"WHAT'S IN?": UNVEILING POP CULTURE'S USE IN FACILITATING ENGLISH GRAMMAR LEARNING AMONG GRADE 7 STUDE

DELILAH BALAJADIA PANGAN

Researcher

Master of Arts in Education
Major in English
October 2013

Mylene A. Manalansan, M.A.Ed.
Adviser

Abstract

This study used an explanatory mixed method of research involving quasi-experimental and qualitative narrative strategies. It aimed to validate the impact of popular culture in language learning among Grade 7 students in the Philippine setting, particularly in a rural area. Specifically, it sought to find the significance of pop culture as a tool in facilitating grammar learning among the target participants.

Results show that there was a significant improvement in the test scores of the experimental group after having been subjected to the intervention, which is the use of popular artists, popular songs, video game characters, and popular game shows in teaching a grammar lesson. On the other hand, there was no significant improvement in the test scores of the control group who were given explicit grammar instruction. More active and eager participants were evident in the experimental group than in the control group. Based on the interview of the participants from the experimental group, a positive response, which includes enjoyment, interests, and captivation, was evident. Furthermore, the use of contextualized pop culture in the discussion of the target lesson made the participants more attuned to the lesson.

This study concludes that the use of pop culture as a tool in teaching grammar among Grade 7 students facilitates their learning and makes them more interested and active learners. Language teachers then must take advantage of pop culture's potential in capturing students' hearts and in stimulating their willingness to learn.

Keywords: English grammar, learning, pop culture

INTRODUCTION

Over the years, language teaching has seen great changes. The traditional way of language teaching appears to have become more and more outdated as new breed of learners exists in the 21st century. What appeared to be effective before either spark the attention of today's learners or even produce the expected outcome.

In the earliest part of the 20th century, language learning was merely a study of the structure of the target language. Language learners were expected to master these and ultimately achieve a native speaker-like way of producing the language (Richards, 2006). Supporting this end is the grammar-translation method, a traditional teaching ideology, "which uses vocabulary lists and sets of grammar rules to the target of learning" (Yule, 2006, p. 165). Rote learning of the target's grammar rules and its vocabularies are encouraged. Activities may include literary pieces followed by the answering of comprehension questions and translations of literary pieces. In this method, the teacher is in total control of the teaching and learning process (Liu & Shi, 2007; Richards, 2006). The grammar-translation method might have produced grammatically competent learners but often leave learners unable to use the language in actual conversations (Yule, 2006).

In the middle of the 20th century, however, the atypical approach was conceptualized–the audio-lingual method. Unlike the grammar-translation method, this approach emphasizes the spoken language. In this method, students are given patterned conversations that they have to repeat through drills (Yule, 2006). Repetition of given language patterns is the technique used in this approach so that the learner can produce the patterns spontaneously. The fluent use of the language, therefore, is developed through practice or oral drills. "The audio-lingual method's psychological basis is behaviorism which interprets language learning in terms of stimulus and response, operant conditioning, and reinforcement with an emphasis on successful error-free learning" (Liu & Shi, 2007, p. 70). Despite its popularity, the audio-lingual method did not escape criticisms. According to its detractors, students could not make use of the patterned conversations that they learned through isolated practice in actual language use (Yule 2006). Thus, the communicative competence of the learners was overlooked by the method (Liu & Shi, 2007).

A richer view of language teaching was advocated in answer to the "artificiality of patterned practice" (Yule, 2006, p. 166). The new concept found it imperative to the communicative competence of language learners more importantly than sheer mastery of language structures (Liu & Shi, 2007). Thus, the communicative language teaching (CLT) was born. It focuses on the development of the learners' communicative competence through the actual use of the language in the real setting. "Communicative competence includes knowing how to use language for a range of purposes and functions, knowing how to vary the use of language according to the setting and the participants (e.g., knowing when to use formal and informal speech or when to use language appropriately for written as opposed to spoken communication), knowing how to produce and understand different types of texts (e.g.,

narratives, reports, interviews, conversations), and knowing how to maintain communication despite having limitations in one's language knowledge (e.g., through kinds of communication strategies)" (Richards, 2006, p.3). The CLT had begun a shift in teaching a language from the memorization of the grammar rules of language, mastery of patterned dialogues and performance of oral drills use of collaborative methods of learning a language such as a pair and a group, work activities, project works, role-playing and the like (Richards, 2006).

With the era of the communicative approach to teaching and learning language, grammar learning became merely a shadow in the educative process. This is so because the communicative approach assumes that language learners can naturally and ultimately learn the proper structure and use of the language, particularly vocabularies, through actual conversations— comprehending and responding to the language input.

This process is similar to how a child acquires his first language (Hinkel & Fotos, 2002). Explicit grammar instruction was not needed but argues that grammatical competence is still necessary for meaningful communication. Ellis, as cited in Hinkel and Fotos (2002), states that learner's proficiency and accuracy in the use of a language are facilitated through grammar learning and acquisition. More meaningful conversations can be produced when sentences are properly structured. To somehow settle these contradicting ideas, a new approach to grammar instruction emerged, called *focus on form.* It combines formal instruction and communicative language use (Hinkel & Fotos, 2002). Focus on form sees the limitations of both the traditional grammar instruction and the purely communicative methodology. "It is based on the distinction between explicit instructions on grammar forms meaning-focused use of form, in such a way that the learners must notice, then process the target grammar structure in purely communicative input" (Hinkel & Fotos, 2002, p. 5). Other studies likewise support the integration of grammar with communicative language learning in order to facilitate the learners' development of accuracy in their use of the target language (Hinkel & Fotos, 2002).

With the emergence of various techniques and methods of teaching language, teachers still believe that there is no perfect method that could answer all the language concerns of students. Each method has its strengths and weaknesses; therefore, the method can promise absolute success in all classroom situations (Liu & Shi, 2007). After all, there are different types of learners with varied learning styles, needs, and experiences, which teachers have to address. In order to bring about quality and meaningful learning, different teaching methods and approaches that are adapted to the kind of learners one has, are to be used (Corpuz & Salandanan, 2007).

Learners of the 21st century are far different from those of the 20th. Before, students relied on the learning experiences and information provided by the prescribed resources. Today, learners have easy access to knowledge and information right at their fingertips (Eaton, 2010) while enjoying the pleasure given by technology. The teacher-centered instructional approach then becomes more and more irrelevant, just like transistor radios.

Authoritative language teachers likewise become outdated as more tech-savvy students appear in the classroom scenes. As a result, more collaborative approaches to language teaching are in (Eaton, 2010). Teachers now are faced with the challenge of formulating new techniques or reinventing old ones for the new generations of learners who show passivity toward traditional classroom situations, that is, the teacher-talk and student-listen routines who consequently find language learning difficult and uninteresting. The same goes for Filipino students learning English as a second language (ESL).

Despite the existence of many Filipinos who are fluent speakers of English and the presence of the English language in mass media, English still appears to be one of the points of difficulty and weakness of many Filipino students. This is especially true in many rural public high schools. These learners often find English as a difficult subject, as evident in their hesitance in speaking it. They often find it dreadful to talk in the language for fear of correction and consequent embarrassment, and most probably for the tough and formal atmosphere that usually prevails in a language classroom. Students' attitude toward English learning often leaves language a monologue inside the classroom asking and answering their scenario is most likely seen in English classes of students classified as low performers.

