English teachers' attitudes towards and experiences on the use of music to support teaching

Neea Mansoniemi

Minor Subject Thesis

Degree Programme in Language Learning and Teaching, Department of English

School of Languages and Translation Studies

Faculty of Humanities

University of Turku

February 2024

Minor Subject Thesis

Degree Programme in Languages Learning and Teaching, Department of English
Author: Neea Mansoniemi
Title of the thesis: English teachers' attitudes towards and experiences on the use of music to support teaching.
Number of pages: 47 pages, 12 pages in appendices

The aim of this Minor Subject Thesis is to understand reasons behind English teachers' experiences and attitudes considering the use of music for teaching purposes and to discover in which ways they have used music during their English lessons. The research has shown there is a positive impact of music and song lyrics for language learning and diverse aspects of it, motivation and long-term learning.

This study examined 31 teachers' attitudes, experiences and ways to use music in English teaching. A Webropol questionnaire was distributed via email to various institutions in Western and Southern Finland in April 2023. The questionnaire included both Likert scales and open-ended questions. The questions were analyzed both quantitatively and qualitatively, but the main focus was on qualitative analysis in this mixed-methods study.

Based on the analysis, the teachers' attitudes considering the topic were mostly positive. The findings showed that the teachers utilize songs in various ways teaching topics like verb tenses, vocabulary, pronunciation and cultural elements. The biggest limitations were the lack of teaching material that involves music and the lack of time to prepare lessons that involve music, including finding a suitable song and creating the teaching material.

In the future, the study could be repeated with a higher number of participants and, possibly, study separately teachers that teach different language levels. This way, more information could be obtained from different age groups. Another possibility would be to use the learners themselves as a study group instead of the teachers.

Table of contents

List of Figures

List of Tables

1 Introduction

There is plenty of evidence that music and songs with lyrics as learning and teaching methods have positive effects on language learning. Music, meaning an artistic product of vocal and instrumental sounds combined with rhythm and melody, shares similar elements with language development in early childhood. Milovanov et al. (2008, 81, 85) have found evidence in their research that musical aptitude and skills to produce oral language might share neural mechanisms. Consequently, music skills might facilitate the acquisition of foreign language pronunciation (Gilleece 2006, 94, 118; Milovanov 2009, 54).

Apart from music, the evidence shows that language learners might benefit from song lyrics as well. As reported by Zingaro (2017, 195), song lyrics provide a lot of linguistic and cultural stimuli that can be utilized in language learning and teaching. A language teacher can introduce a lot for learners with a help of songs with lyrics: various phonetical and lexical features, grammatical features, accents and intonations and idioms and metaphors. Also, song lyrics can be a considerable way to discover the application of the linguistic contents studied at the moment. When it comes to cultural stimuli, language in song lyrics can be very authentic and offer a direct contact to diverse language varieties.

The impact of music involves motivational factors, as well. Listening to music in classroom might reduce language anxiety (MacIntyre and Gregersen 2012, 103; Torras-Vila 2021, 40) and, in consequence, reduce mechanisms that complicate language learning process in learner's mind (Krashen 1982, 30). Another factor in evidence is long-lasting learning. In accordance with Zingaro (2017, 193-194) motivation is connected to long-term learning. Music affects learner's emotions and might create pleasure, if learner finds pleasure and joy in listening to music. According to Balboni (2002, 53), pleasure-related motivation functions as a crucial stimulus for lasting acquisition.

The purpose of my study is to examine reasons behind English teachers' experiences and attitudes considering the use of music for teaching purposes and different ways they have utilized music during their English lessons. My research questions are as follows:

1) What are the reasons behind English teachers' attitudes and experiences considering the use of music for teaching purposes?

2) In what ways have English teachers used music during their English lessons?

I seek to find answers to these questions through a questionnaire. The teachers participating in this study (n=31) are all teaching English in Finland in different language levels. This is a mixed-methods study, and the results will be analyzed both quantitatively and qualitatively. The main focus is on qualitative analysis.

The outline of this minor subject thesis is the following. Section 2 explores the research of music and song lyrics being connected to language learning whilst section 3 looks at motivational factors music has for language learning. The focus of section 4 is on data and methods used in this study. Section 5 offers analysis of the results of the questionnaire and further discussion of them offering also acknowledgment of the limitations of the study and possible future research ideas. Finally, section 6 concludes the results of this study and its key points. The questionnaire, a table of statements of the questionnaire also including variation of the results and Finnish summary are displayed in the appendices section at the very end of this minor thesis.

2 Music in Language Learning and Teaching

This chapter will first introduce some connections between music and language learning in early childhood, creating an idea of music being connected to language. After that, the chapter moves on the benefits music has for language learning and the use of music as a tool for language learning and teaching.

Music is present in language learning from the early stages of life: before infants can produce phonemes of their mother tongue, they can mime its musical features (Milovanov 2009, 54). Music and language development in early childhood are very connected since they share many similar elements: they are both used for communication, orally transmitted and have a rhythmic nature (Torras-Vila 2021, 37). As a consequence, children's ability to sing develops at the same time with their language development and they might actually be able to sing before their first spoken words (Ruokonen 2011, 62).

According to Lee (2009, 28), there are dozens of shared aspects of language and music development, and the most effective instruction combines them both. In accordance with Brewer (1995), using music even as "background noise" while pupils work on creative writing tasks, it emerges to increase children's imaginative capacities leading to the use of not only more comprehensive and rich vocabulary but also more imagination.

Milovanov (2009, 54) studied relationship between musical aptitude and pronunciation skills in her PhD and discovered that musical aptitude has positive effects on foreign language pronunciation skills. Milovanov et al. (2008, 81, 85) have found evidence that musical aptitude and oral language production skills might be based on shared neural mechanisms. In their study, neural and behavioral tests show that children with advanced pronunciation skills have better musical skills compared to children with less accurate pronunciation skills. They suggest that children with less developed pronunciation skills fail to observe the musical components of language whereas children with more accurate pronunciation skills perform extremely well in foreign language learning by acknowledging the musical components of speech. Gilleece (2006, 94, 118) agrees with Milovanov (2009, 54) as well and indicates that there is a direct relationship between linguistic and musical aptitudes and assumes that music skills might facilitate the acquisition of foreign language pronunciation because of the neural resources in common. Milovanov et al. (2010, 59) discovered that musical aptitude seems to have an important role in explaining individual differences in phonemic production skills.

Medina (1990, 15-16) was one of the first ones to research the effects of song lyrics upon second language vocabulary acquisition and discovered that music promotes vocabulary

acquisition to the same extent as oral stories. Her data revealed that extralinguistic support (illustrations, in this case) combined with music produced even higher levels of vocabulary acquisition. Medina (1990, 18) states that musical means in second language acquisition should occupy a more important role.

In accord with Zingaro (2017, 195), song lyrics provide plenty of linguistic and cultural stimuli. Language used in music is very authentic since it has been created with pragmatic reasons: music can be written by native speakers of a target language for native speakers of a target language. In addition to authenticity, the nature of music as an artistic product serves as an added value which enriches the cultural value it has. Since lyrics are not made ad hoc for teaching purposes, they offer a direct contact to different language varieties and are a great way to discover the application of the linguistic content being studied at that moment.

The evidence highlights that with a help of music and song lyrics, a language teacher can present a lot for language learners: different phonetical and lexical features, morphosyntax, suprasegmental aspects (like accents and intonations) or idioms and metaphors. For instance, in a scientific article of Gatbonton and Segalowitz (1988, 473) the use of music as a tool for language learning has also been stated to help automatizing cognitive language development processes. In this case, automaticity is a contributory factor of language fluency that refers to learner's 1) ability to produce language rapidly without pauses and 2) capacity to know what to say. As well as Gatbonton and Segalowitz, also Ludke (2009, 24) states that this kind of "connected speech" can be acquired with a help of music since many song melodies follow the natural intonation pattern of a target language, which makes music an effective tool for pronunciation teaching.

Coveri (2020, 173) suggests that the use of songs in teaching purposes should be modified based on the learners and their needs. The teaching should be different depending on if the learners are learning an L1 or L2, their age, and their skills they have already acquired (for example, elementary school or high school students and adults who are already in working life are assumed to be different kind of learners). At last, but not least, the learners' language proficiency should also be taken into consideration. Abbott (2002, 11) agrees with Coveri and states that the language proficiency level and the age of learners have an important role in using songs in language classrooms. Abbott advices that teachers should consider the level of difficulty of the song and the lyrics. For instance, the tempo of the music, the difficulty of the lyrics, the amount of repetition and the metaphors should be considered in order to successfully select a song that provides understandable input for learners. She exemplifies that language teachers do not usually use certain kind of songs, like for example some heavy metal songs,

because the thick instrumentation might obscure the lyrics and complicate the comprehensibility for the learners. However, Abbott reminds that if a difficult song offers valuable input for learning, teachers can add some extra support to assist comprehension. This could be, for instance, an added vocabulary of the new words the lyrics might have.

