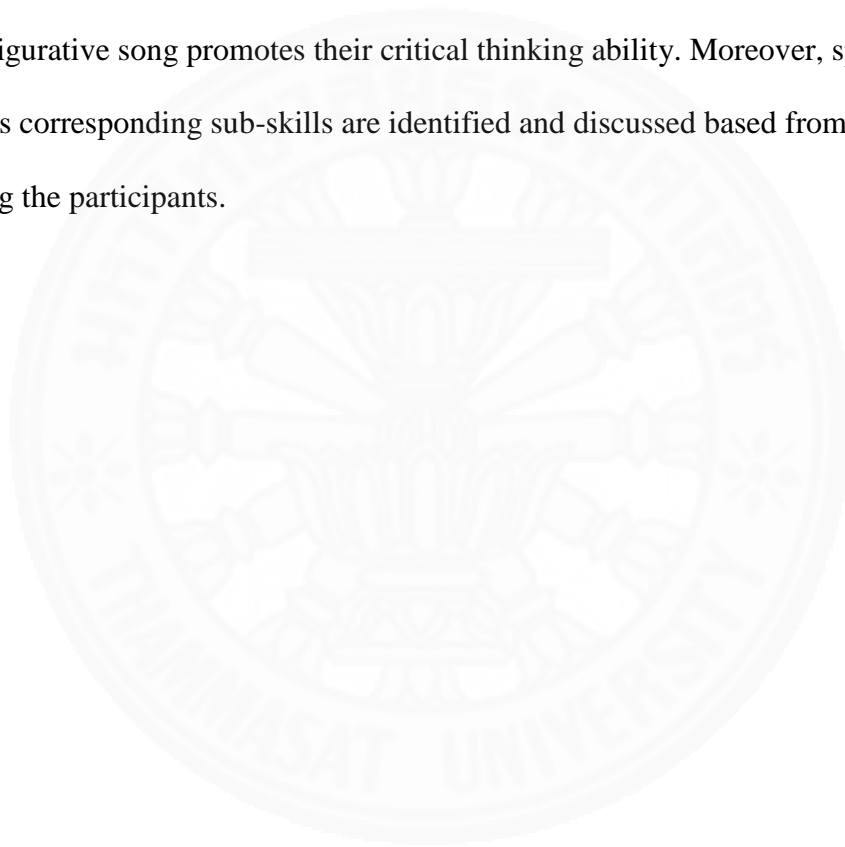
meaning of the songs should be taken into account as figurative languages allow students to develop greater insights of the meaning of the song (Soares, 2014). Most of the songs contain figurative languages. This is especially true among English songs, which use many of the comparison or exaggeration techniques in their lyrics. These figurative speeches are good instruments in teaching students of the English language. Finding meaning of the metaphor, simile and hyperbole incorporated in the song provides a challenge for a non-native English-speaking student to dissect, indulge and immerse himself to the language. This process gives them opportunities to familiarize with the language not to mention their chances of improving vocabulary and critical thinking skills.

But to make this learning process more meaningful, students should be able to use both songs and figurative languages and display their critical thinking skills by way of song analysis. This means that for Thai students to be able to understand the meaning of the figurative language in a song, they should immerse themselves in the language context and culture of the origins of the song. This gives them better perspective into the meaning of the song in so doing, allows them to understand and eventually use the language for themselves.

When students display critical thinking skills, it is not difficult for them to acquire the English language. Students who possess such skills become more confident in their ability and their adroitness to the language allow them to continuously seek for engagement in the language, making them more motivated to learn.



This study hence, explores the competence of the Thai students in their critical thinking through interpreting the song lines' meaning and finding out the figurative language in English songs which might aid them for better interpretation of the lyrics. It employs a cross sectional case study method, wherein selected students are gathered in session where they are tasked to listen to songs with and without figurative language. Through their verbalizations, the researcher determined whether the use of figurative or non-figurative song promotes their critical thinking ability. Moreover, specific main skills and its corresponding sub-skills are identified and discussed based from the data collected among the participants.





## **CHAPTER 3**

### **METHODOLOGY**

This chapter contains (1) the research design, (2) the participants of the study (3) the instrumentation/materials and (4) the procedures used in the collection of data.

#### **3.1 Research Design**

This study utilized cross sectional case study design in which participants were exposed to two different songs with and without figurative language and made use of think aloud protocol in gathering their verbalizations. The participants were selected students of an English through songs class which is taught by the researcher. All participants were exposed to the use of figures of speech in song analysis with the emphasis on the three most common song devices namely metaphor, simile and hyperbole. The sessions ran for one and a half hours and were conducted twice a week in a 15-week teaching calendar format. It covers practically the whole of the second semester of the academic year 2017. Audio recordings of the participants' verbalizations with regards to the song lines' meaning for both figurative and non-figurative songs were done a week before the semester ended in the researcher's office with the participants' voluntary consent.

#### **3.2 Participants**

The participants of the study were selected third year English and International Business Chinese students of a private university in Thailand enrolled in the second



semester (January-May) of the academic year 2017. They were all taking EN393 English through Songs course under the researcher's supervision. A total of seven participants were initially selected and a total of four completed the data collection procedure. The participants were chosen based upon their unfamiliarity of the surveyed songs (see Appendix A). However, the selection procedure used the reverse process because participants were selected based on their unfamiliarity of the songs. Participants who ticked the least on the list were carried over to be involved in the study as they have greater tendencies not to have confounding bias towards the song familiarity. Also, the researcher has conducted a "getting to know you" activity during the first session wherein students' share in class the song that is so special to them and the reasons that made it special. From this activity, the researcher was able to identify which among the students could express their thoughts with confidence or without any inhibitions. These students' are then considered and identified as one of the subjects.

### **3.3 Research Instruments**

The research instruments used in this study were the two songs analyzed by the students. Before the seven participants exposure to these instruments, a pilot testing using a song titled "Like a bird" by Nelly Furtado was done. The researcher demonstrated the steps in doing the protocol and use the thinking-aloud method in verbalizing the songs' meaning. Such instruments used were, one song that contained the most common figurative languages and another song without any language devices. Furthermore, these songs were not familiar among the participants to avoid familiarity bias.



### ***3.3.1 Think-aloud protocol***

Charters (2003) stated that think aloud is a research method in which participants verbalize any words in their mind as they complete a task. Studies have shown that think-aloud research methods have a sound theoretical basis and provide a valid source of data about participants' thinking especially during language-based activities. Moreover, using this protocol as a research tool is one of the most effective ways to assess higher-level thinking processes and it could also be used to study individual differences in performing the same task.

The use of think-aloud protocol in EFL reading comprehension conducted by Abadi, Khodabandehlou, Jahandar, and Seyedi, (2012) revealed that there is a positive effect of a think-aloud procedure in improving learners' reading comprehension. The same result in the study performed by Pritchard and Ohara (2006), which indicated that think-aloud was an effective means in identifying reading strategies and it was seen as a useful technique in helping non-native speakers of English to learn and apply reading strategies.

Furthermore, a study by Cobos, Cortes and Tarbox (2018) on teaching children creating metaphorical expressions disclosed that a multiple exemplar training procedure which includes the trials in creating simple metaphorical expressions would be an effective method in teaching children how to create figurative expressions. The study made use of an activity wherein the participants have to signify a new word that has a similar meaning to the key word in creating a new sentence. The examiner articulated the sentence to be equated into a metaphorical expression and the participants have to



verbalize their answers to it. The skills of listening and think-aloud mechanism are portrayed in this action.

Based on the studies mentioned above, it is therefore justifiable to claim that think-aloud protocol could be an appropriate tool in this study. The use of think-aloud protocol may aid in knowing the participants' critical thinking through their verbalizations of the songs' meaning.

### ***3.3.2 Song with figurative languages***

The researcher selected the song "Forever Young" by Alphaville (see Appendix E). The song was four minutes long and was officially released in 1984. The original version of the song was used in the study even though there are number of new recordings of the songs these days to keep authenticity and genuineness of the track. The song's genre is a mellow pop, which plays on a smooth rhythm and melody. The song includes a variety of figurative devices most especially the three most dominant song devices: "*Some are like water some are like the heat*", "*I don't want to perish like a fading horse*", "*Youths are like diamonds in the sun and diamonds are forever*" (**simile**); "*Sitting in a sandpit life is a short trip*" (**metaphor**); and "*Let us die young or live forever, Forever young I want to be forever young*" (**hyperbole**).

### ***3.3.2 Song without figurative languages***

The song "Marry Me" by Rhett Lawrence was chosen by the researcher. It is a country song released in 2017 at three minutes and twenty-six' seconds long. The tempo and melody are smooth, and the phrasing is easy to follow. The song portrays a man



attending the wedding of a girl he's always loved and looks back on what might have been if he'd told her he had feelings for her earlier in their friendship. It was quoted by StarTribune.com. as a “clever ode to rejection”. This song has no trace of figurative language in it that qualifies as the instrument of this study.