With the dawn of the K to 12 Curriculum in the Philippines, teaching English likewise follows the direction of the approach to language teaching. In Grade 7 English, for instance, activities provided usually require learners to read Philippine literary pieces and express their views on posed issues about the piece. At other times, learners are asked to make alternate endings for a particular literary piece. Students' outputs when presented to the class for peer evaluation is usually done orally; thereby requiring students to use the English language in citing their comments and suggestions. Such proves to make ESL learners practice critical thinking while of the target language in conversations. This scenario appears successful most to high performing students who could speak English well enough than other groups of students can. Limited vocabulary and insufficient knowledge of language structure add to the difficulty of students to achieve target proficiency level or to at least enjoy engaging in activities involving the use of the English language. Such activities, as answering comprehension questions, critical analysis, and oral interpretation of literary texts, appear to be very complicated for low performing students. ESL often, if not always, resort to monopolizing the discussion trying to squeeze out even the simplest idea from these students and to the very least, settle for English sentences that these students could come up with. A communicative approach to language learning then appears to be quite a difficult way to achieving competence in the use of the target language for low proficient students. Likewise, the learners less exposed to explicit grammar teaching and lesser on grammar.

In the K to 12 Curriculum, the grammar lessons provided are those topics which are considered by the curriculum developers as the loopholes of many English language learners in the country. Given these limited topics in grammar, teachers of English should maximize all available resources and latest techniques in teaching the prescribed topics in grammar in

order to enrich the grammar learning experiences of language learners and help them gain efficiency in the use of the target language. Despite the efforts, teachers still find their students unable to express themselves in correct English and commit to the production of the language. Early research on naturalistic L2 acquisition sheds light on this problem. Learners pass through the same stage of development in the acquisition of L2, even if they have come from a wide variety of L1 backgrounds (Ellis, 2006). Errors like an overgeneralization committed on each stage are evident in all types of learners. Stages of development suggest that "learners actively in their heads are independent of external influence" (Lee & Vanpatten, p. 25). This concept is also supported by various empirical research cited in Ellis (2006), which found almost the same orders of acquisition despite instruction and differences in L1 and classroom backgrounds (classroom or non-classroom learners). More so, "classroom instructions could not alter the so-called natural order of development. Even with the knowledge of grammar rules, learners still frequently go against these rules when communicating" (Nunan, 1998, p. 43). If that is so, will grammar instruction make a difference?

According to research, "classroom learners (those who receive formal instruction) do better in the long run than the non-classroom learners, that is, the former" (Lee & Vanpatten, 1995, p. 31).

Also, Pica, Long, White, Spada, Lightbown, and Ranta, as cited in Ellis (2006) likewise show in their studies that classroom learners (or instructed learners) and non-classroom learners (or naturalistic learners) are in the same order of language acquisition. Nevertheless, instructed learners "progress rapidly and achieve higher levels of proficiency than naturalistic learners" (p.85). This has got to do with the classroom learners' exposure to conversational language— to more written texts and grammar structures, which serve as an important input on the learners' "data bank." Researchers have claimed that "input is for successful language acquisition and that the language learners' work on input data to construct a linguistic system" (Lee & Vanpatten, 1995, p. 37). However, the input has to be meaning-bearing and comprehensible as compatible with the learners' natural process of acquisition (Long, in Ellis, 2006). In other words, what the learners listen to or read must have some message which must be intelligible— something that the learner can understand and has a real-world meaning (Corpuz & Salandanan, 2007). Lessons that are introduced to the learners must incite their curiosity so that they will be more motivated to learn (Jones, 2007). Conversations and written texts used in grammar should be made simpler and more connected to what interest the learners most. These texts have to come from the common scenarios and experiences that may appeal to the learners.

An approach to language teaching is fast becoming an object of interest among language teachers in the United States and Asia, specifically in Hong Kong. Empirical studies propose culture as an effective way of teaching and learning the language. Popular culture could be an effective force in making language input more intelligible and interesting to learners.

Popular culture is a word derived from two independent words: popular and culture. The term *popular* denotes that "which is well-liked by many people (Williams cited in Storey, 2006, p. 4). *Culture* is defined by Williams as cited in Storey (2006, p. 1) as "a particular way of life, whether of a people, a period or a group. Likewise, culture can be used to refer to the works and practices of intellectual and especially artistic activity. Putting these two words together creates a popular culture. Popular culture (or *pop culture*) then "consists of the spoken and printed words, sounds, pictures, artifacts, objects, and activities which are generally, but not necessarily disseminated through mass media" (Browne, 2006) and are widely acknowledged and appreciated by a majority of the population (Lohof in Dunlop, 1980). Pop culture is well-liked by people as it is "what the people make or do for themselves" (O'Brien & Szeman cited in Danesi, 2012, p. 6). It is different from high culture (of the elite group like opera and theatre) in that "it is thought to be of 'inferior kinds of work' since it is a mass-produced commercial culture that requires only a fleeting sociological inspection to unlock what I has to offer" (Storey, 2006, p.4-5). Technology and mass media are the two most important means of proliferating pop culture, especially among the younger generations (Fernando & Chaves, 2001).

Pop culture, includes music, film, television, advertising, sports, fashion, food, toys, printed materials, and the medium in which this message moves— cyberculture (Cultural Politics, 2013). Pop music is the term used to describe or identify the type of music that "evolved out of the rock 'n roll revolution of the mid-1950s and continues in a definable path to today. It has usually been identified as the music and the musical styles that are accessible to the widest audience" (Lamb, 2013, par. 3). Different music came to be incorporated in pop music, including rock, rhythm and blues (r & b), hip hop, country, and punk (Lamb, 2013). Out of the different genres of pop music, hip hop came to be the style that represents the voice of today's youth. Hip hop is not an art or form of entertainment but a "constantly evolving spirit and consciousness of urban youth that keeps recreating itself in a never-ending cycle" (Global Awareness through Hip Hop Culture Program, 2013). It is not surprising to note why many youngsters are captivated by hip hop music and dance. It was in the 1990s that "hip hop exploded as one of the music industry's most popular genres" (Joaquin, 2010, p. 112). Today, hip hop still is a global phenomenon and has maintained as popularity, especially among African American youth (Joaquin, 2010). This global phenomenon comes in various elements, which include Graffiti, Djing, Breakdancing, 'B-boying, Rapping, and Beatboxing (Global Awareness through Hip Hop Culture Program, 2013). "Rapping, the delivery of rhythmic poetry against music, became one of the most popular components of hip hop" (Joaquin, 2010, p. 111).

Just like any other form of pop culture, popular films and television are identified by a high percentage of the population that patronizes them. They are likewise distinguished by the impact that they exert on the viewing public. The "Twilight Series" for instance became a hit to most young people and adults alike, making it a popular film. "The Avengers," a science fiction (sci-fi) action film, that features superhumans with heroic deeds and tickles people's

subconscious wish for superpowers to change the lives of men; thus putting it on top of the list of blockbuster movies (movies with high gross revenues) of all time (Dirks, 2013).