Pasqui (2003) reminds that learners' personal interests and taste in music should also be taken into consideration when choosing a song for teaching. Young children are definitely interested in different themes and artists compared to adolescents or old-age pensioners. For example, according to Coveri (2020, 175) and Ludke (2009, 12) rap music could be a good option when teaching adolescents because of its popularity among teenagers. On the one hand, the lyrics in rap music might have connotations to certain themes, like violence and drugs, which are not suitable in language classrooms. As reported by Abbott (2002, 11), songs with offensive lyrics should be avoided. But on the other hand, according to Coveri (2020, 175), rap is a genre in which the songs are typically full of cultural references, similes and metaphors which are very advantageous from a language pedagogical point of view. Balboni (2018, 50) indicates that pieces of music used in classroom should never be based only on teachers' own motivation, interest and taste in music: a song or a music style of their preference might prove to be boring and demotivating for their learners.

The use of music and song lyrics as a part of language learning can be seen as a learning style and learning strategy. In accordance with Dörnyei (2005, 121), learning styles are learner's preferred ways of learning new information. These personal preferences do not automatically lead to successful language learning (2005, 122). Learning strategies, on the other hand, are consciously selected processes that aim for efficient learning (2005, 163). In other words, language teachers should consider music as a learning strategy that, like any other learning strategy, could be efficient in some learning situations for some language learners. For example, Alisaari & Heikkola (2016, 280-283) have studied if singing, listening to songs and reciting song lyrics enhances fluency in second language learning and especially in written fluency using Finnish second language learners of different levels. Their study showed that all three strategies increased written fluency and had also positive effects on language proficiency and textual complexity. In accordance with their study, especially singing seems to be a useful method for teachers in second language classrooms.

In accordance with Torras-Vila (2021, 37), singing and listening to songs with lyrics in English as a Foreign Language (EFL) classrooms is a widespread resource among teachers of foreign language. Music is especially used in the classrooms of Early Childhood education

teachers at the first stages of Foreign Language Learning (FLL). However, the use of music and song lyrics should not stop at basic educational stages: the musical input is effective also at more advanced educational levels of FLL and for older learners (Casals and Viladot in Torras-Vila 2021, 37) since, according to Ludke (2010, 26), songs can help learners to improve, for example, their grammar, vocabulary, pronunciation and listening skills. According to Abbott (2002, 10), music has cognitive benefits and might help learners to automate their second language skills because of song lyrics' repetitive nature that exposes language learners to linguistic forms, lexical items and suprasegmentals, to mention a few.

García and Juan (2015, 88) have discussed the idea of using music to create a light, lively atmosphere in the classroom which is reckoned to be beneficial for language learning. Generally, a good learning environment can provoke positive emotions and that way be classified as a part of affective factors in second language learning: these are emotional factors that influence learning processes, like self-esteem, anxiety and motivation. For example, children will most likely consider learning through music fun which will motivate them to participate in classroom activities and encourage their foreign language learning journey in the future. Also, according to Torras-Vila (2021, 41) listening to music offers an opportunity to enhance personal connections in the classroom and, in this manner, might assist to achieve a good classroom atmosphere in general, which again may reduce possible language anxiety.

A linguist and researcher Coveri (2020, 173) advices in his study that the use of songs with lyrics for teaching purposes should include three phases: pre-listening activities (e.g., an introduction of a song or an artist or a list of vocabulary needed to understand the lyrics), a set of activities during listening (e.g., text comprehension or cloze tests) and post-listening activities. Orlova (2003) also agrees with Coveri and divides music activities in three stages when teaching oral English skills for foreign language learners. According to her division, the stage one introduces the song and has some pre-listening activities, the stage two includes the actual listening and some activities to complete during the song and, finally, the stage three focuses on discussing subjects that might arouse in the classroom and possibly some less teacher-controlled activities like role-plays or more general discussions about music.

Pre-made, music-based exercises and lesson plans can be found from multiple online sources. Next, this chapter introduces some examples on how to use music as a part of foreign language teaching to get a general idea of it. The first example is based on Karen Ludke's

workbook for modern language teachers who are interested in utilizing songs in their language classrooms and the second one is my own.

Ludke (2009, 18) suggests teaching grammar topics through a song, in example, a following way. A teacher chooses a song that includes particular grammatical items currently being taught in class but not too many new words or new grammatical items. During the listening of the song, the students fill in a Cloze exercise and then check their answers during the second listening. A Cloze exercise is an exercise in which some words are removed from a text and learners need to fill in the blank spaces based on what they hear. Next, the teacher provides the correct forms and explains the grammar point in discussion explicitly with the help of the examples found in the lyrics.

My example is about teaching about the target culture. As an Italian language teacher, I chose a song that was popular in Italy at that time because it had won the Sanremo Music Festival. I explained to my Finnish students that the winner of Sanremo Music Festival equals the winner of Uuden musiikin kilpailu (the contest for new music in Finland): the winners of both of the contests represent their own country in that year's Eurovision Song Contest. We listened to the song along with the lyrics and the music video to have more content. Afterwards we translated the lyrics together and I made sure the students understood not only the message of the song but also all the new words and idioms in the lyrics.

Even though songs with lyrics have plenty of benefits for language learning and teaching, it is important to discuss also limitations of the use of music in language classrooms. According to Engh (2013, 113), teachers might find using songs in classroom challenging: finding appropriate songs and creating musical material requires extra preparation time. Engh also acknowledges that sometimes teachers might lack understanding of theoretical grounding that would help to guide the decision to use music during English lessons. A teacher should also consider possible copyrights when searching for the right songs to use. For example, according to the website of Teosto, a Finnish music copyright association, there is an educational exception considering the copyrights when it comes to listening to music in a classroom in Finland.

3 The Effects of Music on Motivation in Language Learning

Next, this minor thesis examines motivational factors music has for language learning. According to Dörnyei (2005, 65), motivation has a huge importance in second language acquisition. Motivation is required to sustain language learning process and accomplish long-term goals. Pietilä (2015) states that motivation can not only help the learner to learn but also a successful learning experience can increase the learner's motivation to learn even more.

Zingaro (2017, 193) has studied music's impact on motivation and long-term learning. There are three causes that regulate human action: obligation, necessity and pleasure that will now be discussed more precisely. When it comes to learning, the obligation helps with only short-term learning since the perception of the obligation to learn triggers an affective filter mechanism in learner's mind that complicates the learning process (Krashen 1982, 30). This Krashen's theory will be illustrated later on. The necessity to learn, on the other hand, is efficient only until the need to learn has been satisfied.

The pleasure to learn is usually connected to the right cerebral hemisphere but when connecting both of the hemispheres, pleasure becomes a strong catalyst for learning. In accordance with Balboni (2002, 53), this is because a pleasure-related motivation is discovered to be a crucial stimulus for lasting acquisition. According to Zingaro (2017, 194), the use of music may facilitate pleasure-based motivation. If learners consider listening to music pleasant and joyful, plausibly the classroom activities based on song lyrics and music are seen as the opposite of obligation. This allows learners to focus not only on the linguistic pieces of the activity but also on other aspects of the input, like the melody of the song or the narration of the song lyrics and sort of "forget" that they are actually learning the language. Another researcher, Fonseca-Mora (2000, 151) acknowledges that, for example, lexical patterns learned with a help of songs are stored in long-term musical memory and they can be retrieved easily during an oral interaction or for memorisation.

An aforementioned Krashen's affective filter mechanism in learner's mind has an impact on acquisition process. Particularly, the obligation to learn triggers the affective filter mechanism in acquirer's mind like any other state of anxiety does. This mechanism causes an information block in their short-term memory and, therefore, blocks the acquisition process. Even if the input is comprehensible for the acquirer, the input does not reach the part of the brain where language acquisition happens because of the affective filter (Krashen 1982, 30). The use of music in language learning and teaching might be a way to lower this affective filter mechanism and create a low anxiety situation for acquirers. Torras-Vila (2021, 40) argues that

anxiety levels typically found in second language classrooms might vanish when using music as a part of language teaching and learners might actually find language use natural and simple.

Emotions and therefore also anxiety contribute significantly to language learning. Abbott (2002, 10) states that: "music [can] enrich the classroom experience because music activities not only have the capacity to engage and motivate learners but also the power to make a language lesson a memorable, enjoyable event". According to MacIntyre and Gregersen (2012, 103), language anxiety can be described as "the feelings of worry and negative, fear related emotions associated with learning or using a language that is not an individual's mother tongue". The use of songs in the classroom, for instance, singing, dancing and playing, might encourage students to use the target language more confidently and reduce their anxiety (Torras-Vila 2021, 40). Zingaro (2017, 195) supports the importance of good atmosphere as well.

As mentioned before, the pleasure-related motivation to learn is agreed to have a considerably important role in long lasting acquisition (Balboni 2002, 53). In order to benefit from this kind of motivation in language learning and teaching, language teachers should create classroom activities that meet the interests of the learners, according to Caon (2006, 3). This is when music steps into the picture: using music in a classroom can stimulate the aforementioned pleasure-related motivation and affect the learning process in a positive way, for example, by minimizing already discussed Krashen's affective filter mechanism.

Zingaro (2017, 198) studied motivational factors and potential song lyrics have for language learning. Her research was composed of Italian students of different language levels studying their first language. Students reported, for example, that understanding grammatical features was easier and that they were more willing to participate on the lessons when song lyrics were used as a part of learning and teaching. Caon (2006, 3) states that the learner autonomously experiences pleasure and curiosity in learning if motivation is linked to intrinsic factors, as opposed to learning by obligation or necessity.