### **3.4 Data Collection Procedure**

The initial steps performed by the researcher in data gathering for both songs with and without figurative languages involved the following;

1. During the first week of the semester a document containing a list of songs (see Appendix A) was distributed among students enrolled in EN393 English through Songs class.
2. Students ticked only those songs they knew and left blank the items that they did not know. The researcher collected the paper afterwards.
3. Participants of the study were identified through their unfamiliarity of the songs and their communication skills. The most outspoken students were significantly considered as subjects. All subjects were given a consent form (see Appendix B) to justify their' willingness to participate in the study and also a document containing the steps (see Appendix C) on think-aloud protocol was given and explained to them before data collection.
4. The researcher conducted a short get-to-know-your activity during the first meeting to distinguish which student can well express or at least fairly-well express his thoughts. The activity was titled “The song that hit me most” wherein for 2-3 minutes they were asked to share a hit song or a song that is special to them and the story behind



it. Moreover, the researcher had a background teaching experience with majority of the students, therefore an ample amount of information with regards to students' English language proficiency was verified.

5. A practice session was given to the seven participants to fully understand the procedure. The researcher used the song "I'm like a bird" by Nelly Furtado as a sample in explaining the process of the think-aloud method (see Appendix I). They all gathered and met in a classroom for this session.

6. All participants listened to the song, and each of them were then asked to do the think-aloud task. The participants were encouraged to listen to the song again, giving them discretion to pause and play whenever they wanted to. After this part, the participants started with their verbalizations.

After the identification process of who is going to be the participants of the study and the training given for the think-aloud protocol sessions, the researcher conducted the following undertakings;

1. The participants were scheduled for individual meet up in the researcher's office depending on their time of convenience, which was mostly after regular class.

2. They were first introduced to the song with figurative language which is "Forever Young" by AlphaVille.

3. Each participant was allocated 15-20 minutes per song including pauses, repetitions and verbalizations.

4. The participants' responses were recorded using an audio recorder. The researcher has taken down notes at certain times as some of the reactions and



verbalizations of the participants were not precisely clear. These were clarified and asked of the participants during the follow-up interview session.

5. On the occasion where the participants hesitated to verbalize their opinion, the researcher prompted them with phrases like “keep going” or “keep talking” to encourage them to talk.

6. A follow-up interview was executed by the researcher to clarify some points that were vague during the verbalization process while also giving the participants a chance to clarify their thoughts and insights.

7. The second song which has no figurative language was introduced among the participants. The song is titled “Marry Me” by Rhett Thomas.

8. The same process was accorded to collect the data from the participants.

9. The session covered 25-30 minutes for each participant.

10. A simple token was given to each subject as a way of gratitude for their contribution in the study.

### **3.5 Data Analysis**

This stage exhibits how collected data were analyzed to determine whether such claim on the results are valid or not. This study employed the think aloud protocol to check whether exposure to song with or without figurative languages promotes the critical thinking skills of the students through song analysis.

The data analysis was conducted through the following steps:



1. The data gathered among seven participants (*for figurative song*) and four participants (*non-figurative song*) through audio recording was transcribed verbatim (see Appendix G and H).

2. The researcher analyzes and categorizes all the participants' verbalizations.

3. The researcher found group participants' statements from two songs that displayed both literal and figurative interpretation of the song lyrics.

4. Participants answers for both songs were analyzed whether it displays critical thinking skills. The critical thinking framework that includes the main skills and its sub-skills authored by Facione (1990) was used as a reference by the researcher to interpret the specific domain that each participant possessed based from their responses with regards to the song lines' meaning. The said framework which is titled "the consensus list of critical thinking cognitive skills and sub-skills" is shown in full detail in the review of related literature (see table 2.3).

5. After categorizing subjects' responses into specific domain of critical thinking skills, a corresponding elaboration is performed through some explanations and examples based upon the given answers provided by the subjects supported by reliable research.



## **CHAPTER 4**

### **RESULTS AND DISCUSSION**

This chapter presents the results and interpretations of the data gathered using the think-aloud protocol session for both songs with and without figurative language conducted among the selected participants of this study. The findings are analyzed and categorized based on a consensus list of critical thinking cognitive skills and sub-skills. Moreover, the researcher seeks to find out whether the use of figures of speech like metaphor, simile and hyperbole in song analysis promotes the critical thinking skills of the participants' of the study. The participants' verbalizations to the song lines' meaning are categorized into a specific stage of critical thinking skills framework to assess if such skills are displayed or not. Additionally, analysis and discussions of their responses are included to give a more comprehensive and thorough results of the data gathered.

#### **4.1 Song with Figurative Language**

The researcher used the song 'Forever Young' which is almost four minutes long and contains a number of figurative language examples in its lyrics. Each of the participants spent about fifteen minutes to finish the process, which started by listening to the song and allowing them to pause and verbalize during the entire session.

The results regarding their display of critical thinking skills are presented and elaborated below using a framework on the consensus list of critical thinking skills and its sub-skills (Facione, 1990). Along with the main skills, the corresponding sub-skills are scrutinized based on the data gathered from the participants' verbalizations. The



researcher then classifies the articulations into a specific category of main skills and sub-skills and provides more explanation from the collected data.

#### **4.1.1 Findings using song with figurative language**

During the conduct of think-aloud session using the song with figurative language, four participants demonstrated different interpretations with regards to the meaning of the song lines. Most of the answers were the simplified version of the lyrics while one of them attempted to level it up by way of performing an analysis through examining ideas most specifically by comparison of ideas. The framework authored by Facione (1990), on the list of critical thinking skills and its sub-skills yielded some remarkable results with regards to the participants' critical thinking ability.

Accordingly, there are six stages in the list which includes the interpretation skills, analysis skills, evaluation skills, inference skills, explanation skills and self-regulation skills. These main skills also include its sub-skills. For interpretation skills, it includes *categorization*, *decoding significance* and *clarifying meaning* as its sub-skills. Analysis skills incorporates sub-skills like *examining ideas*, *identifying arguments* and *analyzing arguments*. Evaluation skills on the other hand involves the following sub-skills, namely *assessing claims* and *assessing arguments*. The sub-skills of inference skills includes *querying evidence*, *conjecturing alternatives* and *drawing conclusions*. Explanation skills comprises the set of sub-skills such as *stating results*, *justifying procedures* and *presenting arguments*. Finally, self-regulation skills has its sub-skills including *self-examination* and *self-correction*.



From the given set of main skills and its sub-skills relating to the critical thinking skills, the researcher was able to group the participants' verbalizations into a certain themes or categories.

#### **4.1.1.1 Interpretation skills**

Most of the participants' responses fall in this category. As mentioned above, this is the very first stage on the consensus list of critical thinking skills. This very skill is described as to comprehend and express the meaning or significance of a wide variety of experiences, situations, data, events, judgments, conventions, beliefs, rules, procedures or criteria. It includes three sub-skills such as categorization, decoding significance and clarifying meaning.

From the given articulations of the participants with regards to the song lines contained in *Forever Young* by Alpha Ville, two sub-skills were conspicuously existent namely categorization and clarifying meaning.

##### ***Categorization***

This sub-skill of interpretation skills is defined as to apprehend or appropriately formulate categories, distinctions, or frameworks for understanding, describing or characterizing information. Also, to describe situations, beliefs, events, etc. so that they take on comprehensible meanings in terms of appropriate categorizations, distinctions or frameworks.

This very sub-skill is illustrated from the following example;

##### **Song line(s)**

*“Youths are like diamonds in the sun and they are forever”*



Participants' Response(s)

*“Identify some people of the people. Like you have the best thing in your but after the body gone and that thing could stay and know about your action. I can't explain...that thing can stay in the world. Example I am a good I help everyone and if I die everyone remembers me”*

It was participant 3 who made such remark about the meaning of the song line. Her verbalizations portray describing a belief wherein if young people do good things when still alive, they will be remembered forever with their good deeds. The researcher also believes that the participant not only explained her thoughts as part of her belief but rather a real phenomenon or situation based from what she has observed or learned.

Another portrayal of such sub-skill is from this example;

Song line(s)

*“It's so hard to get old without a cause I don't want to perish like a fading horse”*

Participants' Response(s)

*“I think when he grow older and older he will met more obstacle and it will be hard for him to survive from these obstacles so ahhm but all these reasons might be...ahhhh you can't grow old without a reason I don't know all if in here show about the age or major but a major but the more you missed the problem and you go over it the more you know how life will be solved”*



These articulations came from participant 4, describing a phenomenon on how as people aged, they become wiser in life. She credited all this to the obstacles or problems that everyone faced every day. These problems make people learn and therefore wise in their next dealings with any decisions to make in the future. Clearly, she was giving her descriptions with regards to the meaning of the song line (s) based from her beliefs and to the situations that she was also able to witness herself.

The ability to categorize in interpreting their thoughts was vivid to both participants' of the study. These two participants' were able to produce a new concise version of their thoughts on the song lines' meaning based from their own experience or if not from what they have observed in their environment. The other two remaining participants' did not show any hint of such sub-skill based on their answers.

### *Clarifying Meaning*

This is the third and last sub-skill for interpretation skills which is defined as to paraphrase or make explicit, through stipulation, description, analogy or figurative expression, the contextual, conventional or intended meanings of words, ideas, concepts, statements, behaviors, drawings, numbers, signs, charts, graphs, symbols, rules, events, or ceremonies. Moreover, to use stipulation, description, analogy or figurative expression to remove confusing, unintended vagueness or ambiguity, or to design a reasonable procedure for so doing.