All forms of pop culture in whatever part of the world share a common denominator: the power to catch the general public's attention and adoration. Every generation may have different favorites, yet pop culture will always be there. Pop culture holds a never-fading place in the lives of men, particularly youngsters. New music or dance craze, for instance, may come and go, but still, another brand new hit comes into the scene that will again fascinate people. Thus, pop culture remains up-to-date as it evolves along with the changes in society.

In the country, Philippine pop culture (also known as *Pinoy pop*) "is often stereotyped, always a copy, or an imitation" (Fernando & Chaves, 2001). Filipinos tend to be easily influenced by western fashion. This tendency is evident in various ways in all popular activities. To cite some, the trendy way of holding contests in singing, dancing, and a showcase of exotic talents are patterned after "American Idol," which is a western talent show hit. Filipino box office hits like "Enteng Kabisote" and "Ang Panday," to mention a few, have monsters and dragons, which are typically western. Filipino fashion is also westernized. The manner of dressing and hairstyle also has a western touch. Popular Filipino music and dance moves did not also escape the styles of the west. Even the manner of courting girls nowadays is westernized. Recently, however, after the youth's adoration of Japanese anime like "Dragon Ball Z," "Slam Dunk," and "Ghost Fighter," Korean influence has entered Pinoy pop culture. Many Filipinos are now so enthralled by Korean soap operas, food, hairstyle, fashion, songs, boy groups, and movie icons. Take, for instance, the world-renowned Korean singer *Psy,* who popularized the record-breaking song "Gangnam Style" with his dance moves, has mesmerized many Filipinos old and young alike. Nonetheless, western influence has not gone out of date. With the tinge of influence in Pinoy pop, it will be much easier for language teachers to fit pop culture into the English language teaching scene.

Stereotyped as it may seem, Pinoy pop, however, also has some unique forms. This uniqueness is often a result of the ingenuity of Filipinos, especially on famous street foods. Filipinos love many exotic food types like *IUD* (barbecued chicken intestines), *balut* (boiled duck eggs with underdeveloped embryo), *adidas* (chicken feet), *kwek-kwek* (boiled quail eggs, shelled and coated with thick flour coating mixture, and then fried), *one-day-old* (boiled chicken eggs, shelled, dipped in yellow coloring and then fried), *chicharon* (fried fatty pork skin), and many more. Another form of unique Pinoy favorite terms or expressions like *dabarkads* (friends), *jologs* (previously expressed as *baduy*— a term referring to an awkward manner of dressing or being old-fashioned), *chika-chika* (manner of gossiping), *eyeball* (meeting face to face), OMG (shortened expression of *Oh my God!*)*, nga-nga* (an expression of embarrassment), and many other forms.

Like any other form of culture, pop culture varies from society to society, from subgroups and from period to period. Each subgroup has its distinct pop culture, as in the case of *Youth pop culture*. What may be most liked by youth may not necessarily be the same

as that of the adults. What is typically youth culture? Duncan-Andrade (2004) defines youth pop culture as "the various cultural activities in which young people invest their time, including but not limited to: music, television, movies, video games, sport, internet, text messaging, style, and language practices (p. 313). Youth pop culture is not just a process of consumption (critical or passive); it is also a process of production, of individual and elective interpretation (meaning-making) through representations of styles, discursive practices, semiotics, and texts" (26:314). Thus, it is a dynamic process, an ever-changing state that continues to exert an influence on the lives of young generations. Because of its impact on youngsters, pop culture's place in schools as a powerful pedagogical tool is undoubtedly established (Adams, 2011). Consequently, there is a growing number of research that incites schools to tap this potent pedagogical tool was used to be considered as "academically irrelevant and socially reprehensible" (Duncan-Andrade, 2004, p. 316).

Cheung (2001) explicates the pedagogical worth of pop culture. She claims that "since pop culture appeals to the students, as they are more exposed to it than my other age groups, it motivates them to become responsive and active learners" (p. 56). Pop culture reflects the values and lifestyle of the present society. Thus, students easily identify themselves to it, thereby making pop culture relevant to their everyday lives. When students find importance in what they are learning, they are more motivated to learn even by themselves (Cheung, 2001). Just as Kohn (1999) points out, students who perform best are those who love what they do and consider learning not as a means of getting financial rewards. Kohn adds that students accomplish their tasks only when they feel that what they do matters to them. Legutke and Thomas quoted Underhill saying, "meaningful learning has to be self-initiated" (Nunan, 1998, p. 6), that is, "only the learner can learn for himself" (Corpuz & Salandanan, 2007, p. 26). It follows then that when lessons are connected to the learners' preferences, sense of enjoyment, and interests, students' intrinsic motivation is nurtured. Intrinsic motivation is what drives learners to be self-determined individuals who take charge of their learning (Dincer, Yesilyurt & Goksu, n.d.). Moreover, Cruickshank, Jenkins, and Netcalf (2009) state that for knowledge to be impressed in the students' memory and for it to be more significant for them, it has to be based on, or is a result of the students' environment and experiences.

Youngsters usually are more abreast of what is *in* or *hot* as they are more inclined to identify themselves with what is popular. They imitate what they see and even embrace them as part of their lifestyle. Filipino youngsters are no exemption. Music, computer games, *teleserye* and anime characters, and most especially social media (e. g., Facebook and Twitter) are the most commonly loved pop culture by Filipino youth. The mere mention of these items sparks the thrill in their conversations. Studies show that "students spend much time playing computer games, internet writing, email sending, liking on Facebook, and engaging in other social media" (Fatemeh & Fatemeh, 2011, p.511). Why are youngsters so hooked on these activities that some even sacrifice their bedtime to carry them out? It is because of the pleasure that they derive from these activities. So then, if what is pleasurable

to the students invites their attention, should not pop culture be incorporated in the classroom scene?

According to Adams (2011), many teachers claim that by using excerpts taken from current movies, television, music, and the like liven up their lessons. A piece of rap lyrics, for instance, can be used in dealing with politics. Video games can be used in teaching mathematical skills such as problem-solving, multiple solutions, and critical thinking. The use of *rap battle* (exchanges among rappers that support argumentation) in science classes motivates students to research on science concepts and allows them to debate about these concepts while performing their favorite activity (Emdin, n.d.).

Similarly, research has found pop culture as an effective tool in language teaching. Cheung (2001) emphasizes the usefulness of pop culture in motivating students in Hong Kong to learn the English language. If the activities used in the classrooms are those that students find meaningful and interesting, they are likely to be more engaged with the activities. These engaging activities could lead students to put language to use as they could pave the way for the exchange of ideas among learners.

Hip hop texts have been proposed by a growing number of scholars as instructional resources in a formal and informal education setting (Joaquin, 2010). Duncan-Andrade and Morel (2000) suggest that hip hop music, particularly rap texts, can be used in language classrooms for the development of listening and reading skills of learners through thoughtful analysis of the given texts. These rap texts, as they talk about what concerns the youth, can eventually serve as interesting subjects for expository writing. Also, students may also be asked to write lyrics using their favorite hip hop music. This activity can very much help students in developing their writing skills while providing them the outlet for expressing their ideas and opinions about related issues. Likewise, for public speaking activities, learners may be asked to play the role of a popular rapper who is subject to an interview about a certain topic connected to his rap song. Other students then serve as interviewers who would ask questions to the rapper who would base his answers from the philosophies set forth by his rap song (Duncan-Andrade & Morel, 2000).