Zingaro (2017, 195) argues that listening to music as a part of language learning may facilitate memorizing different linguistic pieces of the target language such as phonemes and language structures. Music and lyrics may easily become an "earworm" and get stuck in learner's mind: this way, some learning might happen "by accident", incidentally. As defined by Webb et al. (2023), incidental learning is perceived as learning without intention to learn and it is frequently contrasted with intentional learning. Incidental learning varies among the learners since every individual's intention to learn is different and may vary from moment to moment. Webb et al. (2023) have researched incidental vocabulary learning and, according to

them, it might occur, for example, through reading, listening, and watching television. The term incidental vocabulary learning can be defined as "the learning of vocabulary as the by-product of any activity not explicitly geared to vocabulary learning" (Hulstijn 2001, 270). Considering this, a classroom activity that involves listening to music can be a way to learn vocabulary incidentally, as already mentioned by Zingaro (2017, 195). There are some variables that may affect the incidental vocabulary learning, for instance, second language proficiency, institutional level, and text type (Webb et al., 2023).

Incidental learning does not limit only on vocabulary. According to Hulstijn (2003, 5), grammar, like syntax and morphology, can be also learned incidentally, but this area has not been studied as much as incidental vocabulary learning has. Schmidt (1994, 16) exemplifies that incidental learning of grammar can happen, for example, when learning some grammar-related feature when the primary focus is to do something else, for example, to communicate using the second language.

4 Data and Methods

For the thesis, I created a mixed methods questionnaire that examines the reasons for the attitudes and experiences that Finnish English teachers have about the use of music as part of language learning and teaching and the ways they have utilized music during their lessons. The questionnaire was made and conducted with an online survey-making tool called Webropol. The survey was in English even though the assumed mother tongue of the participants was Finnish: as the participants were English teachers they were assumed to be able to answer the questions effortlessly in English. Appendix 1 at the end of the thesis contains the questionnaire form.

Both my research questions and my personal interest in using songs for language teaching purposes were the most crucial factors influencing the questionnaire's question formatting. I carefully followed the theoretical framework of this study to ensure that both the survey questions and my research questions correlated with the items I intended to measure. My research questions are the followings:

1) What are the reasons behind English teachers' attitudes and experiences considering the use of music for teaching purposes?

2) In what ways have English teachers used music during their English lessons?

I chose to research English teachers' attitudes towards and experiences on the use of music to support teaching for the reasons that follow. Firstly, much research has been done on the effects of the use of songs for language learning (English and other languages) but, from the perspective of this topic, only a little on teachers. Teachers have a major role in language teaching, and it is important to know how they feel about a teaching method that is considered to be effective and if they manage to use it as a part of their teaching in spite of the limitations of the topic. Secondly, I did not find another any other research like this conducted in Finland. Other similar types of researches have been made, for instance, in Sweden and in Thailand.

4.1 The Questionnaire

According to Dörnyei and Dewaele (2022, 1) various kinds of questionnaires are the most common methods for data collection in second language research. The reason for this is because a questionnaire is relatively easy to construct, and it enables gathering a large amount of

information quickly in already processable form. According to Wolf (2016, 2) the field of survey methodology has changed over the past years in the era of the Internet and globalization. Dörnyei and Dewaele (2022, 2, 7) also refer to the fact that the COVID-19 pandemic had its own effects on the survey methodology since an online survey made data collection possible at a safe social distance while researchers who needed participants physically to come to their lad had no choice but to interrupt or discontinue their work. The questionnaire I created had 42 questions in total and they were divided in seven sections that were 1) basic information, 2) personal opinion, 3) competence, 4) motivation and involvement of learners, 5) topic evaluation, 6) your learning experiences and 7) practical considerations. Dörney and Dewaele (2022, 6) introduced three different types of data that questionnaires usually collect: factual, behavioral, and attitudinal. The first one covers questions about who the respondents are, the second one questions about what the participants have done in the past or are doing now and the third one refers to questions about the respondents opinions, attitudes, interests, beliefs, and values. In my questionnaire the sections one and six had factual questions, the sections one, two, and three behavioral questions and the sections two, four, five, and seven attitudinal questions.

Section 2 divided the respondents in two categories: the ones who have used music as a part of their English lessons and the ones who have not. In total of 94% (29 participants) have used music in their English lessons, which leaves us 6% (2 participants) who have not. The questionnaire was a little bit shorter for those who have not used music in their English lessons since responses to the sections three and four were required only from the participants who have used music in their lessons. The respondents who answered the aforementioned question "no" were directed to answer some questions specifically formed for them. There were four open-ended questions that considered teachers' opinions about music being useful or interesting as a part of English teaching, teaching materials that involve music, their willingness to possibly create teaching material that involves music and their opinion about the kind of music they could use in their lessons. After this, these two respondents were requested to continue the questionnaire from the section five.

To gather information about the ways the participants have utilized music and song lyrics during their English lessons, the 94% of the respondents who have used music as a part of their English lessons were asked to give examples about the language skills intended to develop by using music and song lyrics during their English lessons and the themes presented in the songs they have used. The respondents were also requested to give an example about a part or parts of their English lesson(s) during which they have used music. The respondents

were requested to answer to following themes: objective, part of the lesson (beginning/middle/end), activity or instruction, material(s) used and exercise.

The questionnaire contained 5-point Likert scales with a following scale: (1) strongly disagree; (2) disagree; (3) neither agree nor disagree; (4) agree; (5) strongly agree. These Likert scales will be analyzed quantitatively. The questionnaire had also open-ended questions, which enabled a better understanding of the respondents' thoughts. The open-ended questions will be analyzed qualitatively. The main focus of the research is qualitative.

The questionnaire was sent by email to English teachers of different levels in various institutions in Western Finland and Southern Finland in the end of April 2023. The questionnaire was completed by 31 teachers within a time of a month. I consider this to be sufficient number of respondents for my study since I use both quantitative and qualitative methods in my analysis: the qualitative analysis offers a more thorough view of the respondents' attitudes and opinions about the use of music as a part of their English teaching. 31 respondents are enough to discover some reasons behind the use of songs as a part of teaching and some ways teachers have utilized songs during their English lessons.

4.2 The Respondents

The only criterion for the participants was that they need to be English teachers, no matter the level (elementary school, online etc.). An added competence to teach other languages in addition to English was also allowed. Besides this criterion, the questionnaire is completely anonymous, and no direct identifiers of the respondents were collected in this study. The questionnaire, on the other hand, contains some indirect identifiers of the respondents and therefore a privacy notice of University of Turku is linked at the beginning of the questionnaire (University of Turku 2022). Since all the participants were over 18-year-old adults, the data gathering did not require any additional permissions besides the aforementioned privacy notice.

The obligatory questions of the first section of the questionnaire are: 1) the respondent's sex, 2) the respondent's age, 3) name of their degree and other possible qualifications, 4) years of teaching experience, 5) languages they are teaching or have taught in the past, 6) target level of their former and/or previous learners, and finally 7) where does the teaching take place. These background questions were chosen to be able to analyze and compare the study results comprehensively.

81% of the respondents were women (25 participants) and 19% men (6 participants). The participants' age ranged between 26 and 65 years and an average respondent is about 45

years old. 30 respondents reported having a master's degree: 28 respondents in languages and two in education. The remaining one participant was a bachelor in languages.
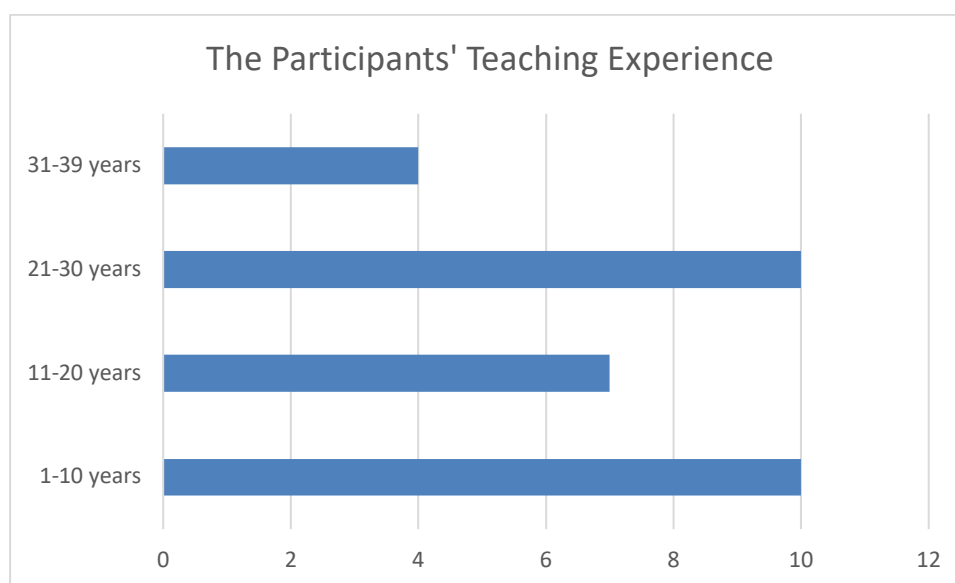

Figure 1 The Participants' Teaching Experience.

A figure 1 is made with Microsoft Excel and so will be all the figures of this thesis. As illustrated in the figure 1, a maximum amount of teaching experience was 39 years and a minimum one year. On average, a respondent of this study has approximately 17-18 years of experience in teaching. 19 respondents are teaching or have taught in the past also other languages besides English: it is not rare that more than a half of the respondents teach an additional language besides English since all of the participants have a university degree and usually language majors choose another language as their minor, especially if they desire to become language teachers. The most popular additional language among the respondents is clearly Swedish (13 participants) and the second popular is German (7 participants).