From the responses made by the participants', this sub-skill is very much apparent. Four of them have shown interpretation skills in different manner most



specifically in trying to simplify their thoughts for better interpretation. The following examples portraying this very sub-skill are shown below;

Song line(s)

*“Forever young I want to be forever young do you want to live forever and ever forever young”*

Participants’ Response(s)

*“He means freedom and young....carefree and young”*

*“When you think of a dream and want to do what you want”*

*“Ahhh the singer maybe try to say that he want to be young, young is mean fun thing, happy time, happy moment and enjoy exciting something whatever”*

*“I think he try in his life when he grow up he want to be young forever because child is has fun time but when he grow up it has serious time or bad time and he don’t like it”*

The responses made by four participants as presented above, revealed how each of them were trying to simplify the original idea from the song lines with their uncomplicated version. They all have used different words or expression yet preserving the song lines’ intended meaning. For example the response made by participant 2 tries to use an alternative word like “carefree” or “freedom” to refer to the personality of young individuals. On the other hand, participant 3 use the phrase “think of a dream” and “do what you want” which still reflects on youth’s outgoing and energetic personality. Participant 4, used quite a number of adjectives like “fun thing”, “happy time”, “happy moment”, “enjoy exciting” to simplify her thoughts about the meaning of the song line.



This was also agreed with by participant 7 who used the phrase “fun time” to restate the meaning of the song line.

Another example from the song lines that shows such sub-skill is from these examples;

Song line(s)

*“Some are like water some are like heat, some are melody some are the beat”*

Participants’ Response(s)

*“Everyone has a different favorite thing...different from people....people have different behavior, idea, dream”*

*“Ahhh people are different, ahhh people have different taste and however they can be together..some are like water some can be beat..everyone are different..diversity”*

*“Some are like water because people are different and ahh people as different ideas and in mind in each is different....some are soft ..... some are strong.....”*

It can be anticipated from the responses made by three participants’ that they were able to simplify their own interpretations of the song lines. Their answers include phrases such as “different ideas, behavior, dreams, taste etc.” and “some are soft and some are strong”. These phrases all signify critical thinking skills among the participants’ by way of simplifying the implicit meaning of the song line. All of the



answers lead to “diversity” of individuals which is what the song line was really about. The same exact word mentioned by participant 4 during the think-aloud session.

#### ***4.1.1.2 Analysis Skill***

Another significant result from participants’ articulations fall on this very domain of critical thinking skills. Analysis skill suggests the identification of the intended and actual inferential relationships among statements, questions, concepts, descriptions and other forms of representation intended to express beliefs, judgments, experiences, reasons, information, or opinions.

Among four participants, only one displayed such skill which was found in her verbalizations. The participants’ analysis of the song lines specifically fall on the first sub-skill which is on examining ideas. This very sub-skill includes the following characteristics; to determine the role various expressions play or are intended to play in the context of argument, reasoning or persuasion, to define terms, to compare or contrast ideas, concepts or statements and to identify issues or problems and determine their component parts, and also to identify the conceptual relationships of those parts to each other and to the whole.

The example that follows show the analysis through examining ideas made by a participant;

#### **Song line(s)**

*“Some are like water some are like heat, some are melody some are the beat”*



### Participants' Response(s)

*“So it’s like in real life if the water touch the heat it will be boil I think it compares to people with good and bad manner....they go together like for example if the water goes 100 Celsius it will be hot and it will be safe for people to drink....I think the line is all about things that should go together to represent as a team like you can’t go without another so they have to go together to give something good”*

The response given by participant 2 reflects some comparison to give a clear perspective about the song line and to go deeper to give a more critical interpretation with regards to the song lines’ meaning. She started her argument by saying people are different for having the good and bad ones. She extended her comparison by citing an example of a boiling water that needs to be hot to make it safer for drinking. She ended it with her impression that things go together for some reasons or purpose. The researcher implies from her statement that everything in this world has two sides. If there are good people there would be bad ones too. If there are useful things there would also be harmful ones and so on. The way participant 2 explicated her thoughts about the song line, qualifies her into an improved level of critical thinking skills which is on the analysis skills level. It is evident in her reasoning and the way she examined the ideas and presented it in her own version.

## **4.2 Song without Figurative Language**

The song “Marry Me” by Thomas Rhett was used in this stage of data collection. The song is of a country genre and is more than three minutes long. It contains no trace of figurative language and thus qualifies it as the research instrument for this category.



The tempo of the song was of normal beat and the diction of the singer was clear enough for his words to be grasped clearly by the participants’.

Each of the four participants’ spent about ten to fifteen minutes to finish the process that includes the listening to the song, the pauses and their verbalizations about the song lyrics. The researcher employed the same steps in collecting data, similar to the one in song with figurative language. Participants’ responses were categorized based upon the framework encompassing the stages of critical thinking skills authored by Facione (1990). They are then elaborated and further discussed by the researcher to justify the specific category that they belong to.

#### **4.2.1 Findings using song without figurative language**

At this stage of data collection, one participant displayed consistent critical thinking ability at the basic level while others showed the same skills on some parts of the song lines. The framework on critical thinking skills by Facione (1990) was used to categorize participants’ responses. Their verbalizations were grouped according to its specific main skills together with its respective sub-skills. At the same time, the researcher elaborated by providing specific word for word examples of their articulations and an explanation to such verbalizations.

It was observed that the interpretation skill level which is the first stage in the consensus list of critical thinking skills and sub-skills was the most dominant and the only skills portrayed in the participants’ verbalizations. Most of their responses established a re-statement of the song lines’ into a more simplified version or the way



how they understood the lines in a simpler manner. Accordingly, participant 2, 4 and 7 were the ones who demonstrated such skill.

The next section, details the categories of critical thinking skills shown by the participants for the song without figurative language. Subsequent information also includes the song lines and the verbalizations that portray such critical thinking skills and the specific sub-skills it belongs to.

#### **4.2.2.1 Interpretation skills**

Three participants have displayed this basic level of critical thinking as indicated in their articulations to the song lines meaning. This specific skill is described as to comprehend and express the meaning or significance of a wide variety of experiences, situations, data, events, judgments, conventions, beliefs, rules, procedures or criteria and includes three sub-skills of categorization, decoding significance and clarifying meaning.

Based from the responses provided by the participants concerning the song lines found in the song Marry Me by Rhett Lawrence, a sole sub-skill prevailed which was, specifically, clarifying meaning.

#### ***Clarifying meaning***

The last sub-skill in the very first stage of critical thinking skills. Almost all participants have shown evidence of this sub-skill according to their answers. It is termed as the ability to restate what a person said using different words or expressions while preserving that person's intended meanings. Also, it describes the ability to find an



example which helps explain something to someone and the ability to develop a distinction which makes clear a conceptual difference or removes a troublesome ambiguity.

From the data collected from the four participants of the study, two of them have included in their verbalizations the attempts to simplify the meaning relayed in the lyrics of the song.

The example shown below relates to the sub-skill for this category;

Song line(s)

*“I remember the night when I almost kissed her yeah, I kinda freaked out, we'd been friends for forever and I always wondered if she felt the same way when I got the invite, I knew it was too late”*

Participants' Response(s)

*“He loves her but he know that they are only friends and nothing could change that so he wants to express the feeling and want to know if she feels the same way but he can't do it...he want to it by kissing her but he couldn't do it until one day that he got invited to her wedding and he will listen even if he wants to express her it's already too late”*

*“Uhhhm I think he is... everything, the life is too late for everything....too late to say sorry.....she just wants to begin a new life and he just want her life is perfect too.”*

Both participants re-stated some key words and explained the way they understood the song lines without drifting from its main thoughts. The above-mentioned



lines provided by participant 2 and 7 expounded upon the general idea of the song line which says that everything is already late since the woman he loved is about to get married. The highlighted phrases like “express the feeling”, “invited to her wedding”, “begin a new life” and “already too late” tell that participants have shown interpretation skills by way of restating different phrases to contain the same idea as the song lines.

Another example that indicates the sub-skill on clarifying meaning is shown here;

Song line(s)

*“I bet she got on her dress now, welcoming the guests now I could try to find her, get it off of my chest now but I ain't gonna mess it up, so I'll wish her the best now”*

Participants' Response(s)

*“It's kind of direct meaning like she's in a wedding dress and she like welcome the guest in her party and he need to let her off his mind because she's holding it for too long he finally see her the day that she finds her own happiness”*

*“In wedding boy and girl have to say welcome to guest but he just let her do it he let her do what she wants to do and he thinks it's ok in himself just let she do and let her be happy”*

*“She wear the wedding clothes maybe she go away with someone else ....I don't know..... maybe he feel like if she go to the person she love he will be happy”*

This time, three participants namely 2, 4, and 7 came up with the statements that agree with the general interpretation of the song lines. Such lines show the



man's maturity in a given situation. He was madly in love with the woman, yet she already settled on marrying her partner. So he had no choice but to let her go and wish for her own happiness.

The underlined phrases used by the participants such as “let her off his mind”, “she find her happiness”, “let her be happy”, “he will be happy if she goes to the person she loves” are all signifies acceptance on the part of the man and such act also implies maturity and being a good sport for what has happened in their love story. All of these good qualities mentioned by the participants by way of paraphrasing their statements suggest their possession of critical thinking ability by way of interpretation skills specially on paraphrasing ideas from one's own understanding.

#### **4.3 Summary of the Findings**

From the data gathered on the use of songs with and without figurative language to the participants' display of critical thinking skills, it was shown that participants of both song examples indicated the basic level of critical thinking skills. Interestingly, one participant displayed a higher level of critical thinking skills when exposed to a song with figurative language.