Stories based on popular films or television can be used to motivate students to their reading comprehension skills. Choucair as cited in Adams (2011), states that giving students something they love to read helps bolster test scores; it is a matter of finding the right avenue that will work. Popular games, as seen in many shows on television, can also be used as motivating tools to make learners use the target language communicatively and creatively. Games are recommended in language classrooms not only because of the relaxing and enjoying classroom atmosphere that they elicit but also of the contextualizing and natural activities that can be based on them. Students are encouraged to learn a language when they are involved in games. This is so because games decrease students' anxiety and boost their

self-confidence as they do not have to worry about being criticized while using the target language freely (Crookal cited in Yolageldili & Arikan, 2011).

Likewise, pop culture provides rich materials to make grammar teaching and learning more creative and fun. Canilao and De Jesus (1998) suggest that as much as possible, grammar lessons should not simply center around teaching grammar rules. Teachers should "strive to make grammar lessons cognitively challenging, affectively involving, and capable of providing opportunities for meaningful practice and production of the language in question" (p. 31). Pop culture serves these purposes. For instance, if the text which is used as the springboard in a grammar lesson is derived from a popular film, song, or celebrity, learners are likely to be more captivated than when the text used is beyond their level of interest. In addition, teaching grammar rules may have more impact if the rules are applied to authentic situations (Canilao & De Jesus, 1998). At this point, the use of games, especially popular ones, may be used. Spreyer (2002) affirms that children discover the world through games and play. Even adults are motivated to learn through games. "A good game can teach concepts, review material, stimulate imagination, and bring students together in a common pursuit" (p. 54). Games, therefore, offer great opportunities for language learners to practice the use of grammar rules in a communicative way (Yolageldili & Arikan, 2011).

There seems to be much research (Biggs, n.d.; Duncan-Andrade & Morell, 2000; Emdin, n.d.; Leard & Lashua, 2006; Xu, n.d.) on the role of pop culture in teaching and learning especially in the area of language. Most of these are centered on the potential of pop culture in motivating urban youth of foreign countries in developing critical and analytical skills. Hip hop music is a powerful tool that serves as a vehicle to reach out to marginalized urban students and develop their academic potentials (Duncan- Andrade & Morell, 2000). Rap music, in particular, is perceived to be a "tremendous pedagogical key to communication and argumentation in science classrooms" (Emdin n.d., p.1). Popular media and popular music capture the hearts of inner-city youth; thus, creating more respectful and reciprocal students' and teachers' relationships (Leard & Lashua, 2006). Teachers' incorporation of pop culture in the classroom could help students "prepare for life since students would read and write both in print and non- print texts that exist in modern society" (Xu, n.d., p 730). Hip hop is a "natural conduit of connecting with youth and of helping attain new heights in the pursuit of academic excellence by producing a new generation of scholars who can master the English language in its most widely accepted form" (Biggs, n.d., p. 49).

While the studies above focused on the powerful pedagogical potential of pop culture in the education of marginalized urban youth in a foreign setting, the present study is dissimilar in a way that participants came from a rural area. It aimed to validate the impact of pop culture on language learning of low-performing students in a public school in the Philippine setting.

More specifically, it targeted to unveil the use of pop culture (game show segment, video game characters, *teleserye* characters, *teleserye* synopsis, boy group, and dance

craze) promote the enhancement of English grammar learning among Grade 7 students through quantitative (quasi-experimental) and qualitative means (interview with the participants).

In more particular terms, the study sought to find if there were any significant references between the student-participants' pre-test and post-test scores on an English grammar lesson. It likewise aimed to look into what the student-participants' feel about the use of pop culture being incorporated in grammar lessons.

Furthermore, the study intended to document the use of pop culture as an effective pedagogical tool in grammar learning in the Philippine setting. Research has supported the claim that the use of pop culture is a potent pedagogical ESL tool, especially among urban youth in foreign settings. In the Philippines, however, the theme is yet to be explored. Although the use of pop culture locally, particularly in language classrooms, is not new given that there are teachers who have been using popular songs, game shows, and the like in their teaching, and in addition, the K to 12 English learning guides have also proposed some activities rooted in pop culture. Nonetheless, not enough documentation has been made to put pop culture officially in the classroom as one of the most elective tools in motivating students to love grammar learning. There are, however, few studies authored by Filipinos that focus on the use of images, movies, and media as a pedagogical tool in language learning. However, such research appears to be simply parts and parcel or chunks of strategies under different genres (music, videos, and games) in different eras, but not part of the bigger umbrella termed *pop culture* which is the *in thing*. The present study focuses on pop culture in general.

To mention a few, the study on cinematography or the use of moving pictures by Manalansan (2008) offers a novel and efficient way of enticing students to understand literature which was otherwise considered as a boring subject by most students. Another research conducted by local authors, "Teaching Language Structure Through the Use of Songs" (Pangan, Ramirez & Torio, 2010: unpublished paper in the De La Salle University 2nd International Education Congress, 2011), proves that songs are effective tools in enhancing grammar learning among first-year students. Still, another study considers media, particularly television, as a great help in making students learn the English language that they see or hear on shows; comprehending the English language spoken on television is easier student-viewers because on television, what is spoken is likewise performed (Magno, 2009).

Moreover, the study aimed to invoke further research on the influence of pop culture on the other areas of English language teaching-learning in the Philippine setting. Likewise, it sought to encourage language teachers are abreast of youth culture in order that teachers can effectively use pop culture in their classrooms.

The study is delimited on the analysis of the impact of pop culture in the teaming of Grade 7 students since grammar seems to have been one of the loopholes of most public school students. The impact of pop culture in other language teaching-learning is beyond the

scope of this study. This paper likewise restricts the use of exactly the same forms of pop culture used in this study (lyrics of the English version of "Gangnam Style", the synopsis of the *teleserye* Princess and I"). The preceding genres were very popular only during the time the study was conducted. So, these same examples of pop culture may not be used for the next generation of learners as new popular artifacts have somehow replaced these. Whatever is popular among the present learners may instead be used.

METHOD

This study used an explanatory mixed method of research involving quasi-experimental and qualitative narrative strategies. The quasi-experimental strategy was used in validating the expediency of pop culture in facilitating grammar teaching among the participants. The quantitative method was used for the analysis of the statistics that were gathered from the pre-test and post-test of the participants. Meanwhile, the qualitative-narrative strategy was used in describing the participants' behavior and or reactions on the incorporation of pop culture in one of their grammar lessons as a result of the experiment (Creswell, 2007). The method specifically interpreted and explained the outcome of the experiment— its effectiveness or inefficiency.

Using the criterion-referenced sampling technique (Fraenkel & Wallen, 2003), the study's participants were drawn from two Grade 7 sections classified as low performers. Their final grades in English Grade 6 which fall from 75 to 79 and their English entrance Examination test scores (10 to 29-point range out of the 50-item English test) were considered as the criteria for selection to determine whether the intervention could improve their grammar skills. Forty participants were considered— 20 are males, and 20 are females, whose ages range from 11-13 years.