Using the Common European Framework of Reference for Languages (CEFR), the most common target level of the respondents' former and/or previous learners is B1 and B2 but also lower (A1-A2) and higher (C1-C2) levels are mentioned. Several of the respondents report that they teach multiple different levels at the same time meanwhile some of them report that they do not know the CEFR level of their learners. Only one respondent reports that they do not know what the CEFR is. The respondents teach most commonly in upper secondary schools and elementary schools. Online teaching and university language center are mentioned as well.

5 Analysis and Discussion

In this section of the thesis, I will introduce the results of the questionnaire and analyze them based on my research questions and discuss their significance based on the information introduced in the theoretical part of this minor thesis. The sections 5.1, 5.2, 5.3 and 5.4 will answer to my research question 1) What are the reasons behind English teachers' attitudes and experiences considering the use of music for teaching purposes? and the sections 5.5, 5.6 and 5.7 will answer my research question 2) In what ways have the participants used music during their English lessons? Analyzing Likert scales I will present some variation in the results, but a wider table of the statements can be found at the end of this thesis as an appendix 2.

5.1 The Quantity of Music Used in English Lessons

As stated in the data, there were only two respondents who have not used music in their English lessons. Still, both of these participants considered music useful for English learning. To answer my research question 1, I will analyze possible reasons behind this. Both of these respondents consider that the key elements for choosing songs for English lessons are the cultural value of music and song lyrics that are easy to understand. One of these respondents states that she teaches adults in a university's language center and the lessons there focus on academic language. She considers music being more useful on lower levels and for younger students and says that if using songs during her lessons would benefit the students somehow, for example, if she was teaching musicology students, she would definitely use them. This is understandable since, according to Coveri (2020, 173), music in teaching purposes should be modified based on learners' needs and the respondent does not consider music being useful for her current learners. The other respondent says that he cannot think of any material already available for him that involves music. Yet the reason why he has not used music during his lessons cannot be the lack of material (or the fact that he is not familiar with any material banks etc.) since he does say that he would be up to creating the material himself. This respondent may possibly find using music during English lessons challenging because of the extra preparation time it takes, as Engh states in his article (2013, 113).

Moving on to the majority of the respondents, the 94% who have used music as a part of their English teaching. Figure 2 illustrates how often the participants have used music during their English lessons.
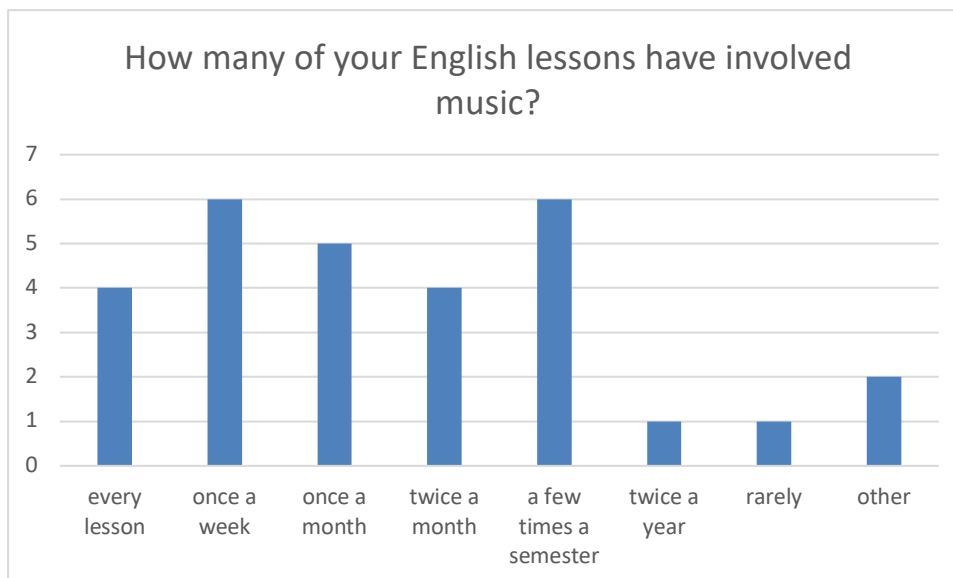
Figure 2 How many of your English lessons have involved music?

As the figure 2 shows, the answers do not vary a lot. From the results, it can be interpreted that most of the respondents use music once a week, once a month and a few times a semester. The difference between these three options is rather big. The reason, according to Engh (2013, 113) might be the extra workload and time it takes to prepare a lesson that includes music.

The last option in the figure 2, "other", has two respondents. One of these two narrates that her use of music is not very systematic and occasionally she just feels more inspired to use music in her lesson plans whereas the other one informs that she uses music mostly during an English culture course in upper secondary school. As reported by Zingaro (2017, 195), music provides not only linguistic but also cultural stimuli. However, music still has to be modified based on the learners and their need, as reported by Coveri (2020, 173), and some themes, either linguistic or cultural, might be easier to combine with music and song lyrics than others.

5.2 Motivation and Involvement of Learners

The respondents evaluated their learners' interest in music and music's effects on their motivation. The participants used the aforementioned 5-point Likert scale to answer the following statements: 1) music increases learners' motivation, 2) learners seem to be interested in listening to music during English lessons, and 3) listening to music increases learners' willingness to use English. The mean of the participants' responses in all of the statements is between 3.9 and 4.2, the statement number three having the lowest one and number one having

the highest one. The median value in all of the statements was 4, therefore the respondents agree on them, on average.

Exploring in more detail, 38% of the respondents agree and 45% agree strongly that music increases learners' motivation. As reported by Dörnyei (2005, 65), motivation is extremely important in second language learning and therefore increased motivation is a positive effect for a learner. As 94% of the respondents use music during their English lessons, it is interesting that 83% of the respondents agree that music increases learners' motivation. In general, English is a motivating language, and the respondents might consider that the learners are already quite motivated, the music just makes the lessons more pleasant and fun.

41% of the respondents agree and 38% strongly agree that learners seem to be interested in listening to music during English lessons. In accordance with Caon (2006, 3), if motivation is linked to intrinsic factors, such as learner's musical interests, learner might autonomously experience pleasure and curiosity in learning. Pleasure-related motivation to learn, according to Balboni (2002, 53), has a key role in long lasting acquisition. The music choice might also be the reason why learners seem to be interested in listening to music in classroom. Teachers should never choose a song based on their own interests and taste in music because they might be demotivating and boring from the learner's point of view (Balboni 2018, 50). If 94% of the participants have used music in classroom and only 79% agree that their learners seem to be interested in listening to music, it could be that some the respondents have not considered their music choices enough. On the other hand, music is a learning strategy, and all the language learners prefer different learning strategies (Dörnyei 2005, 121).

31% of the respondents neither agree nor disagree and 24% agree and 38% strongly agree that listening to music increases learners' willingness to use English. This indicates that the respondents' opinions on the learners' willingness to use English fluctuates the most comparing these results to those two aforementioned statements' results. As Torras-Vila (2021, 41) reports, playing music in the classroom might help to create a good atmosphere which may reduce language anxiety the learners might possibly have. On the other hand, all the learners are different and even though some might find music relaxing, a high level language anxiety could be hard to win. But then again, the respondents might consider their learners to be already active in class and willing to use English and might view that increasing their willingness is not possible or needed.

Some learners have showed interest in music by making their own requests as well. I divided these in three categories: 1) the learners who have requested music (16 answers), 2) the learners who have not requested music (8 answers), and 3) the learners who expect/request

music as a background noise or ask to listen to music with their own headphones while working on tasks independently (5 answers). One of the respondents narrates that she collects a list of songs from her learners at the beginning of a study unit and plays them before the beginning of the lesson when the learners are entering the classroom: this way she can not only involve the students in lesson planning but also conveniently test that her speakers are functioning. A couple of respondents state that their learners' requests are rarely suitable neither for teaching purposes nor for background music. According to both Coveri (2020, 173) and Abbott (2002, 11), it is important that the theme of the song is age appropriate, and the language used in the lyrics is suitable for a language lesson, but Pasqui (2003) highlights that the learners' personal interests and taste in music should still be taken into consideration.

5.3 Texts Used for English Teaching During the Lessons

The most important motives for using songs during English lessons according to the respondents are motivation, atmosphere, and incidental learning. Additionally, the music's ability to make learning and lessons more interesting and diverse and the encouragement it offers to get exposed to the language outside the classroom are also considered significant motives. Utilizing a Likert scale, the respondents agree (32 %) or strongly agree (35 %) that it is important to practice comprehension based on listening without looking at the text the same time. Also, 23 % of the respondents agree and 52 % strongly agree that it is useful to check the correspondence between the written and the heard text.

The respondents answered some statements about the texts used for English teaching during the lessons utilizing a 5-point Likert scale. These statements, presented in the following table, do not directly refer to song lyrics but are still connected to them.

	Mean
It is important to use texts that are easy to memorize.	3.0
It is important to use texts that are easy to understand.	3.3
It is important to use texts with new lexical elements.	4.2
It is important to use texts that use authentic language.	4.5
It is important to use interesting texts.	4.7

Table 1 The statements of text used for English teaching.

Comparing the results in the Table 1, the mean in the statements one and two is a bit lower than in the rest of the statements. Next, I will examine the statements of the Table 1 in more detail.