The data collection commenced with the use of song with figurative language. Three of the participants successfully interpreted the general meaning of the song lines by way of paraphrasing and the way they understood it in a more simplistic manner and through giving descriptions based on what they have experienced and learned in real life situations. Such action depicts their possession of interpretation skills which belongs to the very initial stage of the critical thinking framework used in this study. Moreover, two



sub-skills were covered as a result of participants' attempt to expound their thoughts with regards to the song lines meaning. These are, namely, categorization and clarifying meaning. Categorization was reflected through the descriptions given by the participants in support of their verbalizations. They were able to describe things that are in real life situations to interpret their ideas. Some were beliefs that have been learned from their environment. On the other hand, clarifying meaning was the most dominant sub-skill as a majority of them tried to paraphrase their thoughts and give a simpler version of the song lines meaning with a mindful approach to maintaining the song writer's intended meaning for the song lines.

It is at this very stage also that one participant exemplifies possession of analysis skills which is on another level of the critical thinking skills framework. Participant 2 articulations included comparison of statements to come up with her own analysis to the meaning of the song lines'. Such action displayed in her verbalizations falls on the examining ideas category which is one of the sub-skills of the analysis skills domain.

The data gathering concluded with the use of song without the figurative language. All participants except participant 3 managed to give their own simple interpretation to the meaning of the song lines'. Their verbalizations on this stage of data collection were more focused on re-echoing of what the singer said through finding alternative words or phrases while at the same time keeping the singer's intended meaning. As compared to song with figurative language, participants at this stage did not venture into another level of critical thinking skills in analyzing the song lines'. The four participants used different and simpler words and expressions in conveying their



thoughts. This action portrays how they settled on the first level of critical thinking skills when exposed to a song without figurative language as reflected in their verbalizations.

To summarize the findings, the use of songs with and without figurative language enabled the participants to demonstrate their interpretation skills which is on the basic level of critical thinking skills framework authored by Facione (1990). Two sub-skills were involved when exposed to song with figurative language, namely categorization and clarifying meaning while the lone sub-skill of clarifying meaning was dominant when exposed to song without figurative language. Furthermore, one participant displayed an improved level of critical thinking skills which is on the analysis skill when subject to song with figurative language. She was able to compare statements in support to her analysis to the song lines' which belongs to the sub-skill specifically on examining ideas.



## **CHAPTER 5**

### **CONCLUSIONS AND RECOMMENDATIONS**

This study seeks to know whether the use of figures of speech in song analysis promotes the critical thinking skills of randomly selected students in a private university in Thailand. A total of seven students enrolled in an English through Songs subject were initially considered to be the participants of the study, by which only four of them participated in the study due to unexpected emergencies. The participants were under the mentorship of the researcher during the second semester of the academic year 2017.

The literature review pointed out that a number of literary devices are not only found in poems or speeches but also in songs. Examples of this dominant figurative language found in songs include metaphor, simile and hyperbole. Cognitive science research agreed that there are important connections between music and language. This study, through comparison of participants' verbalizations, determines if the use of song with and without figurative language shows a difference in regard to the display of critical thinking skills among the participants. Moreover, to what level do participants show their critical thinking ability as referred to the framework of the study.

The results of the study revealed that the use of songs both with and without figurative language promotes critical thinking ability among the participants but on different levels. As stated in the findings section, during the exposure to song with figures of speech, all participants displayed the basic level of critical thinking skills which is on the interpretation skills category and two dominant sub-skills, namely categorization and



clarifying meaning. Moreover, an improved level was displayed by one participant (participant 2) through her analysis skills specifically in the sub-skill of examining ideas.

## 5.1 Conclusions

Based on the results and implications of the study, the researcher found that:

1. During the use of song with figurative language, all participants displayed critical thinking skills specifically on the first stage of the framework which are interpretation skills. The four participants gave responses that were classified into two sub-skills, categorization and clarifying meaning. Two participants were able to describe a situation, experience or a belief to appropriately categorize their ideas about the meaning of the song lines. Additionally, two participants also confidently rephrased their ideas by finding similar words to give the same meaning to the song lines. This skill is regarded by Elder and Elder (2008) as a mode of thinking by which a thinker improves the quality of his or her thinking by skillfully reconstructing it.

2. When exposed to song without figurative language, three of the participants indicated the interpretation skills level of critical thinking skills according to the framework. The participants, except participant 3, provided articulations that utilized simple words and paraphrases to come up with their own meaning to the song lines. There was only one dominant sub-skill reflected on their answers which is that of clarifying meaning. All three were consistent in transforming the original song line into the way they understood them into a more simplistic version. One example is from the song lines that say “I bet she got on her dress now, welcoming the guests now I could try to find her, get it off of my chest now but I ain't gonna mess it up, so I'll wish her the best



now” and the participants rephrased responses include “It’s kind of direct meaning like she’s in a wedding dress and she like welcome the guest in her party and he need to let her off his mind because she’s holding it for too long he finally see her the day that she finds her own happiness” (participant 2); “She wear the wedding clothes maybe she go away with someone else ...I don’t know...maybe he feel like if she go to the person she love he will be happy” (participant 4); and “In wedding boy and girl have to say welcome to guest but he just let her do it he let her do what she wants to do and he thinks it’s ok in himself just let she do and let her be happy” (participant 7). These articulations given by the participants validated Facione’s (1990) claim that the very skill portrayed was categorized on the interpretation skill level as the attempts of paraphrasing and simplifying ideas were observed from participants’ statements.

3. The use of figurative language in a song enabled one participant to move further into another level of critical thinking skills, namely the analysis skills. Participant 2 uttered responses that involved comparison of ideas which led her to a more advanced analysis of song meaning. As shown in her verbalizations, from the song lines’ “some are like water some are like heat, some are melody some are the beat” she articulated her thoughts through the following; “so it’s like in real life if the water touch the heat it will be boil I think it compares to people with good and bad manner...they go together like for example if the water goes 100 Celsius it will be hot and it will be safe for people to drink...I think the line is all about things that should go together to represent as a team like you can’t go without another so they have to go together to give something good”.



Ruggiero (2012), described this phenomenon as the intent of someone to improve one's thinking which is very fundamental in acquiring critical thinking skills.

4. One participant, namely participant 3 did not show any critical thinking ability during exposure to the song without figurative language. She provided irrelevant and incorrect responses when asked to interpret the meaning of the song lines'. Several times that she was taking the lines too literally in giving her own meanings as reflected in the following example, when asked about the meaning of these song lines "I'll wear my black suit, black tie, hide out in the back I'll do a strong shot of whiskey straight out the flask I'll try to make it through without crying so nobody sees yeah, she wanna get married but she don't wanna marry me", she interpreted them as "Yeah I talked with you he actually fail...could be because of his parent or grandparents and money could be". Another song line, "I remember the night when I almost kissed her yeah, I kinda freaked out, we'd been friends for forever and I always wondered if she felt the same way when I got the invite, I knew it was too late", where she explained "Got wrong the same way so about this verse might be talk about this guy cheating her and she could be afraid if she just like this guy used to cheat her and asking for the chance and the girl is afraid to get along with this guy and let her fail again might be the cause of ignore the wedding'. Lastly, from these lines "I know her daddy's been dreading this day oh, but he don't know he ain't the only one giving her away", and she understood it as "Ok, ah I just heard word similar like daddy I guess it might be talk about the daddy don't prefer to let this girl marry with this guy and he said he don't want to like don't let this girl marry him". The participants' verbalizations displayed illogical and incorrect claims with regards to the meaning of the



song lines. There were parts that she took too literally while for other lines she gave an incorrect implication to the meaning of the song lines. The display of such action was evidently triggered by her lack of vocabulary which impeded her correct analysis of the song lines' meaning at the same time the difficulty in expressing her ideas in a clear and extensive manner.

5. The improvement with regards to critical thinking ability when exposed to song with figurative language may not be immense, yet such phenomenon could be developed if students are more acquainted with the use of figurative language. As mentioned by Tran (2012), the integration of figures of speech in songs provide relevant learning material in English language learning as songs are used to enhance a variety of skills such as listening, speaking, writing, and memorizing, among others. On the other hand, songs that contain rhetorical devices help students to be more creative and analytical in translating their very own perspective of the meaning of the songs.

## **5.2 Recommendations**

This case study on the use of figures of speech in song analysis among selected students in a private university in Thailand yielded some interesting results with regards to the critical thinking skills of students, particularly in interpreting song meaning. The study has revealed that students have shown minimal increased ability in their critical thinking skills through verbalizing the meaning of the song lines with the help of their figurative language found in songs. As this study is limited to the area of song analysis and among few selected students, the researcher recommends the following points for future researches:



### **5.2.1. Based on the Findings**

1. The use of songs in class should not only be limited to vocabulary learning, rather figurative devices should be part in teaching especially among adult learners of English.
2. Students should be exposed to learning more figures of speech as it promotes critical thinking skills in analyzing song meaning.
3. Stronger students should be given more engaging activities involving the use of figurative language since they already performed better.
4. Weaker students should be more exposed to these language devices as they helped increase their critical thinking ability.
5. Teachers should incorporate into their lesson plans the role of figurative language in language learning, especially among adult learners.

### **5.2.2 Recommendations for Future Research**

1. More number of subjects should be involved in the study in order to further validate the efficacy of figurative language towards critical thinking skills through song analysis.
2. Longer time should be spent in exposing participants to figurative language.
3. Other figurative languages such as personification, oxymoron and idioms should also be considered in the song analysis protocol.
4. Homogeneous group of participants (e.g. all weak ones) should be considered as they can most probably provide better consolidation of the result.