Such qualifications were considered to find the effect of the use of pop culture in enhancing the proficiency of the low performers in their English grammar class. One group of 20 participants was randomly assigned as the experimental group and the other, the control group. Each group had an equal number of male and female participants (10 for each gender) to make sure that the element of gender will not influence the results of the experiment.

The method used in this study called for varied instruments such as separate lesson plans for the experimental and control group in recognizing and using adjectives as the lesson for research. The researcher did not choose the said lesson; rather, it was the prescribed lesson in the Grade 7 Curriculum in public schools at the time the experiment was to be performed. The other instrument was the intervention itself which is the use of pop culture as a teaching strategy and technique in the form of a game show segment, video game characters, *teleserye* characters, *teleserye* synopsis, a boy group, and a dance craze promoter. The interventions were used as the springboard and the theme for the activities of the experimental group. To determine the appropriate form of pop culture to be used as

interventions, an informal interview or survey was made prior to the planning of the lesson and activities. The participants were asked about their favorites— food, fashion, games, television shows, television characters, music, dance, and hobby. From the results of the survey (i.e., the most favorite culture of the participants in general), the most suitable intervention for the grammar lesson to be discussed was taken. Likewise, the question "How do you find grammar learning?" was asked to the participants from both groups before and after the experiment. This was done to determine the initial level of interest of the students on grammar learning as well as their reaction after the experiment. The results were noted and tabulated by the researcher. They likewise served as the basis for comparison.

The instruments for the evaluation of the participants' improvement were prepared in consonance to the planned lesson and activities. These included the pre-test and post-test papers. The 30-item pre-test and post-test, which were needed for both groups of participants, were validated by three language teaching experts from De La Salle University, Manila. Both tests were divided into three subtests of 10 items each. Test I was about identifying adjectives used in sentences; Test II was on recognizing adjectives found in a paragraph; and Test III dealt with the use of the appropriate adjectives to complete the idea of the paragraph. Five interview questions to be answered by the representatives of the experimental group were likewise constructed.

The pre-test was administered before the day of the experiment. On the next day, the discussion of the lesson for the experimental and the control groups was done in the first period and second period in the morning, respectively (following the regular class schedule) in supposedly three consecutive teaching days. However, due to circumstances beyond the researcher's control, class sessions for the experimental group were held on the dates the group was available (Wednesday, Friday, and Monday). Discussions for both groups were facilitated by only one Grade 7 English teacher to eliminate the effect of the proficiency of the teacher on the results of the experiment. The experimental group received the intervention which is the use of pop culture as the springboard, as examples, and as a theme in the activities, while the control group received the explicit teaching of the grammar lessons without the intervention (See appendix 1 for the lesson's diagram).

A casual interview of randomly selected participants from the experimental group followed at the end of the three-day lesson. The interview asked about their reaction to the use of pop culture in grammar lessons. The interview was done to determine how the participants found the discussion. The answers of the participants also served as a reference for the analysis of the effectiveness of the intervention. The interviewer/researcher recorded the interview sessions for the transcriptions. Some of the transcriptions were extracted to illustrate and substantiate the findings of this study. Participants' answers were grouped according to themes. Each participants' response was assigned a code: EGP1 for experimental group student number 1, EGP2 for experimental group number 2 and so on up to EGP20 for experimental group number 20, CGP1 for control group student number 1 up to CGP20 for control group number 20.

The presentation of the lessons for both groups, on the other hand, was video-recorded for better analysis of the entire teaching procedure and of the actual behavior of the participants during classroom discussions. Finally, a 30-item post-test was administered to both groups the day after the last discussion. Pre-test and post-test results were checked, and scores were tabulated and computed with the use of SPSS. The t-test was used to measure the statistical difference of the means of the two groups (Trochim, 2006). The T-test for two dependent means was employed for the analysis of the significance of the pre-test and post-test results of each group. On the other hand, the t-test for two independent means was used to determine the level of significance of the performance between groups.

RESULTS

This section presents the data gathered, organized based on the sequence of the stated objectives in the introduction.

Pre-test and Post-test Results

Table 1 shows the pre-test and post-test scores of the 20 participants in the experimental group. Data in the pre-test column indicate the standing of the student-participants prior to the intervention. Based on the data, all participants scored below the passing score, which is 15 points. Results further verify the footing of the participants as low performing students. The post-test column, on the other hand, indicates the standing of the participants after the intervention was administered. Data show that 70% of the participants scored higher by five points on the average, while 30% scored either the same or lesser by two points than their pre-test score. These indicate a favorable improvement considering the kind of performance the participants have had before the intervention.

Table 1
Pre-test and post-test results of the experimental group

Student No.	Pre-Test	Post-Test
	x	y
1	9	22
2	7	8
3	0	11
4	7	11
5	10	8
6	5	10
7	6	11
8	8	15
9	3	7
10	7	10
11	5	9

Cont. Table 1

Student No.	Pre-Test	Post-Test
	x	y
12	10	12
13	9	11
14	8	13
15	10	9
16	10	10
17	5	5
18	10	8
19	7	9
20	8	6

Table 2 presents the pre-test and post-test results of the control group. Data show that 15% of the participants in this group scored a passing grade of 15 and 16; the remaining 85% scored below the passing mark. This still indicates that most of the participants are low performers. Meanwhile, the post-test scores show that 45% of the participants scored higher than their pre-test score by six points on the average. On the other hand, 45% of the participants scored lower than their pre-test scores by points on the average, and 10% of the participants had the same pre-test and post-test scores.

Table 2

Pre-test and Post-test Results of the Control Group

Student No.	Pre-Test	Post-Test
	x	y
1	6	15
2	5	6
3	13	11
4	16	14
5	15	11
6	15	11
7	3	13
8	14	12
9	6	4
10	6	10
11	7	3
12	9	9
13	13	11

Cont. Table 2

Student No.	Pre-Test	Post-Test
	x	y
14	9	6
15	3	12
17	7	10
18	5	13
19	8	9
20	5	7

Table 3 presents the results of the comparison between the experimental group's pre-test and post-test scores using the t-test for paired samples or two dependent means. Data show that there is a significant improvement in the performance of the experimental group given a t-value of .002, which is lower than the level of significance at .05. This implies that the use of pop culture in discussing grammar lessons aspects students' performances positively.

Table 3
Paired samples test of the experimental group

		Paired Differences							
					95% Confidence Interval of the Difference				
		Mean	Std. deviation	Std. error mean	Lower	Upper	t	df	Sig. (2-tailed)
Ex. Gr.	Pre-test – post test	-3.15000	3.93734	.88042	-4.99273	-1.30727	-3.578	19	.002

Meanwhile, Table 4 shows the results of the comparison between the control group's pre-test and post-test scores using the t-test for paired samples or two dependent means.

Results indicate a t-value of .180, which is higher than the level of significance at .05. This means that there is no significant improvement in the performance of the control group. Although there were participants who scored higher ii their post-test than in their pre-test as indicated in Table 2, this is not enough to affect the level of performance of the group since there was also the same number of participants who scored lower in their post-test than in their pre-test. Considering the data, it can be deduced that traditional grammar teaching, (i.e., the teacher discusses rules-students listen and answer questions and activities), may likely elicit a low level of performance among students.