The respondents neither agree nor disagree that it is important to use texts that are easy to memorize (disagreement 36%, agreement 32%). Responses to this statement could be different if the statement was specifically about song lyrics, not about texts. Zingaro (2017, 195) reports that music may easily get "stuck" in learner's head and some learning might happen "by accident". Webb et al. (2023) also confirm that incidental learning may occur through listening. On average half of the respondents (52%) agree that it is important to use texts that are easy to understand. Abbott (2002, 11) highlights that it is crucial to consider the difficulty of the song and the lyrics in order to provide understandable input for the learners through songs. Elements like tempo and instruments used in the song might also affect the comprehensibility of the lyrics.

All but four respondents agree that it is important to use texts with new lexical elements (13 agree, 14 strongly agree) and that it is important to use texts that use authentic language (6 agree, 21 strongly agree). Song lyrics tick the box for both of these statements: in accordance with Zingaro (2017, 195), songs usually use authentic language that is not made directly for teaching purposes and, in accordance with Abbott (2002, 11), song lyrics expose learners to lexical items on repeat. All but two of the respondents agree that it is important to use interesting texts. As reported by Coveri (2020, 173), the use of songs for teaching purposes should meet the learners' needs. This covers also the themes the songs represent. The age of the learners should be taken into consideration as well: adults and children are interested in different subjects. All but one of the participants strongly agree that it is important to consider the age of the learners when choosing music for teaching.

The maximum value given in all the statements was five meanwhile the minimum value in the fourth and last statements was three whereas a minimum value in the statements one and two was one. This shows that the respondents' opinions are more aligned when it comes to interesting texts that use authentic language compared to texts that are easy to memorize and understand. This is understandable: the objective of the texts that teachers use in teaching should not be to memorize them (there might be exceptions, though) but to learn from them. According to Ludke (2009, 18), the texts used in class should include some but not too many new elements: if the text is too easy to understand, the learner might not learn anything new from it but at the same time, the learner might lose their motivation if the text is too difficult. One respondent narrates that:

> It's important to build new vocabulary on what they already know, so I often aim to find ways to connect new information with the information we already have. In that way the texts become more meaningful because everything can be linked with other phenomena we've learned about in the past. (Teacher 27)

The respondents consider that textual features are also particularly important for teaching. Their opinions align with Coveri (2020, 173), Abbott (2002, 11) and Pasqui (2003): most of the respondents consider that the texts used in classrooms should be age appropriate and cover themes the learners are already interested in. The texts used in classroom should also represent different text types. A respondent states that the texts she uses vary between literary and academic texts as well as texts found in newspapers and journals.

5.4 The Respondents' Own Learning Experiences

This is the last section that covers my first research question. The questionnaire discussed the respondents' own learning experiences that involved learning English and, possibly, other languages with a help of music and song lyrics in order to see if their experiences as learners have any effects on their attitudes and experiences as teachers. As discussing personal experiences, the responses, expectedly, vary a lot: the minimum value given was one and the maximum five in the statements presented in Table 2 with their mean values.

	Mean
When I was studying English, I listened to a lot of music.	4.0
I have used music to study English.	3.5
I remember that my English teachers used music during English lessons.	2.7

Table 2 The statements of the respondents' own learning experiences.

Interpreting the values of the Table 2, the respondents on average agree that they used to listen to a lot of music when they were studying English, 35% neither agree nor disagree and 52% strongly agree. The mean value drops in the statement two but still 49% strongly agree that they

have used music to study English. The values of the statement three differ explicitly from the statements one and two: the respondents, on average, do not remember that their English teachers used music during English lessons as 54% of the respondents disagree or strongly disagree. With this data it is hard to tell how much the respondents' own experiences as language learners and their own English teachers' attitudes for the use of songs during English lessons have affected the respondents' own habits as teachers. As the average age of the respondents is 45, music, lyrics and teaching material that involves music are assumed to be more easily available now than it was back then. Also, the increased research on the subject might be one of the reasons that affects the respondents' use of music for teaching purposes. Another reason might be the respondents' own interest in music.

In addition to English, a good few of the respondents have studied languages like Swedish, German, French, Spanish and Italian with a help of music. This might have occurred in a classroom or during free time, out of interest in language learning. One of the respondents says that he likes listening to the sounds of different languages in songs and then finding out what the sounds signify. This kind of interest in music and languages seems to be a significant factor for using music as a part of language teaching as well. Another participant states: "[Music] is an invigorating method for language learning. I always hope that the students discover artists that they feel as drawn to as I [have] been to my personal favourites throughout my life." (Teacher 13)

5.5 Teaching Material

Now I move on to responding my research question two, the ways the respondents have used music during English lessons. The results showed that the respondents have found teaching material that involves music from different sources. These sources can be clearly categorized in three groups: 1) textbook, 2) online and 3) respondents' own material.
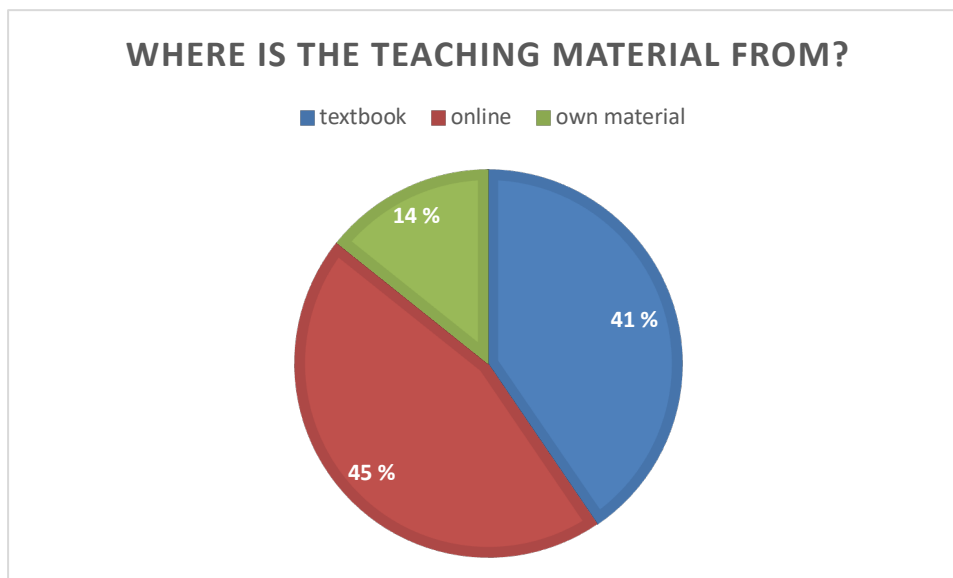
WHERE IS THE TEACHING MATERIAL FROM?

textbook   online   own material

14 %

41 %

45 %

Figure 3 Where is the teaching material from?

As the Figure 3 illustrates, a majority of the respondents find their material already available in a textbook and online. Indubitably, online is a popular source since there are various options for various topics already available in different material banks. For example, a participant says that she gets inspiration from fellow English teachers on Facebook groups. Another respondent says that "depending on the topic, like weekdays or months of the year, there are brilliant songs already available online." (Teacher 5) – an availability of teaching material that involves music might influence the teachers' willingness to use it during lessons. Approximately half of the respondents said that they use combinations of these three categories, like for instance, they find materials from both textbook and online or use material from their textbook and also create some material themselves.

A few of the respondents inform that their current textbook does not have enough songs in it and because of that they end up creating material themselves. The respondents agree on average (64% of the respondents agree or strongly agree) that they find creating exercises that involve music easy, for instance, cloze exercises or listening comprehensions. On the other hand, some respondents mention that creating exercises takes a lot of time and effort and for that reason they do not use music that much. These respondents all agree that they would want to use more music activities during lessons and would do it if more of them were available in their textbook. As reported by Engh (2013, 113), some teachers find it challenging to use extra time to prepare lessons that involve music and this might be the reason why they do not use music for teaching purposes very often, like it is the case with these four respondents.

Multiple respondents mention music videos as a part of their online materials. This brings multimodal dimensions to the lesson and as Medina (1990, 16) reported way back that illustrations boost the effectiveness of the music. On the other hand, a respondent says that she has almost given up using music in English lessons because her students are so used to watching YouTube and other audio-visual media platforms that they hardly ever get interested in anything she shows them during lessons. Nowadays social media is all around us and new content is always available. A high consumption of social media formats may affect the attention spans of its users in a negative way.

5.6 How the Respondents Use Music

Next, I will discuss how grammatical features, lexical features and oral language skills are being introduced with the help of music by the respondents. Particular grammatical features the respondents have introduced to their learners with help of music are, to mention a few popular ones, different verb tenses, irregular verbs, prepositions and if-clauses. One participant narrates that she advices her students to write down as many verbs as they can hear while listening to a song in a classroom: this is a good exercise for learners to improve their listening skills. Another respondent narrates that she uses George Michael's song *If I Told You That* to teach conditional: the task is to fill in the missing words according to what they hear in the song. Ludke (2009, 18) as well suggests using this kind of cloze exercises for teaching grammatical topics with the help of music. Another respondent mentions a couple of song she utilizes to teach different features: *Sweet Dreams (Are Made of This)* by Eurythmics for passive voice, *He Wasn't There* by Lily Allen for past tense and Adele's cover version of *If It Hadn't Been for Love* for conditional clauses.