5. The use of native language in verbalizing responses in song analysis should also be taken into consideration as thoughts and feelings expressed in native language are more authentic and truer.
6. A carefully designed experimental research should be conducted in order to thoroughly determine the effectiveness of figurative language in promoting critical thinking skills among adult learners.

### **5.3 Limitations**

1. The study originally included seven participants during the data collection for song with figurative language but only four participants during the data collection for song without figurative language. Three of the participants were not able to join due to unavoidable emergencies.
2. A limited bulk of verbalizations was gathered as few number of participants were successfully involved.
3. The participants were only exposed for the duration of one whole semester.
4. The study only included three song devices, namely metaphor, simile and hyperbole since these devices are the three most dominant in songs.
5. All participants have different characteristics and abilities.
6. English language was the sole medium used during the think-aloud sessions.
7. The design focused only on two songs (with and without figurative language) to be compared whether the participants gained or increased their critical thinking ability.



## References

- Alipour, M., Gorjian, B. & Zafari, I. (2012). The effects of songs on EFL learners' vocabulary recall and retention: The case of gender. *Advances in Digital Media*. Vol. 1 No. 3. pp. 140-143.
- Arifa, K. (2016). Figurative language analysis in five John Legend's song. Retrieved from <http://etheses.uin-malang.ac.id/3618/1/11320117.pdf>
- Bachman, L. (1990) *Fundamental Considerations in Language Testing*. Oxford: Oxford University Press.
- Barnett, J.E, & Francis, A.L (2011) Using higher order thinking questions to foster critical thinking: A classroom study. *Educational Psychology*, 32, 201-210.
- Bloom, B.S. (1956) *Taxonomy of educational objectives*. Boston, MA: Allyn & Bacon.
- Bongolan, R., & Moir, E. (2005). *Six-Key Strategies for Teachers of English Language Learners*, 2. Retrieved from <https://uteach.utexas.edu/sites/default/files/files/SixKeyStrategiesELL.pdf>
- Brown, H. (1994). *Principles of language learning and teaching*. 3rd edition. Englewood Cliffs, NJ: Prentice Hall Regents.
- Burns, A. & Joyce, H. (1998) *Focus on Speaking*. Sydney: National Centre for English Language Teaching and Research.
- Cai, J. G. (2010). Some thoughts on reorientation of college English teaching in China. *Foreign Language Teaching and Research*, 4, 306 -308.
- Canagarajah, A. S. (2006). Negotiating the local in English as a lingua franca. *Annual Review of Applied Linguistics*, 26, 197-218.
- Cooper, T. C. (1999). Processing of Idioms by L2 Learners of English. *TESOL Quarterly*. Vol. 33 Issue 1, pp. 233-262.
- Cortes, A., Cobos, F., & Tarbox, J. (2018). Teaching Children to Create Metaphorical Expressions. *International Journal of Psychology & Psychological Therapy*. Vol.18, pp. 27-38.



- Cheung, C.K. (1998). The Use of Popular Culture in Teaching Civics Education Unpublished INSTEP Report. *Hong Kong: Government Printer*.
- Cheung, C. (2001). The use of popular culture as a stimulus to motivate secondary students' English learning in Hong Kong. *ELT Journal*. Vol.5 Issue. 1. pp. 55-61. Retrieved from <https://www.researchgate.net/publication/228691919>
- Cullen, R. (1998). Teacher talk and the classroom context. *ELT Journal*. Vol.52 Issue. 3. pp.179-187. Retrieved from <https://doi.org/10.1093/elt/52.3.179>
- Danesi, M. (1995). Learning and teaching languages: the role of "conceptual fluency". *International Journal of Applied Linguistics*. Vol.5 Issue 1. pp.3-20. doi: 10.1111/j.1473-4192. 1995.tb00069
- Drew, P., & Holt, E. (1998). Figures of speech: figurative expressions and the management of topic transition in conversation. *Language in Society*, 27(4), 495-522. doi: 10.1017/S0047404598004035
- Doiz, A. & Elizari, C. (2013). Metaphoric Competence and the Acquisition of Figurative Vocabulary in Foreign Language Learning. *Estudios de linguística inlesa aplicada (ELIA)*. Vol.13. pp. 47-82. doi: <http://dx.doi.org/10.12795/elia.2013.i13.02>
- Dolean, D. (2016). The effects of teaching songs during foreign language classes on students' foreign language anxiety. *Language Teaching Research*. Vol.20 No.5. pp. 638-653. doi: 10.1177/1362168815606151
- Eamsa-Ard, L. (2006). *Thai popular music: The representation of national identities and ideologies within a culture in transition*. Retrieved from <http://ro.ecu.edu.au/theses/62>
- Elder, L. & Elder R.P. (2008). The Miniature Guide to Critical Thinking Concepts and Tools. The Foundation for Critical Thinking. Dillon Beach. CA.
- Engh, D. (2013). Why Use Music in English Language Learning? A Survey of the Literature. *English Language Teaching, Canadian Center of Science Education*. Vol.6 No. 2. pp. 113-127.
- Facione, P.A (1990). The Delphi report. Millbrae, CA: The California Academic Press.



- Foley, J. (2005). English in...Thailand. *RELC Journal*. Vol. 36 Issue 2. pp. 223-234.  
Retrieved from <https://doi.org/10.1177/0033688205055578>
- Franklin, K. J. (2012) Kewa figures of speech, Understanding the code. SIL International and Graduate Institute of Applied Linguistics. pp. 185-204.
- Freeman, D. (1998). *ESL/ EFL Teaching: Principles for Success*. Vol.4 No.1. Retrieved from <http://www.tesl-ej.org/wordpress/issues/volume4/ej13/ej13r9/>
- Gardner, H. (1993). Multiple intelligences: The theory in practice. New York, NY, US: Basic Books.
- Glucksberg, S. (2001). *Understanding figurative language: From metaphors to idioms*. New York, NY, US: Oxford University Press.  
<http://dx.doi.org/10.1093/acprof:oso/9780195111095.001.0001>
- Goatly, A. (2011). The language of metaphors (2nd Ed.). England: Routledge.
- Gough, D. (1991). *Thinking about Thinking*. Retrieved from ERIC database.
- Guglielmino, L. (1986). *The Affective Edge: Using Songs and Music in ESL Instruction*. Retrieved from [https://www.researchgate.net/publication/234761433\\_The\\_Affective\\_Edge\\_Using\\_Songs\\_and\\_Music\\_in\\_ESL\\_Instruction](https://www.researchgate.net/publication/234761433_The_Affective_Edge_Using_Songs_and_Music_in_ESL_Instruction)
- Halpern, D. F. (2003). *Thought & Knowledge: An Introduction to Critical Thinking* (4<sup>th</sup> Ed.). London: Laurant Erlbaum Associates Publishers.
- Ho, W.K. (2004) English language teaching in East Asia today. Singapore: Eastern Universities Press.
- Jancke, L. (2009). The plastic human brain. *Restor. Neurol. Neurosci.* 27, 521-538.
- Jones, B. D. (2009). Motivating students to engage in learning: The MUSIC model of academic motivation. *International Journal of Teaching and Learning in Higher Education*. Vol.21 No. 2 pp.272- 285.
- Kachru, B. (1992). World Englishes. Approaches, issues and resources. *Language Teaching*. Vol.25 Issue 1. pp 1-14. doi: 10.1017/S0261444800006583
- Keskin, F. (2011). Using Songs as Audio Materials in Teaching Turkish as a Foreign Language. *TOJET: The Turkish Online Journal of Educational Technology*. Vol. 10 Issue 4. p.378.



- Khoshnayat, A. & Dowlatabadi, H. (2014). Using Conceptual Metaphors Manifested in Disney Movies to Teaching English Idiomatic Expressions to Young Iranian EFL Learners. *Procedia- Social and Behavioral Sciences Vol. 98*. pp.999-10008. doi: 10.1016/j.sbspro.2014.03.510.
- Kincheloe, J. L. (2004). In to the Great Wide Open: Introducing Critical Thinking. In J. L. Kincheloe & D. Weil (Eds.), *Critical Thinking and Learning: An Encyclopedia for Parents and Teachers*. Greenwood Press: Westport, Connecticut, London.
- Kintsch, W., & Bowles, A. R. (2002). Metaphor comprehension: What makes a metaphor difficult to understand? *Metaphor and Symbol Vol. 17 Issue 4*, pp. 249-262.
- Kitjaroonchai, N. & Kitjaroonchai, T (2012). Motivation toward English Language Learning of Thai Students majoring in English at Asia- Pacific International University. *Catalyst Institute Press. Vol. 7 No. 1*, pp.21-38.
- Knowles, M. (2006). *Introducing Metaphor*. London: Routledge.
- Kovecses, Z. (2000). *Metaphor and Emotion: Language, Culture and Body in Human Feeling*. Retrieved from <http://testrain.info/download/Zoltan%20Kovecses%20Metaphor%20and%20Emotion.pdf>
- Kurland, D. J. (2010). How the language really works: The fundamentals of critical reading and effective writing. Retrieved July 2, 2015, from <http://www.criticalreading.com>
- Krashen, S. D., & Terrell, T. D. (1983). *The Natural Approach: Language Acquisition in the Classroom*. Hemel Hempstead: Prentice Hall International English Language Teaching.
- Lai, Y., K. (2009). Assessing students' Critical Thinking Performance: Urging for measurements using multi-response format. *Thinking Skills and Creativity*, 4(1), 70-76. <https://doi.org/10.1016/j.tsc.2009.02.001>
- Laohawattakun, J et.al (2011). *Influence of music training on academic examination-induced stress in Thai adolescents*. Retrieved from <https://www.ncbi.nlm.nih.gov/pubmed/20974214>
- Lau, J., & Chan, J. (2015). [C01] What is critical thinking? Retrieved July 2, 2015, from <http://philosophy.hku.hk/think/critical/ct.php>