Table 4

Paired samples test

		Mean	Std. deviation	Std. error mean	Lower	Upper	t	df	Sig. (2-tailed)
					95% Confidence Interval of the Difference				
Ex. Gr.	Pre-test – post test	-1.60000	5.14424	1.15029	-4.99273	.80758	-1.391	19	.180

Table 5 presents the comparative results of the mean scores of the experimental and control group. The pre-test results prove that both groups are practically the same in terms of grammatical competence prior to the intervention. Conversely, it was noted in the post-test results that the experimental group scored slightly higher than the control group. However, there is no significant difference between the performance of the control group and the experimental group. The computed t-value is .045, which is lower than the critical value of 1.684 at .05 level of significance with the degree of freedom equals 38.

Table 5

T-test for independent samples (Experimental & control group)

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	**Sig.**	**t**	**df**	**Sig. (2-tailed**	**Mean Difference**	**Std. Error Difference**	**Upper**	**Lower**
Pre test	Equal variances assumed	6.189	017	-1.351	38	.185	-1.50000	11048	-3.74804	.74804

Participants' Attitude toward Grammar Learning

Table 6 shows the result of the survey on the participants' attitudes toward language learning, particularly grammar learning. Positive attitudes include liking the subject and giving importance to the subject. On the other hand, negative attitudes include disliking the subject and finding it very difficult, very intimidating, less interesting, and boring. Meanwhile, the column under *unsure* represents those participants who cannot make up their minds, whether they like the subject or not. They are torn between the thought that it is essential but a tough and tedious subject that is beyond their league. The data show that most of the participants have a negative notion about the subject.

Table 6
Survey results on the attitude of the participants toward grammar learning (Prior to the experiment)

Participants	Positive	Unsure	Negative
Experimental Group (n=20)	3	1	16
Control Group (n=20)	4	3	13

After the experiment, the participants were again asked their opinion regarding grammar learning. As shown in Table 7, participants in the control group exhibited little change in their attitude toward the subject. There was one who finally decided to believe that grammar is a pleasant subject from being unsure. The experimental group, however, showed a more positive response after the intervention was administered. Most of the members of this group who changed their attitude toward the subject said that they enjoyed the discussion. Others wished that they will win the game next time. Still, others wished for more of the same type of activity for the other topics in grammar. The seven participants still find grammar learning a little difficult since they found it still hard to make sentences in correct English, and then they did not make any further comment.

Table 7

Survey results on the attitude of the participants toward grammar learning

Participants	Positive	Unsure	Negative
Experimental Group (n=20)	13	0	7
Control Group (n=20)	8	1	11

DISCUSSION

This paper aimed to validate the use of pop culture as an effective way of enhancing grammar learning, particularly among Grade 7 students. Research and many learning theories stress that a child learns best when he is intrinsically motivated. Intrinsic motivation is what drives learners to be self-determined individuals who take charge of their learning (Dincer, Yesilyurt & Goksu, n.d.). As Kohn (1999) points out, "students accomplish their tasks only when they feel that what they do matters to them" (p. 98). Motivated students, therefore, find significance in what they learn. When students see how important their learning is, they will

eventually love to learn. Usually, students who perform best are those who love what they do (Corpuz & Salandanan, 2007).

Furthermore, to encourage students to have a passion for learning, lessons should be connected to learners' preferences (Dincer, Yesilyurt & Goksu, n.d.). Knowledge is lasting, and learning is meaningful if lessons are based on students' authentic experiences and their environment (Cruickshank, Jenkins & Netcalf, 2009). With those principles in mind, pop culture does fit the description. As pointed out earlier, youngsters easily identify themselves to what is popular. As such, pop culture appears to be significant in their lives. If pop culture is used as part of the teaching procedure, it could bring out positive responses from the students' enjoyment, attention, and engagement in class discussions and activities. Grammar lessons can likewise be much interactive with the use of pop culture since students have more ideas about what is being talked about in the discussion. This may very well meet the demands of the communicative language teaching approach.

Based on the results of this study, the experimental group had a significant improvement in their performance, as seen in their test results. Although only 10% of the participants in the said group got a passing mark, 70% had significant improvement in their scores. These figures may not be considered as milestones but may still be regarded as positive responses from the participants considering their academic stand and performance prior to the experiment. Also, the experiment was conducted only for three days, and due to unavoidable circumstances, it was conducted on a *staggered* basis instead of having it consecutively. Also, two of the participants were suddenly discovered to belong to the slow readers or who are at the frustration level. "Frustration level is a reading level where the child demonstrates limited or unsatisfactory comprehension or when a child can read with greater accuracy but demonstrates no comprehension" (Literacy Builders, 2013). Due to such circumstances, the two participants found it hard to answer the test questions. These could have somehow affected the results of the experiment.

Before the lessons were conducted, 80% of the participants in the experimental group had a negative notion of language learning, particularly grammar learning. Similarly, a high percentage (i.e., 65%) of the participants in the control group had a negative notion of grammar learning. The usual complaints were:

"Maka-nose bleed pu." [It is a challenging task.] (EGP2)

"Boring ya ma'am." [It is a boring subject.] (EGP3)

"Di ko pa maunawaan ang English." [I cannot understand English.] (EGP8)

"Makatakut pu magsalitang English pota mali-mali pa panyabyan ku, pagsisti daku pu." [It is fearsome to speak in English because I might commit mistakes and everyone might laugh at me.] (CGP1)

These negative attitudes seem to have emerged out of the students' preconceived notion that learning the grammar of a language, particularly English, is not that easy. This is

so because students usually find it hard to apply grammar rules when communicating flexibly. This difficulty usually disheartens students and impedes their success in learning the target language (Al-Mekhlafi & Nagaratnam, 2011).

However, during the conduct of the experiment, lively, cooperative, and interest-filled participants from the experimental group abound the usual uninterested and quiet class. After the sessions, everyone was filled with excitement and asked for more of pop culture to be used for the next lessons. The ensuing statements support this observation:

> *"Masanting lang gagamitan deng games king klasi king English kasi ma'am dakal lang estudyanti ding magkasakit king English, kaya dapat gawa lang paralan ding teachers na kabang mamyalung la ring students atin lang... ma'am ababalu."* [It is nice to make use of games in an English class, because many students find English to be difficult, so teachers should find ways to make students enjoy the lesson and at the same time learn something from it.] (EGP 1)

The question "How did the use of pop culture help you in the lesson?" was answered by another participant, saying:

> *"Ah, yung di pa masyadong nahihirapan ang mga students na unawain ang lesson kasi nageenjoy sila at nakaka-relate dahil nga kilala pa nila yung mga pinapakitang halimbawa."* (The students do not find much difficulty in understanding the lesson because they enjoy the lesson and at the same time they can relate to it since they are familiar with the given examples.] (EGP 8)