Certain lexical features the respondents have introduced to their learners with a help of music are idioms and dialects and a variety of different vocabulary, like for instance, numbers, colours, body parts, weekdays, months of the year, clothing, pets, professions and school subjects. One of the participants says that she teaches colours to her students by listening to Frank Leto's song *Colors*: the task is to touch the part of their clothing that has the colour mentioned in the song. Clearly, the respondents who teach colours, body parts, weekdays etc. with a help of music are teaching in elementary schools. Once again, the age of the learners comes in question and as Torras-Vila (2021, 37) reports, music is widely used in the classrooms at the first stages of FLL.

The most common themes presented through the songs the participants have used in their English lessons are relationships, environment, society and emotions. A respondent gives an example of how he helps his students to extend their knowledge of crime words: the students look for crime words in the lyrics of a given song in pairs and then make their own story orally or in writing using the words they found. This example shows how the respondent has created a music-based task using different activities during and after listening. According to Coveri (2020, 173), the use of music for teaching purposes should be divided in three phases to maximise its benefits and this example has two of them: an activity during listening and a post-listening activity. Another participant uses music with cloze exercises to teach new vocabulary: the task is to fill in the missing words according to what the learners hear in the song. She uses songs like *Money's too Tight to Mention* by Simply Red to learn about money vocabulary and Sam Cooke's *What a Wonderful World* to learn the names of school subjects.

The respondents who have used music for teaching oral language skills have chosen topics like pronunciation, singing and mimicking. One respondent says that "[oral language skills are] the main reason for using music." (Teacher 16) Another one believes that teenage students are good at imitating native English speakers in general and particularly their singing. She says:

> Seems like kids start singing in English even before they reach school age. Their pronunciation might not be the real McCoy but trying at an early age is bound to develop skills needed later at school when the kids start learning English in earnest. (Teacher 8)

As Ruokonen (2011, 62) states, children's ability to sing develops at the same time with their language development and they might be able to sing before their first spoken words. Musical aptitude has also been proven to have positive effects on foreign language pronunciation skills (Milovanov 2009, 54). One respondent, teaching in an elementary school, discusses the effect of repetition: singing the songs is easier when you can listen to them multiple times and reiterate the lyrics.

Some of the respondents have not used music to help learners develop their oral language skills. A majority of these respondents are teaching in upper secondary schools and Casals and Viladot (in Torras-Vila 2021, 37) remind that the use of music should not stop at first levels of FLL since music provides effective input also at more advanced levels. But the age of the learners might be the probable reason for not using music to help their learners develop their oral language skills – singing as a classroom activity might be easy to introduce

to elementary school pupils but embarrassing for secondary school students. A respondent teaching in a secondary school states that "[he] encourage[s] singing in English, although few are brave enough to do it in class." (Teacher 13)

In addition to grammar, lexical features and oral skills, the respondents mention that they have introduced cultural knowledge to their students with a help of music. All but five of them agree that they would use songs that represent cultures of English-speaking countries, for example, through different English varieties. A participant says that "Music is a big part of culture, so I think it [is] very important to also introduce different kinds of genres of music if music is used in teaching." (Teacher 25) In accordance with Zingaro (2017, 195), song lyrics offer not only linguistic but also cultural stimuli and represent themes and styles that are a great way to explore the target culture. The authentic language used in lyrics and music's nature as an artistic product enrich the cultural value of music. Another respondent says that he focuses on "artistic license" of the music as well, in which case he refers to a propensity for native speakers to disregard the rules of grammar when creating lyrics to songs.

One of the respondents says that most of the time music is somehow related to the topic of the lesson, for instance, a textbook she uses had a text on Kendrick Lamar, an American rap artist, so listening to his music was a natural part of the lesson. As mentioned by Coveri (2020, 173), the connection between the topic of the lesson and the song chosen for the lesson has an important role. If the textbook has a chapter about music, like in this case a chapter about a specific artist, the connection is inevitable, but in other cases the connections might be harder to find, and it usually takes more time.

The respondents gave comprehensive examples of the ways they have used music but not all of the respondents specified the part of the lesson when they execute those examples. This causes some measurement errors. According to Lyberg et al. (2017, 6), these could be due to the respondents and their lack of motivation to provide accurate answers or, alternatively, due to the wording of the question or the question demanding more detailed information than the respondents remember.
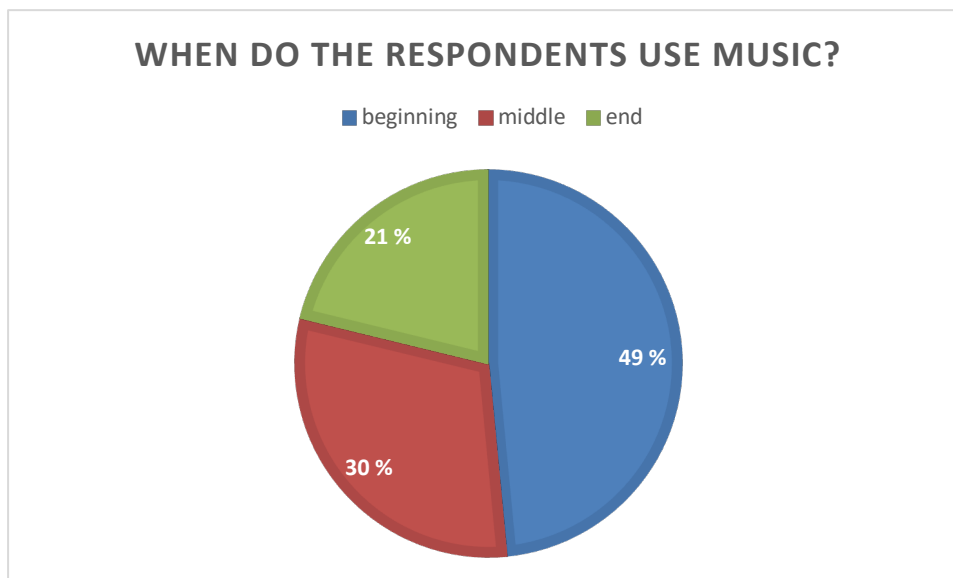
Figure 4 When do the respondents use music?

As seen in the Figure 4, the most popular part of the lesson for music is the beginning. Many of the respondents who use music at the beginning of the lesson use it as a warm-up to motivate and activate their learners, or simply as a background noise when the learners enter the classroom. García and Juan (2015, 88) agree that music can be used to create a good atmosphere in the classroom which is beneficial for language learning and can also provoke some affective factors in second language learning like self-esteem and motivation. The respondents who use music in the middle of the lesson gave examples like the ones I already introduced in this chapter: music is a fun way to study grammar and other features mentioned. The respondents who use music at the end of the lesson mostly use it in a lighter way and, for example, advice the learners to sing along or even dance. A respondent states that "if I play an instrument for the kids myself, I always play at the end of the class just for the fun of it." (Teacher 13)

5.7 Limitations and Further Studies

Before turning to conclusions, some limitations of my research must be taken into consideration. Firstly, the biggest limitation of the study is the low number of respondents. If there were more respondents, different reasons for the use of music in teaching purposes could have emerged. Furthermore, a higher number of respondents who have not used music during their English lessons would give more understanding of possible negative attitudes towards the topic. Secondly, since the respondents had to evaluate their past experiences and their learners when filling the questionnaire, there might be some response accuracy issues, some slightly

vague answers because of the passing of time. Due to these two limitations, the result of this study cannot be largely generalized and consequently did not achieve external validity.

In the future this study could be repeated with a higher number of participants to obtain more information about the topic. An interesting aspect could be to divide the participants, for instance, to a specific language level (elementary school teachers, teachers teaching adults etc.) and analyze the results or the participants teaching the same level. Studying different language levels separately, more information could be obtained from different age groups. Another interesting aspect would be to perform the study from the learner's point of view and use learners as the study group instead of teachers. Studying learners, more information could be obtained about the ways the learners feel like they benefit the most from songs used in language lessons. The learners could also be studied separately based on their age: especially adult learners are a less studied group in this field.

6 Conclusions

The aim of my study was to explore reasons behind English teachers' attitudes and experiences considering the use of music for teaching purposes and the ways they have used music in their lessons. The teachers who responded to the questionnaire seemed to have mostly positive attitudes towards the subject and they reported many different ways they have utilized songs during their English lessons. Even the respondents who have not used music during their English lessons considered it beneficial for learning.

First, I look into the positive reasons behind the teachers' attitudes and experiences. The findings showed that the teachers utilize songs and song lyrics because they find it useful to introduce different linguistic features with a help of music, such as grammar, vocabulary and oral language skills. Additionally, the cultural value of music was utilized. The most important motives for using songs during English lessons listed by the teachers were motivation, atmosphere and incidental learning. Other noteworthy motives were the music's ability to make learning and lessons more interesting and diverse and the encouragement music offers to get exposed to the language also outside the classroom. The teachers agree on average that it is important to use interesting texts and authentic language in language teaching. Both of these features are also characteristic to song lyrics, and this might also be a reason why they have used music in their classrooms. An interesting circumstance was the respondents' own experiences about learning languages with a help of songs. There was no direct connection between their experiences as learners and their current teaching habits.

Next, I introduce the reasons for slightly negative experiences the participating English teachers expressed. Like mentioned above, the attitudes were mostly positive despite this negative side of the use of music. Even though the teachers were familiar with the benefits music and songs with lyrics have for language learning, the average quantity of the lessons that involve music was not that high. One big reason that arose was the teaching material. There is some teaching material available on textbooks and plenty of material available online but still, some teachers considered that there is not enough material available. Another remarkable reason for negative attitudes and experiences was the extra preparation time, that is the time it takes to find a propriate song for teaching purposes and create the material. The extra time was considered to excess.