- Lee, W., Chiang, C.-H., Liao, I. C., Lee, M.-L., Chen, S.-L., & Liang, T. (2012). The longitudinal effect of concept map teaching on critical thinking of nursing students. *Nurse Education Today*, 33, 1219-1223.
- Lee, L. & Lin, S.C. (2015). The Impact of Music Activities on Foreign Language, English Learning for Young Children. *Journal of the European Teacher Education Network*. Vol.10. pp. 13-23.
- Li, X. & Brand M. (2009). Effectiveness of Music on Vocabulary Acquisition, Language Usage, and Meaning for Mainland Chinese ESL Learners. *Contributions to Music Education*. Vol.36 No. 1, pp. 73-84.
- Lin, C.-C., Han, C.-Y., Pan, I.-J., & Chen, L.-C. (2015). The teaching-learning approach and critical thinking development: A qualitative exploration of Taiwanese nursing students. *Journal of Professional Nursing*, 31, 149-157.
- Littlemore, J. (2011). Difficulties in metaphor comprehension faced by international students whose first language is not English. *Applied Linguistics*. Vol. 32 Issue 4. pp.408-429.
- Littlemore, J. and Low, G. (2006). Metaphoric competence and communicative language ability. *Applied Linguistics* Vol. 27 No. 2. pp. 268-294.
- Liu, Y. P. (2009). English speech training and the development of critical thinking. *Educational Research on Foreign Languages & Arts*, 3, 49- 52, 66.
- Lohatepanont, K. (2017, 9 July). Towards Thailand 4.0 [Web log message]. Retrieved from <https://kenlwrites.com/2017/01/08/towards-thailand-4-0>
- Ludke, K. (2014). Music in the foreign language classroom: A survey of teachers' opinions and practice. Psychology. University of Prince Edward Island. Charlottetown, PEI.
- Magahay-Johnson, W. (1984). Music hath charms. Music and student-created stories in the ESL classroom. *TESL Canada Journal*. Vol. 1 Issue 1. doi: <https://doi.org/10.18806/tesl.v1i1.426>
- Makoni, S. (1995). Some of the metaphors about language, in language planning course in South Africa: Boundaries, frontiers and commodification. *Per Linguam* Vol. 11 Issue 1 pp.25-34.



- McCarthy, M. (2001). *Vocabulary Matrix: Understanding, learning, teaching*. Boston, MA. Heinle/ Cengage Learning.
- MacArthur, F. (2010). Metaphorical competence in EFL: Where are we and where should we be going? A view from the language classroom. *AILA Review*. Vol. 23 Issue 1. pp. 155–173.
- Mizener, C. (2008). Enhancing Language Skills Through Music. *General Music Today*. Vol.21 No.2. pp. 11-17.
- Murphey, T. (1992). The discourse of pop songs. *TESOL Quarterly*. Vol. 26. p.771.
- Napier-Bell, S. (2006). *Bang Pop. Could Thailand be the next big thing?* Retrieved from <https://www.theguardian.com/music/2006/mar/19/worldmusic.popandrock>
- Niu, L., Behar-Horenstein, L. S., & Garvan, C. W. (2013). Do instructional interventions influence college students' critical thinking skills? A meta-analysis. *Educational Research Review*, 9, 114-128.
- Noom-ura, S. (2013). English-teaching problems in Thailand and Thai teachers' professional development needs. *English Language Teaching. Canadian Center of Science Education*. Vol. 6 No. 11. pp.139-147. doi:10.5539/elt.v6n11p139
- Orlova, N. (2003). *Helping Prospective EFL Teachers Learn How to Use Songs in Teaching Conversation Classes*. Retrieved from <http://iteslj.org/Techniques/Orlova-Songs.html>
- Patel, A. (2003). *Rhythm in Language and Music*. Retrieved from <https://doi.org/10.1196/annals.1284.015>
- Phanarangsarn, K. (2000). Effects of English-teaching songs on listeners' attitudes, information seeking, satisfaction and utilization. *Unpublished master's research paper, Chulalongkorn University, Communication Arts*.
- Ploysangwal, W. (2018). An assessment of critical thinking skills of Thai undergraduate students in private Thai universities in Bangkok through an analytical and critical reading test. *School of Humanities and Applied Arts, University of the Thai Chamber of Commerce*.



- Purnamasari, A. (2009). Teaching English Idioms to EFL students through Songs. pp.156- 164. Retrieved from [download.portalgaruda.org/article.php?Teaching%20English%20Idioms%20to%20](http://download.portalgaruda.org/article.php?Teaching%20English%20Idioms%20to%20)
- Qatipi, S. (2011). Questioning and its true values in the process of learning and teaching to promote critical thinking. *Problems of Education in the 21st Century*, 38, 71-81.
- Rodriguez, I. & Moreno, E. (2009). Teaching Idiomatic Expressions to Learners of EFL through a Corpus based on Disney Movies. Retrieved from <http://www.um.es/lacell/aelinco/contenido/pdf/17.pdf>
- Ruggiero, V.R. (2012). The art of thinking: A guide to critical and creative thought (10<sup>th</sup> ed.) New York, NY: Longman.
- Sabet, M. & Tavakoli, M. (2016). Metaphorical Competence: A neglected Component of Communicative Competence. *International Journal of Education and Literacy Studies*. Vol.4 No.1. pp. 32-39. doi: 10.7575/aiac.ijels.v.4n.1p.32
- Sanonguthai, S. (2014). Ready or Not? The State of Thai Schools in Response to the ASEAN English Language Policy. *Thammasat Review*. Vol.16 No. 2, pp. 128-142.
- Savage, L. B. (1998). Eliciting critical thinking skills through questioning. *Clearing House*, 71, 291-293.
- Shoepp, K. (2001). Reason for using songs in the ESL/EFL classroom. *The Internet TESL Journal*, Vol. 7 No. 2. Retrieved from <http://iteslj.org/Articles/Schoepp-Songs.html>.
- Setia, R. et al. (2012). English songs as means of aiding students' proficiency development. *E-Journal of Asian Social Science*. Vol. 8 No.7. pp.270-274. doi: 10.5539/ass.v8n7p270
- Sivarnee. (2013). Education system in Thailand: a terrible failure in S.E. Asia. CNN iReport. Retrieved June, from. <http://ireport.cnn.com/docs/DOC-985267>.
- Schon, D. et al., (2008). Songs as an aid for language acquisition. Retrieved from <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.526.8932&rep=rep1&type=pdf>



- Shen, C. (2009). Using English Songs: An Enjoyable and Effective Approach to ELT. *English Language Teaching*. Vol. 2 No. 1. pp. 88-94.
- Soares, A (2014). *Idioms and Music: Can the teaching of idioms through songs enhance EFL learners' comprehension?* Retrieved from <https://www.scribd.com/document/248737834/IDIOMS-and-MUSIC-Can-the-Teaching-of-Idioms-Through-Songs-Enhance-EFL-Learners-Comprehension>
- Songbatumis, A. (2017). Challenges in Teaching English Faced by English Teachers at MTsN Taliwang, Indonesia. *Journal of Foreign Language Teaching and Learning*. Vol.2 No.2. pp.54-67.
- Suriyatham, W. (2013). Songs in Language Teaching and Learning in EFL Contexts in the 21<sup>st</sup> Century. *Thammasat Review. Special Issue*. pp. 246-251.
- Suriyawongpaisal, W. (2013). A study of figurative language that conveys connotation related to American cultural values in pop songs: The case of Taylor Swift. *Humanities Journal. Thaijo*. Vol. 20 No. 1.
- Tambun M.P. and Sianipar Y.A (2014). Figures of speech in Westlife's selected songs. Retrieved from <http://download.portalgaruda.org/article.php?article=281755&val=3892>
- Tiruneh, D. T., Verburgh, A., & Elen, J. (2014). Effectiveness of critical thinking instruction in higher education: A systematic review of intervention studies. *Higher Education Studies*, 4, 1-17.
- Tran, H.Q (2012). An Explorative Study of Idiom Teaching for Pre- Service Teachers of English. *English Language Teaching, Canadian Center of Science Education*. Vol. 5 No.12, pp. 76-86.
- Tran, H.Q (2013). Figurative Idiomatic Competence. *Language Education in Asia*. Vol. 4 Issue 1, pp. 23-38.
- Üstünlüoğlu, E. (2004). Language Teaching through Critical Thinking and Self-awareness. *Forum*, 42, 2-3.
- Vosniadou, S. (1987). Children and metaphors. *Child Development*. Vol. 58 Issue 3. pp. 870-885. Retrieved from <http://dx.doi.org/10.2307/1130223>



- Walker, S. E. (2003). Active learning strategies to promote critical thinking. *Journal of Athletic Training*, 38, 263-267.
- Wang, S. R. (2013). Adhering to the scientific view of college English teaching reform. *Foreign Language World*, 6, 9-22.
- Wen, Q. F. (2009). Construction of a conceptual framework for assessing Chinese college students' critical thinking skills. *Foreign Language World*, 1, 37-43.
- Winner, E. (1988). *The point of words: Children's understanding of metaphor and irony*, Cambridge (MA): Harvard University Press.
- Wiriyachitra, A. (2002). English-language teaching and learning in Thailand in this decade. *Thai TESOL Focus. Vol. 15 Issue 1*, pp. 4-9.
- Wray, A. (2002). *Formulaic language and the lexicon*. Cambridge, UK: Cambridge University Press.
- Yahya, M (2012). A Study of the Language Difficulties of the English Language Center (ELC) Students at the Arab American University of Jenin. *Leena and Luna International, Japan. Vol.1 No.2*, pp. 119-130.
- Zurer, B. (1990). The comprehension of metaphor by preschool children. *Journal of Child Language. Vol. 17*, pp. 185-203.