These reactions from the respondents verify what Cheung (2001) quoted: "Since popular culture appeals to the students, it motivates them to become responsive and active learners" (p. 56). When teachers design lessons using examples drawn from pop culture, students will find them easy to follow. The classroom atmosphere will become more harmonious as learning takes place in a relaxed manner, more enjoyable as students are engaging in activities they like, and more achievement-oriented, as students become more willing to participate since they can enjoy their success in answering correctly" (p. 58). This attitude was also noted in the video-recorded classroom sessions of the experimental group when at the very beginning, students at the back of the class were conversing with each other without concern with what was being discussed by the teacher. However, when it was "Pinoy Henyo" time, a viral television game in the noontime variety show "Eat Bulaga" began, everyone, including those chatting at the back, became involved in the activity. Some even transferred in front of the class to have a closer look at the participants of the game. Many wished to volunteer to participate in the game. During the discussion, many participants volunteered to make descriptions of the popular celebrities shown in the pictures provided by the teacher. This favorable response from the participants overpowered the hesitancy that they were complaining about before the experiment. At the end of the session, the following comments surfaced:

> *"Ma'am sana king susunud makanyan ulit gawan tamu."* [Ma'am, I wish we could do the same thing next meeting.] *"Kasi ma'am magenjoy ku pu."* [Because I enjoyed ma'am]. (EGP1)

The interviewer asked her again if she learned anything from the activity, and she said:

> *"Opu ma'am."* [Yes, ma'am.] (EGP14)

With a big and excited smile, she reiterated the summary of the lesson to emphasize her point.

Logically, students who are intrinsically motivated, like those who willingly engage themselves in activities because they find the lesson interesting and enjoyable, ultimately leads to higher achievement in the classroom (Corpuz & Salandanan, 2007). Language teachers, therefore, must always be sensitive to their students during classroom activities to be able to detect what strategy best suits their students' learning styles. Various strategies can be employed by the teacher to keep their students constantly awake and actively engaged in classroom tasks. The use of pop culture in grammar classes, as seen in the results of the experiment and interviews, appears to be one of the effective instruments in keeping the class highly motivated.

As regards the difference in the overall performance between the two groups (experimental and control group), the data showed no significant difference. As mentioned earlier, the experimental group's schedule for the experiment was suddenly interrupted because of unavoidable circumstances, such as the holding of school activities that coincided with the schedule of the experiment while the schedule for the control group was followed consistently. These could have somehow affected the results of the experiment. It is reiterated that such a condition is taken as among the limitations of this study.

Meanwhile, as may be observed on the data in Tables 1 and 2, more participants in the experimental group obtained higher scores in their post-test than on their pre-test as compared to those in the control group. Moreover, as expected, more participants in the control group got lower scores in their post-test than in their pre-test. Likewise, as seen in the video-recorded class discussion of the control group, less participation was evident from the students. This may be due to the method used in the discussion of the lesson for the control group. In the traditional method, the lesson is highly structured and that the teacher takes full control in the discussion and that not all learners have the opportunity to speak up. Thus, they become lazy and feel bored, and as a result, students performed poorly (Canilao & de Jesus, 1998). When it came to student engagement in the discussions and activities, there were more excited and lively participants seen from the experimental group than from the control group. Also, a more positive attitude toward grammar learning ensued from the participants in the experimental group than those in the control group. The study validated the impact of pop culture in language learning, particularly in grammar learning among Grade 7 students in the rural area. The result of the interview likewise answered the research question: How did pop

culture (specifically, music, *teleserye,* and video games) enhance teaching and learning grammar (adjectives)? Through pop culture, students found it easy to follow the discussion as they are familiar with the examples and texts that were used. This idea is also supported by a universal concept of teaching, which proceeds from the known to the unknown. That is, students are led to learn new knowledge with the use of facts, which they already know (Rahman, 2004). In this approach, meaningful learning is ensured (Cruickshank, Jenkins & Metcalf, 2009).

It can be deduced that the use of pop culture in a language class, particularly in grammar sessions, brings forth positive responses from the students because the theme and other examples used to attain the lesson's target are more related to them, more meaningful and most of all more enjoyable. The experiment was only conducted for three days, and the response of the participants was overwhelming; hence, more positive results might be expected if pop culture will be employed in other English sessions. Test results might also show more passing marks after a few months. Pop culture is thus highly recommended to teachers as another 'weapon' in teaching. Furthermore, teachers may opt to be more sensitive to the cultural interests of their students and capitalize on these interests. This will help teachers capture the hearts of their students. "When students feel that their teachers show consideration to their interests, less resistance is shown by students" (Andrade, 2004, p. 317). Therefore, more cooperation will be solicited from them, and lesser classroom management problems will exist. As a result, a lot of fascinating classroom sessions may be expected.

However, just like any other technique, caution must also be observed in the use of pop culture in the class. First, not all students are abreast on what is the *in thing* because usually, students in the *barrios* have to spend their after class hours doing many household chores or spend their spare time in making money to help out in their family's daily needs. So, teachers who would like to make use of pop culture in their class must make sure that what is presented to the class is known by most of them. This can be done by interviewing the students either through writing or informal interview to identify the points of interest of the class. This task may be somewhat painstaking on the part of the teachers considering the principle of individual differences. It is suggested that a variety of the forms of pop culture may be provided in a certain lesson; otherwise, the pop culture, which is generally loved by the learners, may be used. In addition, activities using pop culture may be accomplished collaboratively such that students may complement each other in case one or two of them are not abreast or even not interested in the artifact used in the activities.

Second, as previously discussed, the forms of pop culture for one lesson may not be that effective if used again for future grammar lessons as there may be newer forms of pop culture that have surfaced. Thus, teachers should almost always be perceptive of their students' interests and be updated on what is current. Likewise, they are encouraged to try their best to place themselves in the shoes of the new generation in order to understand the youth's culture. As a result, planning for future lessons using pop culture may be of great ease for the teacher.

Third, teachers must also be selective on the pop culture to use and be cautious of violent-filled games that invite aggressive behavior from students, or morally dissipated songs, movies, or artifacts that demoralize students. Teachers may opt to edit or omit portions of a song, for instance, that may be demoralizing or offensive.

Fourth, using pop culture, particularly games, may be time-consuming. Moreover, so, teachers are encouraged to be particular on the amount of time allotted for a specific activity. Setting the time limit and strict compliance to it would be of great help to avoid delay in the accomplishment of the other activities.

Fifth, pop culture may be used at any part of the lesson, be it in the motivation phase, lesson proper, or even in the enrichment or follow-up activities. However, proper observance of time allotment should always be considered, especially if the intervention is to be used as a springboard.

Finally, teachers should not use pop culture at all times. Just like medicines, they should be well-prescribed and taken on the right dosage and recommended schedules so that they may be more effective. It is but then necessary for teachers to layout a well-prepared plan prior to the conduct of the lessons. The effectiveness of pop culture is again in the hands of the creative and innovative teacher.

In concluding this paper, the study had seen a field that necessitates attention for scrutiny— the reading comprehension of students. When comprehending texts is a problem, the other competencies in language learning seemed likewise affected. It is surprising to note that there are still students who graduated from elementary who still cannot comprehend even the simplest text. Those who cannot comprehend texts appear unable to construct even simple sentences. This paper thus strongly recommends more research on reading comprehension of Filipino language learners, the root of the problem and solutions for such problem, and the connection between reading comprehension and writing/speaking ability of second language learners.