Finally, I move on to the ways the teachers have used music during their English lessons. On average the most popular way to use music was to introduce different verb tenses to learners by using cloze exercises. Another popular way was to introduce lexical elements: there was a

wide variation of topics and themes that were connected to the learners' age and school levels. Another mentionable way the teachers utilized music was the development of oral skills. The teachers' experiences showed that, for example, singing as a method to develop oral skills was popular among elementary school pupils but harder to execute with secondary school students and above.

To conclude, the study highlighted the fact that the teachers have found multiple different ways to utilize music in language learning and teaching and have mostly positive attitudes towards the subject. The biggest limitations for the use of music for teaching purposes are the lack of preparation time and the difficulty to find suitable teaching material. An interesting finding was that the role of a teacher is important when searching appropriate and suitable songs and materials for the learners: teacher needs to meet the learners' needs and interests. In the future, there is more room for research and, for example, adult language learners' experiences and opinions about music and song lyrics in language learning could be studied more.

References

Abbott, M. 2002. "Using Music to Mromote L2 Learning among Adult Learners." *TESOL Journal*. 11(1), 10-17.

Alisaari, Jenni & Heikkola, Leena. 2016. "Increasing Fluency in L2 Writing with Singing." *Studies in Second Language Learning and Teaching*. 6. 271-292.

Balboni P. E. 2002. *Le sfide di Babele. Insegnare le lingue nelle società complesse.* [The challenges of Babel. Teaching languages in complex societies]. Torino.

——— . 2018. *Sillabo Di Riferimento Per L'insegnamento Dell'italiano Della Musica.* [Reference syllabus for teaching Italian of music]. Venice: SAIL.

Brewer, C. B. 1995. *Music and Learning: Integrating Music in the Classroom*. Toronto: Zephyr Press.

Caon F. 2006. "Canzone pop e canzone d'autore per la didattica della lingua, della cultura italiana e per l'approccio alla letteratura." [Pop song and songwriting for teaching Italian language, culture, and approach to literature]. *FILIM - Formazione degli Insegnanti di Lingua Italiana nel Mondo*, 1 -29.

Coveri, L. 2020. "La canzone nell'insegnamento dell'italiano." [Music in the teaching of Italian]. *Italiano LinguaDue*, n. 1.

Dörnyei, Zoltán. 2005. *The Psychology of the Language Learner: Individual Differences in Second Language Acquisition*. Mahwah: Routledge.

Dörnyei, Zoltán, Jean-Marc Dewaele. 2002. *Questionnaires in Second Language Research: Construction, Administration, and Processing*. 3rd edition. New York: Routledge.

Engh, D. 2013. "Why Use Music in English Language Learning? A Survey of the Literature." *English Language Teaching*. 6.2, 113-127.

Fonseca-Mora, Carmen. 2000. "Foreign Language Acquisition and Melody Singing." *ELT Journal*. 54.

García and Juan. 2015. "The Use of Rhymes and Songs in the Teaching of English in Primary Education." *Docencia e Investigación*, no. 25.2.

Gatbonton, E., & Segalowitz, N. 1988. "Creative Automatization: Principles for Promoting Fluency within a Communicative Framework." *TESOL Quarterly*, 22: 473–492.

Gilleece, L. F. 2006. *An Empirical Investigation of the Association between Musical Aptitude and Foreign Language Aptitude.* Dublin: University of Dublin, Trinity College.

Hulstijn, J.H. 2001. *Intentional And Incidental Second-Language Vocabulary Learning: A Reappraisal of Elaboration, Rehearsal and Automaticity*. In P. Robinson (ed.), Cognition and Second Language Instruction (pp. 258-286). Cambridge: Cambridge University Press.

Hulstijn, J.H. 2003. *Incidental And Intentional Learning.* In C. J. Doughty, M. H. Long, The Handbook of Second Language Acquisition (pp. 349-381) Malden: Blackwell Publishing.

Krashen, S. 1982. *Principles and Practice in Second Language Acquisition*. University of Southern California. Internet Edition 2009.

Lee, L. 2009. "An Empirical Study on Teaching Urban Young Children Music and English by Contrastive Elements of Music and Songs." *Education Review*, 6(3), 28–39.

Ludke, Karen . 2009. *Teaching Foreign Languages through Songs*. Edinburgh: University of Edinburgh. Web.

———. 2010. *Song and Singing in Foreign Language Learning*. Edinburgh: University of Edinburgh. Web.

Lyberg, L., Weisberg, H. 2016. *Total Survey Error: A Paradigm for Survey Methodology*. In The SAGE Handbook of Survey Methodology (pp. 27-40). London: SAGE Publications.

MacIntyre, P. D. & Gregersen, T. 2012. *Affect: The Role of Language Anxiety and Other Emotions in Language Learning.* In S. Mercer, S. Ryan, & M. Williams (Eds.), Language learning psychology: Research, Theory and Pedagogy, 103–118. Palgrave.

Medina, Suzanne. 1990. *The Effects of Music upon Second Language Vocabulary Acquisition*.

Milovanov R, Huotilainen M, Välimäki V, Esquef PA, Tervaniemi M. 2008. "Musical Aptitude and Second Language Pronunciation Skills in School-aged Children: Neural and Behavioral Evidence." *Brain Res*. Feb 15; 1194: 81-9.

Milovanov, Riia. 2009. *The Connectivity of Musical Aptitude and Foreign Language Learning Skills: Neural and Behavioural Evidence*. Turku: University of Turku. Print.

Milovanov, R., Pietila, P., Tervaniemi, M., & Esquef Paulo, A. A. 2010. "Foreign Language Pronunciation Skills and Musical Aptitude: A Study of Finnish Adults with Higher Education." *Learning and Individual Differences*, 20(1), 56-60.

Orlova, N. F. 2003. "Helping Prospective EFL Teachers Learn How to Use Songs in Teaching Conversation Classes." *The Internet TESL Journal*, Vol IX, No. 3. Web.

Pasqui, R. 2003. "L'utilizzo di una canzone in glottodidattica." [The use of music in glottodidactics]. *El.le*.

Pietilä, Päivi. 2015. "Yksilölliset erot kielenoppimisessa" In *Kuinka kieltä opitaan*, edited by Päivi Pietilä and Pekka Lintunen, 165–187. Helsinki: Gaudeamus

Ruokonen, Inkeri. 2011. *Musiikin monet kielet. Lapsi ja kieli. Kielellinen kehittyminen varhaiskasvatuksessa*. [The many languages of music. Child and language. Linguistic development in early childhood education]. Helsinki: Unigrafia Oy – Yliopistopaino.

Schmidt, R. 1994. *Deconstructing Consciousness in Search of Useful Definitions for Applied Linguistics.* AILA Review, 11, 11-26.

Teosto. Oppilaitokset, opettajat, kunnat ja yksityinen opetus. [Schools, teachers, municipalities and private education]. Accessed 23rd of October 2023. https://www.teosto.fi/musiikin-kayttoluvat/musiikin-kaytto-opetuksessa/#opetuspoikkeus-lyhyesti.

Torras-Vila, Berta. 2021. "Music as a Tool for Foreign Language Learning in Early Childhood Education and Primary Education. Proposing Innovative CLIL Music Teaching Approaches." *CLIL Journal of Innovation and Research in Plurilingual and Pluricultural Education.* 4(1).

Webb S., Uchihara T., Yanagisawa A. 2023. How Effective Is Second Language Incidental Vocabulary Learning? A Meta-Analysis. *Language Teaching*. 56(2):161-180.

Wolf, Christof. 2016. *The SAGE Handbook of Survey Methodology*. Los Angeles: SAGE Publications. Print.

Zingaro, A. 2017. "Promuovere la motivazione nella classe multilivello: uso della canzone nell'unità stratificata e differenziata." [Promoting motivation in the multilevel classroom: use of music in the stratified and differentiated unit]. *Annales Universitatis Paedagogicae Cracoviensis. Studia de Cultura*, no. 1 (9).

Appendix 1 Questionnaire

A Survey on the Use and Attitudes Towards Using Music in English Teaching

This survey examines the experiences and attitudes English teachers have on using music as a part of English teaching. The survey has 7 sections, and it takes about 15-20 minutes to complete. The survey is completely anonymous. By responding to the survey, you agree to the anonymous use of your answers in the study.

The survey's privacy statement is available at:
https://docs.google.com/document/d/1enUFV8meMqL2mNDWLXKUP8C_I3nZRqGMo8zi7IWVTbg/edit

Section 1/7: Basic information

1. Sex: _____

2. Age: _____

3. Study background e.g. name of your degree, other possible qualifications...:

_____

4. Years of teaching experience: _____

5. Languages you are currently teaching or have taught in the past:

_____

6. Using CEFR (Common European Framework of Reference for Languages) A1-C2 as a

scale, what is the target level of your former and/or previous learners? _____

7. Where does the teaching take place?

For example, elementary school, lower secondary school, upper secondary school, online…

_____

_____

Section 2/7: Personal opinion

8. Have you ever used music as a part of your English lessons? Mark your answer with an X

     No _____ (the survey continues from question 9)

     Yes _____ (the survey continues from question 13)

If your answer was "no":

9. Do you think using music as a part of English teaching would be useful, interesting or

innovative? Why?