The seal of Thammasat University is a circular emblem. It features a central five-tiered umbrella (parasol) with a cross-like structure on top. The umbrella is surrounded by a circular border containing the university's name in Thai script at the top and "THAMMASAT UNIVERSITY" in English at the bottom. There are also decorative floral motifs on the sides.

## APPENDICES



**APPENDIX A**

Please **tick** only the song that you know and leave the box unticked if you don't know the songs listed below.

**SONGS AND ARTISTS**

- 
- ☐ **Stairway to Heaven** by Led Zeppelin
  - ☐ **American Pie** by Don Mclean
  - ☐ **Lovers Concerto** by Kelly Chen
  - ☐ **Fast Car** by Tracy Chapman
  - ☐ **I'm Like a Bird** by Nelly Furtado
  - ☐ **Wrong Direction** by The Passenger
  - ☐ **House of the Rising Sun** by Animals
  - ☐ **Ordinary People** by John Legend
  - ☐ **Whenever Wherever** by Shakira
  - ☐ **Everybody's Changing** by Keane
  - ☐ **Dream On** by Aerosmith
  - ☐ **Holes** by The Passenger
  - ☐ **Superwoman** by Alicia Keys
  - ☐ **Elastic Heart** by Sia
  - ☐ **Torn** by Natalie Imbruglia
  - ☐ **One** by U2
  - ☐ **Turning Tables** by Adele
  - ☐ **Boulevard of Broken Dreams** by Green Day
  - ☐ **Too Much Heaven** by Bee gees
  - ☐ **Your Song** by Elton John
  - ☐ **God Must Have Spent a Little More Time on You** by NSYNC
  - ☐ **Rise Up** by Andra Day
  - ☐ **Jealous** by Labrinth

Thank you for your participation.



**APPENDIX B**  
**RESEARCH CONSENT FORM**

<b>Name of Researcher:</b> Mr. Alexis Verdadero Locario
<b>Title of study:</b> Figures of Speech in Song Analysis: A Case Study of Third Year Students in a Private University in Thailand

**Please read and complete this form carefully. If you are willing to participate in this study, circle the appropriate responses and sign and date the declaration at the end. If you do not understand anything and would like more information, please feel free to ask.**

- I have had the research satisfactorily explained to me in verbal and / or written form by the researcher.

**YES / NO**
- I understand that the research will involve audio recording as well as follow up interviews which are scheduled according to both party's convenience.

**YES / NO**
- I understand that all information about me will be treated in strict confidence and that I will not be named in any written work arising from this study.

**YES / NO**
- I understand that any audiotape material of me will be used solely for research purposes and will be destroyed on completion of your research.

**YES / NO**
- I understand that you will be discussing the progress of your research with your adviser who is a full-time lecturer of Thammasat University.

**YES / NO**

I freely give my consent to participate in this research study and have been given a copy of this form for my own information.



**Subject's**

**name**

**(print):** .....

**Subject's**

**Signature:** .....

**Date:** .....





## APPENDIX C

### Think-aloud protocol STEPS

How is it done for this study?

- ✓ *The subject will be listening to the whole song which is about 4-5 minutes long*
- ✓ *The subject will orally interpret the meaning of the song*
- ✓ *The subject will have control in pausing and playing the song. After each pause, s/he is expected to verbalize his/her thoughts about that line or lines of the song.*
- ✓ *His/her answers will be recorded by an audio recorder provided by the researcher*
- ✓ *In cases where subjects couldn't verbalize during the protocol, an interview will be executed right after the protocol (The interview is reserved to those subjects' who finds it complicated to think on his/her feet therefore reciting the song lines or paraphrasing might help the problem)*
- ✓ *Each subject will be given about 30 minutes to an hour for this protocol*
- ✓ *The audio recording will be done in the researcher's office*
- ✓ *All recordings will be considered confidential as well as the subjects' identity*



## APPENDIX D

### Like a Bird by Nelly Furtado (sample song)

<p>You're beautiful and that's for sure          You'll never ever fade          Your lovely, but it's not for sure          And I won't ever change</p> <p>And though my love is rare          And though my love is true</p> <p>I'm like a bird          I'll only fly away          I don't know where my soul is (Soul is)          I don't know where my home is          And baby all I need for you to know is          I'm like a bird          I'll only fly away          I don't know where my soul is (Soul is)          I don't know where my home is          And I need for you to know</p> <p>Is your faith in me brings me to tears          Even after all these years          And it pains me so much to tell          That you don't know me that well</p> <p>And though my love is rare          And though my love is true</p> <p>I'm like a bird          I'll only fly away          I don't know where my soul is (Soul is)          I don't know where my home is          And baby all I need for you to know is          I'm like a bird          I'll only fly away          I don't know where my soul is (Soul is)          I don't know where my home is          And baby all I need for you to know is</p>	<p>And though my love is rare          And though my love is true yeah          And I'm just scared          That we may fall through, yeah, yeah</p> <p>I'm like a bird (I'm like a bird)          I don't know where my soul is (Soul is)          I don't know where my home is          And baby all I need for you to know is          I'm like a bird          I'll only fly away          I don't know where my soul is (Soul is)          I don't know where my home is          And baby all I need for you to know is          I'm like a bird          I'll only fly away          I don't know where my soul is (Soul is)          I don't know where my home is          And baby all I need for you to know is          I'm like a bird          I'll only fly away (I don't know where my          soul is)          I don't know where my soul is          I don't know where my home is          And baby all I need for you to know is          I'm like a bird          I'll only fly away (I don't know where my          soul is)          I don't know where my soul is          I don't know where my home is          And baby all I need for you to know is          I'm like a bird          I'll only fly away          I don't know where my soul is          I don't know where my home is          And baby all I need for you to know is</p>
---	---



<p>It's not that I want to say good-bye It's just that every time you try to Tell me, me that you love me (Oh, oh) Each and every single day I know I'm gonna have to eventually give you away, yeah</p> <p><b>1</b></p>	<p><b>2</b></p>
--	-----------------









## APPENDIX F

### Marry Me by Thomas Rhett (song WITHOUT figurative language)

<p>She wants to get married, she wants it perfect She wants her granddaddy preaching the service Yeah, she wants magnolias out in the country Not too many people, save her daddy some money</p> <p>Ooh, she got it all planned out Yeah, I can see it all right now</p> <p>I'll wear my black suit, black tie, hide out in the back I'll do a strong shot of whiskey straight out the flask I'll try to make it through without crying so nobody sees Yeah, she wanna get married But she don't wanna marry me</p> <p>I remember the night when I almost kissed her Yeah, I kinda freaked out, we'd been friends for forever And I always wondered if she felt the same way When I got the invite, I knew it was too late</p> <p style="text-align: center;"><b>1</b></p>	<p>And I know her daddy's been dreading this day Oh, but he don't know he ain't the only one giving her away</p> <p>I'll wear my black suit, black tie, hide out in the back I'll do a strong shot of whiskey straight out the flask I'll try to make it through without crying so nobody sees Yeah, she wanna get married But she don't wanna marry me</p> <p>Bet she got on her dress now, welcoming the guests now I could try to find her, get it off of my chest now But I ain't gonna mess it up, so I'll wish her the best now</p> <p>So I'm in my black suit, black tie, hiding out in the back Doing a strong shot of whiskey straight out the flask I'll try to make it through without crying so nobody sees Yeah, she wanna get married Yeah, she gonna get married But she ain't gonna marry me Whoa, she ain't gonna marry me, no</p> <p style="text-align: center;"><b>2</b></p>
--	---



## APPENDIX G

File: **Song WITH figurative language** transcription (**Participant 2**)

Duration: 19 mins, 00 secs

	<b>-DURING THINK-ALOUD-</b>
00:00-00:40	Song plays (Forever Young by Alphaville)
00:41-01:26	Participant 2: <i>"As a I guess from few words from the song he prefers his life like enjoyable and carefree because mentioned about like live forever young and sad song is for sad man and something and that part so I guess that this song is about a guy who is pressured about his life only he care about what he can do and he let it go what he can't do"</i>
01:27-02:04	Song continues
02:05-02:35	Participant 2: <i>"I guess he wants to live forever young because at the young age there's no obstacles or problems or struggles in life at all so if he grows older he will see how life is getting harder but if he still young he will have less obstacle and carefree"</i>
02:36-02:59	Song continues
03:00-03:15	Participant 2: <i>"I think here he compare his life he talk about other people life and his life and other things like people have different way of choice in life"</i>
03:16-04:20	Song continues
04:21-04:28	Participant 2: <i>"I think it's all about staying with carefree"</i>
	<b>-POST INTERVIEW-</b>
04:29-05:15	Interviewer: <i>"Let me just go over, ok with the first four lines at the first stanza ahhh ok how about these two lines first. Let's dance in style let's dance for a while heaven can wait we are only watching the skies"</i>
05:16-05:38	Participant 2: <i>"I think we have only one life to enjoy, one day we will go to heaven or somewhere so enjoy what you have now"</i>
05:39-05:57	Interviewer: <i>"And he also said about this hoping for the best but expecting the worst are you gonna drop the bomb or not?"</i>
05:58-06:20	Participant 2: <i>"It's like a kind of metaphor stuff like we all expect for the best when we do things but it turn out bad opposite for what we have think and we have come to a decision whether to continue or not"</i>
06:21- 06:56	Interviewer: <i>"Now the second stanza says Let us die young or let us live forever we don't have the power but never say never"</i>
06:57-07:53	Participant 2: <i>"I think whether that person grow old or stay young he still kinda uhmmm so what he did or what he does now is the thing"</i>