Also, the paper invites more research on the potential of pop culture in enhancing the other areas of language learning. Likewise, for researchers who would like to replicate this study, it is suggested that the intervention be also given to the control group as a follow-up activity to enrich their study further. It is likewise recommended to do a one-semester experiment to see the long-term effect of the use of pop culture in grammar learning.

REFERENCES

Adams, C. (2011). *Does pop culture belong in the classroom?* Retrieved August 29, 2013 from www.http://files.eric.ed.gov/fulltest/EJ991950.pdf.

Al-Mekhlafi, A.M. & Nagaratnam, R.P. (2011). Difficulties in teaching and learning grammar in an EFL context. *International Journal of Instruction 4*, 2. Retrieved August 29, 2013 from http: //files.eric.ed.gov/fulltext/ED522689.pdf.

Biggs, C. (n.d.). Sung solecisms, hip hop as non-prescriptive pedagogy. *Scholar Practitioner Quarterly 5*, 1. Retrieved August 29, 2013 from http://files.eric.ed.gov/fulltext/EJ942562.pdf.

Browne, R. (2006). Popular culture: Notes toward a definition. Madison, Wisconsin: The University of Wisconsin Press.

Canilao, M. & De Jesus, F. (1998). Making grammar work more creative, *ACELT Journal 2* (1), 30-31.

Cheung, C. (2001). *The use of popular culture as a stimulus to motivate secondary students' English learning in Hong Kong*, Oxford University Press. Retrieved December 15, 2015 From www.http://eltj.oxfordjournals.org/content/55/1/55.full.pdf.html.

Corpuz, B. & Salandanan, G. (2007). *Principles of teaching 1*, Lorimar Publishing Inc.

Creswell, J. (2007). *Mixed methods of research 2*, Prentice-Hall, New York.

Cruikshank, D., Jenkins, D. & Metcalf, K. (2009). *The act of teaching 5,* McGraw-Hill Higher Education.

Cultural Politics.net (2013). *Popular culture.* Retrieved April 19, 2013 from http://cullturalpolitics.net/popular_culture.

Danesi, M. (2012). *Popular culture: Introductory perspective*s 2, Rowman & Littlefield Publishers, Inc. Retrieved January 31, 2014 from http://books.google.com.ph/books.

Dincer, A., Yesilyurt, S. & Goksu, A. (n.d.). Practical tips on how to promote learner autonomy in foreign language classrooms, *10th International Language, Literature and Stylistics Symposium 3-5.* Retrieved September 19, 2013 from http://files.eric.ed.gov/fulltext/ED536846.pdf.

Dirks, T. (2013). *Top 25 Summer Blockbusters of all Time.* Retrieved September 3, 2013 from http://www.filmsite.org/summerblockbusters.html.

Duncan-Andrade, J. (2004). Your best friend or your worst enemy: Youth popular culture, pedagogy and curriculum in urban classrooms, Review of Education, *Pedagogy and Cultural Studies 26*,313-337. Taylor & Francis Inc. Retrieved January 13, 2012 from www.http://cci.sfsu.edu/files/Best%20Friend%20WorstEnemy.pdf.

Duncan-Andrade, J. & Morell, E. (2000*). Using hip hop culture as a bridge to canonical poetry texts in an urban secondary English class.* Retrieved September 3, 2013 from http://files.eric.ed.gov/fulltext/ED442893.pdf.

Dunlop, D. (1980). Popular culture and methodology, *Theories and Methodologies in Popular Culture 375* (23).

Eaton, S. (2010). *Global trends in language learning in the 21st century,* Onate Press. Retrieved August 21, 2013 from http://files.eric.ed.gov/fulltext/ED510276.pdf.

Ellis, R. (2006). Current issues in the teaching of grammar: An SLA perspective, *TESOL Quarterly 40* (1).

Emdin, C. (n.d.) *Supporting communication and argumentation in Urban Science education: Hip-hop, the battle and the cypher.* Retrieved September 3, 2013 from http://files.eric.ed.gov/fulltext/EJ956222.pdf.

Fatemeh, H. & Fatemeh, S. (2011). Investigating effects of computer games with educational features on students' educational progress in non-profit school in Babol, *International Journal of Advanced Scientific and Technical Research.*

Fernando, G. & Chaves, M. (2001). *Pinoy pop culture*, Bench/Suyen Corp.

Fraenkel, J. & Wallen, N. (2003). *How to design and evaluate research in education 5*, McGraw Hill.

Kohn, A. (1999). *The schools our children deserve,* Houghton-Mifflin Company.

Global Awareness through Hip Hop Culture Program. (2013). *Defining hip-hop culture.* Retrieved September 2, 2013 from http://globalawarenessthroughhiphopculture.com/Defining_Hip_Hop_Culture.html.

Hinkel, E. & Fotos, S. (2002). *New perspectives on grammar teaching in second language classrooms,* Lawrence Eribaum Associates Inc.

Joaquin, J. (2010). Digital literacies and hip hop texts, *Adolescents' Online Literacies, Connecting Classrooms, Digital Media and Popular Culture.*

Jones, L. (2007). *The student-centered classroom.* Cambridge University Press.

Lamb, B. (2013). *What is pop music?* Retrieved September 3, 2013 from
    http://top40.about.com/od/popmusic101/a/popmusic.html.

Leard, D. & Lashua, B. (2006). Popular media, critical pedagogy and inner city youth,
    Canadian Journal of Education 29 (1), 244-264.

Lee, J. & Vanpatten, B. (1995). *Making communicative language teaching happen*, McGraw
    Hill Inc.

Literacy Builders 2013). *Frustration (Reading level) – Literacy A-Z.* Retrieved May 6, 2013
    from http://www.literacybuilders.com/free-resources/172-frustrationliteracy-a-z.

Liu, Q. & Shi, J. (2007). An analysis of language teaching approaches and methods:
    Effectiveness and weakness, *US-China Education Review 4* (1).

Magno, C. (2009). How I learned to speak English: Factors involved in ESL acquisition among
    Filipinos, *Philippine ESL Journal 3.*

Manalansan, M. (2008). Cineography: Preferred methodology towards literary appreciation,
    The Summit, UA Graduate School Journal.

Nunan, D. (1998). *Second language teaching and learning*, CENGAGE learning.

Rahman, Z. (2004). *Modern teaching methods and techniques,* Anmol Publications PVT.Ltd.

Richards, J. (2006). *Communicative language teaching today.* Cambridge University Press.

Spreyer, L. (2002*). Teaching is an art: An A-Z handbook for successful teaching in middle
    schools and high schools*, Corwin Press Inc.

Storey, J. (2006). *Cultural theory and popular culture: An introduction 4,* University of Georgia
    Press.

Trochim, W. (2006). *The t-test in research methods knowledge base.* Retrieved May 6, 2013
    from http://www.socialresearchmethods,net/kb/stat_t.php.

Xu, S. (n.d.). Teachers' full knowledge of students' popular culture and the integration of that
    culture in literacy instruction, *Education 122* (4).

Yolageldili, G. & Arikan, A. (2011). *Effectiveness of using games in teaching grammar to young learners.* Retrieved August 29, 2013 from www.http://files.eric.ed.gov/fulltext/ED527862.pdf.

Yule, G. (2006). *The study of language 3*, Cambridge University Press.