	<i>that really matters...actually he know that whatever thing he do he will still do"</i>
07:52-08:39	Interviewer: <i>"Ok..so he said also sitting in a sandpit life is a short trip the music is for the sad man"</i>
08:40-09:05	Participant 2: <i>"As I think no matter how long your life is you still see it's short and what was the last part again haha so enjoy as much as you can"</i>
09:06-09:14	Interviewer: <i>"What is he trying to say when he said the music is for the sad man?"</i>
09:15-09:36	Participant 2: <i>"I think it's the same as ahhm the code of cry is for the weak people but I don't exactly know what it refers to"</i>
09:37-09:58	Interviewer: <i>"This next stanza is a bit harder but I know you can do it can you imagine when this race is won turning our golden faces into the sun...any idea about this?"</i>
09:59-10:16	Participant 2: <i>"It's like when you complete something and you feel proud and good of yourself."</i>
10:17-11:04	Interviewer: <i>"And he said also praising our leaders we are getting in tune the music is played by the mad man"</i>
11:05-11:43	Participant 2: <i>"It's too hard...but if it's combined with the other lyrics I think it's like he bring the achievement to the other person and waiting for the result"</i>
11:44-12:01	Interviewer: <i>"Ok let's go to the chorus part. Forever young I want to be forever young do you want to live forever and ever forever young"</i>
12:02-12:12	Participant 2: <i>"Freedom and young..carefree and young"</i>
12:13-12:39	Interviewer: <i>"Another stanza here some are like water some are like heat"</i>
12:40-13:03	Participant 2: <i>"So it's like in real life if the water touch the heat it will be boil I think it compares to people with good and bad manner..they go together like for example if the water goes 100 Celsius it will be hot and it will be safe for people to drink"</i>
13:04-13:45	Interviewer: <i>"Here another stanza he said some are like melody and some are the beat, sooner or later they will be gone why don't they stay young"</i>
13:46-14:19	Participant 2: <i>"I think these two goes together that represent the team like you can't go without another so they have to go together to give something good"</i>
14:20-15:18	Interviewer : <i>"Another thing he said here is it's so hard to get old without a cause I don't want to perish like a fading horse"</i>
15:19-16:09	Participant 2: <i>"I think when he grow older and older he will met more obstacle and it will be hard for him to survive from these obstacles so ahhm but all these reasons might be...ahhhh you can't grow old without a reason I don't know all if in here show about the age or major but a major but the more you missed the problem and</i>



	<i>you go over it the more you know how life will be solved</i>
	<i>Interviewer: he also said here that youths are diamonds in the sun and they are forever , in simple word what do you mean he means with this?"</i>
16:10-17:09	<i>Participant 2: "Something priceless, valuable, and strong like that stone."</i>
17:10-17:25	<i>Interviewer: "The last one is this line so many adventures given up today so many songs we forgot to play so many dreams swinging out of the blue oh let it come true"</i>
17:26-18:59	<i>Participant 2: "It's about a life which we have a dream that sometimes we couldn't make it come true and sometime you are not maybe there and sometime we give up and stop doing anything again and maybe stop chasing a dream but make it come true."</i>
19:00	<i>Interviewer: "Thank you very much it's done."</i>
	..... <b>END</b> .....



## APPENDIX H

File: **Song WITHOUT figurative language** transcription (**Participant 2**)

Duration: 10 mins, 41 secs

	<b>-DURING THINK-ALOUD-</b>
00:00-00:20	Song plays (Marry Me by Thomas Rhett)
00:21-00:37	Participant 2: <i>I think it's like direct meaning so she wants to get married and she wants both her wedding and life to be perfect</i>
00:38-00:44	Song continues
00:45-00:53	Participant 2: <i>But I am not sure about these lines</i>
00:54-01:02	Song continues
01:03-01:13	Participant 2: <i>I am not sure but I think to grant her father wish to get married and she knew the other guy somewhere else yes...</i>
01:14-01:31	Song continues
01:31-01:43	Participant 2: <i>As I have mentioned she already know that guy and already planned her life with him and she know that singer know that</i>
01:44-01:49	Song continues
01:50-02:11	Participant 2: <i>That guy is wearing black suit and black tie and standing at the back I guess standing behind her waiting to look at her</i>
02:12-02:13	Song continues
02:14-02:26	Participant 2: <i>He drinks to like to release all his sadness</i>
02:27-02:32	Song continues
02:33-02:45	Participant 2: <i>He try to cry during his drinks so like when you are ad you cry and at the same time use alcohol to release your tears and sadness</i>
02:46-02:52	Song continues
02:53-02:59	Participant 2: <i>And she wants to get married but not with him</i>
03:00-03:23	Song continues
03:24-04:03	Participant 2: <i>It seems like she might fall in love with him it's like one sided and that time he want to kiss her to show that he love her but she freeze out like he can't do it so.. not so he just want to know if she feel the same way like he did but it's already too late because she already plan her married and invite him to the wedding so she know she's just think of him as a friend so they are friends forever</i>
04:04-04:16	Song continues
04:17-04:26	Participant 2: <i>And this is her dad wish the only wish he wants her to grant her that wish</i>
04:27-04:49	Song continues
04:50-05:11	Participant 2: <i>The same on the other lines he drink and gets drunk and he cry and shout all in this song</i>



05:12-05:39	Song continues
05:40-05:51	Participant 2: <i>It's like she..he saw her in a wedding dress and all he can do is to let her go now and wish her all the best....yes....</i>
05:52-06:14	Song continues.....
06:15-06:19	Participant 2: <i>Again, this part he get sad because she's with another guy that's not him</i>
06:20-06:30	Song continues.....
06:31-06:38	Participant 2: <i>She get married but not with him</i>
<b>-POST INTERVIEW-</b>	
06:39-07:00	Interviewer: <i>I'll just need to go back with the lines ,she wants to get married, she wants it perfect she wants her granddaddy preaching the service yeah, she wants magnolias out in the country not too many people, save her daddy some money</i>
07:01-07:18	Participant 2: <i>She wants to get married and she wants to make it small like maybe some privacy only to save his money and keep her married life</i>
07:19-07:42	Interviewer: <i>He also said ooh, she got it all planned out yeah, I can see it all right now I'll wear my black suit, black tie, hide out in the back I'll do a strong shot of whiskey straight out the flask I'll try to make it through without crying so nobody sees yeah, she wanna get married but she don't wanna marry me</i>
07:43-07:44	Participant 2: <i>I forgot the first two lines</i>
07:45-07:46	Interviewer: <i>ooh, she got it all planned out yeah, I can see it all right now</i>
07:47-08:18	Participant 2: <i>Like he might know that she already planned her wedding the way that she wanted and she already let it out for marriage and he only see her from the back because he joined her wedding so his wearing black shoes and black tie but he hide himself in somewhere not to let anyone his crying or breaking down because his lover is getting married to another</i>
08:19-08:35	Interviewer: <i>ok so how about this one, I remember the night when I almost kissed her yeah, I kinda freaked out, we'd been friends for forever and I always wondered if she felt the same way when I got the invite, I knew it was too late</i>
08:36-09:05	Participant 2: <i>He loves her but he know that they are only friends and nothing could change that so he wants to express the feeling and want to know if she feels the same way but he can't do it..he want to it by kissing her but he couldn't do it until one day that he got invited to her wedding and he will listen even if he wants to express her it's already too late</i>
09:06-09:18	Interviewer: <i>Another one here... and I know her daddy's been dreading this day oh, but he don't know he ain't the only one giving</i>



09:19-09:47	<i>her away</i> Participant 2: <i>Just like I have mentioned he want to see her married day, to see the happiness in her and stand her way because she married to another guy and so he said it's not the only one to send her send to another man but he also let his way</i>
09:48-09:59	Interviewer: <i>I bet she got on her dress now, welcoming the guests now I could try to find her, get it off of my chest now but I ain't gonna mess it up, so I'll wish her the best now</i>
10:00-10:30	Participant 2: <i>It's kind of direct meaning like she's in a wedding dress and she like welcome the guest in her party and he need to let her off his mind because she's holding it for too long he finally see her the day that she finds her own happiness</i>
10:31-10:41	Interviewer: <i>That's basically what I nedd here..thank you...</i>
..... <b>END</b> .....	



**BIOGRAPHY**

Name	Mr. Alexis Locario
Date of Birth	January 23, 1985
Educational Attainment	2008-2009: Diploma in Teaching 2001-2005: Bachelor of Arts in Communication
Work Position	English as a Foreign Language Instructor
Work Experiences	2006-2019: English Language Instructor