_____

_____

10. Can you think of any teaching material already available for you that involve music?

_____

_____

11. Would you be up to creating the material yourself?

_____

12. What kind of music would you use as a part of your English teaching?

_____

_____

The survey continues from question 25.

If your answer was "yes":

13. On average, how many of your English lessons have involved music? For example, once a week, twice a month, 1 lesson out of 20, twice a semestre…

_____

14. Think about the material you used during those lessons. Did you create it yourself or was it already available, for example, in a textbook or online?

_____

_____

Section 3/7: Competence

15. Which language skills did you intend to develop by using music during your English lessons?

_____

_____

16. Are there any particular grammatical features you have introduced to learners with help of music?

_____

17. Are there any particular lexical features you have introduced to learners with help of music? For example, months of the year, vocabulary of textbook, idioms, dialects…

_____
_____

18. Have you used music during your English lessons to help learners develop their oral language skills, for example, pronunciation or fluency?

_____
_____

19. Think about the songs you have used during English lessons. Which themes were presented throuh the songs you used?

_____

20. Would you please give an example about a part or parts of your English lesson(s) during which you have used music?

Objective	Part of lesson (beginning/middle/end)	Activity/Instruction	Material(s) used	Exercise

Section 4/7: Motivation and involvement of learners

Answer using a 5-point Likert scale:

(1) Strongly disagree; (2) Disagree; (3) Neither agree nor disagree; (4) Agree; (5) Strongly agree

21. Music increases learners' motivation.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

22. Learners seem to be interested in listening to music during English lessons.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

23. Listening to music increases learners' willingness to use English.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

24. Have learners ever asked to listen tomusic during English lessons?

Have there been any specific requests, for example, a specific artist or song?

_____

Section 5/7: Topic evaluation

25. In your opinion, what is the most important motive for using music during English lessons?

   _____

The next statements consider texts used for English teaching during the lessons.

26. It is important to use texts that use authentic language.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

27. It is important to use texts with new lexical elements.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

28. It is important to use texts that are easy to memorize.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

29. It is important to use texts that are easy to understand.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

30. It is important to use interesting texts.

     (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

31. Which other textual features you consider to be particularly important for teaching?

_____

_____

Section 6/7: Your learning experiences

32. When I was studying English, I listened to lots of music.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

33. I have used music to study English.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

34. I remember that my English teachers used music during English lessons.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

35. I have used music to study other languages.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

36. If your answer to the previous question was yes, which language or languages?

_____

Section 7/7: Practical considerations

37. I find it easy to create exercises that involve music, for example, a cloze exercise,
a listening comprehension etc.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

38. It is important to practice comprehension based on listening without looking at the
text at the same time.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

39. It is useful to check the correspondence between the written and the heard text.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

40. I think it is important to consider the age of the learners when choosing music for teaching.

      (1) _____ (2) _____ (3) _____ (4) _____ (5) _____

41. I would use songs that represent cultures of English-speaking countries, for example, through different English varieties.

(1) _____ (2) _____ (3) _____ (4) _____ (5) _____

42. Lastly, you may freely describe your thoughts about music as a part of language teaching, its use, advantages, your opinions, etc.:

_____

_____

Thank you for participating in this research.
Neea Mansoniemi

Appendix 2 Table of All the Statements and Their Variation

	(1) strongly disagree	(2) disagree	(3) neither agree nor disagree	(4) agree	(5) strongly agree
21. Music increases learners' motivation.	-	1 (3 %)	4 (14 %)	11 (38 %)	13 (45 %)
22. Learners seem to be interested in listening to music during English lessons.	-	1 (3 %)	5 (17 %)	12 (41 %)	11 (38%)
23. Listening to music increases learners' willingness to use English.	-	2 (7 %)	9 (31 %)	7 (24 %)	11 (38 %)
26. It is important to use texts that use authentic language.	-	-	4 (13 %)	6 (16 %)	21 (68 %)
27. It is important to use texts with new lexical elements.	-	1 (3 %)	3 (10 %)	13 (42 %)	14 (45 %)
28. It is important to use texts that are easy to memorize,	4 (13 %)	7 (23 %)	10 (32 %)	5 (16 %)	5 (16 %)
29. It is important to use texts that are easy to understand.	2 (6 %)	6 (19 %)	7 (23 %)	12 (39 %)	4 (13 %)
30. It is important to use interesting texts.	-	-	2 (6 %)	6 (19%)	23 (75 %)
32. When I was studying English, I listened to a lot of music.	1 (3 %)	2 (6 %)	11 (35 %)	1 (3 %)	16 (52 %)
33. I have used music to study English.	5 (16 %)	5 (16 %)	4 (13 %)	2 (6 %)	15 (49 %)
34. I remember that my English teachers used music during English lessons.	6 (19 %)	11 (35 %)	4 (13 %)	7 (23 %)	3 (10 %)
35. I have used music to study other languages.	5 (16 %)	3 (10 %)	3 (10%)	4 (13 %)	16 (52 %)
37. I find it easy to create exercises that involve music, for example, a cloze exercise, a listening comprehension etc.	3 (10 %)	7 (23 %)	1 (3 %)	16 (51 %)	4 (13 %)
38. It is important to practice comprehension based on listening without looking at the text at the same time.	-	2 (6 %)	8 (26 %)	10 (32 %)	11 (35 %)
39. It is useful to check the correspondence between the written and the heard text.	-	3 (10 %)	5 (16 %)	7 (23 %)	16 (52 %)
40. I think it is important to consider the age of the learner when choosing music for teaching.	-	-	1 (3 %)	8 (26 %)	22 (71 %)
41. I would use songs that represent cultures of English-speaking countries, for example, through different English variations.	-	3 (10 %)	2 (6 %)	13 (42 %)	13 (42 %)

Appendix 3 Finnish Summary

Johdanto

Tämä sivuainetutkielma tutkii syitä englannin opettajien käsityksiin ja kokemuksiin musiikin käytöstä osana kielen opetusta sekä tapoja, joilla opettajat ovat hyödyntäneet musiikkia oppitunneillaan. Musiikilla tarkoitetaan taiteellista tuotosta, jossa yhdistetään laulua ja instrumenttien ääntä. Sekä musiikin että laulujen sanojen käyttöä oppimis- ja opetusmetodina on tutkittu suhteessa kielen oppimiseen positiivisin tuloksin. Milovanov (2009, 54) ja Gilleece (2006, 94, 118) ovat tutkineet musiikin vaikutusta suulliseen kielitaitoon ja ovat molemmat todenneet, että oppijan musiikilliset kyvyt saattavat helpottaa vieraan kielen ääntämisen oppimista. Mitä laulujen sanojen käyttöön tulee, tutkimustulokset tukevat myös niiden positiivisia vaikutuksia kielen oppimiseen. Zingaron (2017, 195) mukaan laulun sanat antavat opettajalle mahdollisuuksia monien kielellisten ja kulttuuristen piirteiden opettamiseen: sanat tarjoavat foneettisia ominaisuuksia, sanastoa, kieliopillisia piirteitä, pragmaattisia funktioita sekä esimerkiksi idiomeja ja kielikuvia. Kulttuurillisia piirteitä laulujen sanat tarjoavat käyttäessään autenttista kieltä ja erilaisia kielen variaatioita.

Kieliahdistuksen on tutkittu vähenevän musiikin kuuntelun ansiosta vaikuttaen sitä kautta kielen oppimisprosessiin (MacIntyre and Gregersen 2012, 103; Torras-Vila 2021, 40; Krashen 1982, 30). Musiikin ominaisuuksia motivaatioon liittyen ovat esimerkiksi musiikin vaikutus tunteisiin ja sen myötä pitkäkestoiseen oppimiseen. Balbonin (2002, 53) mukaan mielihyvään liittyvä motivaatio vaikuttaa vahvasti pitkäkestoiseen oppimiseen: jos oppija kokee musiikin kuuntelun oppitunnilla miellyttävänä ja iloisena asiana, musiikki saattaa vaikuttaa oppijan tunteisiin luoden juuri mainittua mielihyvään liittyvää motivaatiota (Zingaro 2017, 193–194).

Tutkin syitä englannin opettajien käsityksiin ja kokemuksiin sekä tapoja käyttää musiikkia osana opetusta seuraavien tutkimuskysymysten avulla:

1) Mitkä ovat syyt englannin opettajien käsityksiin ja kokemuksiin liittyen musiikin käyttöön osana kielen opetusta?

2) Millä tavoin englannin opettajat ovat käyttäneet musiikkia englannin oppitunneillaan?

Aineisto kerättiin kyselyllä, johon vastasi 31 englannin opettajaa. Tämä on monimenetelmällinen tutkimus, joka painottuu laadulliseen tutkimukseen.

Musiikki kielen oppimisessa ja opettamisessa

Kieli ja musiikki ovat kytköksissä jo elämän ensi metreillä: ennen kuin vastasyntyneet oppivat oman äidinkielensä äänteitä, osaavat he matkia kielen musiikillisia piirteitä (Milovanov 2009, 54). Kielen ääntämistä ja musiikillisia kykyjä yhdistävä tutkimus on antanut viitteitä siitä, että lapset, jotka omaavat vahvat taidot kielen ääntämisen suhteen ovat myös musiikillisesti lahjakkaita verrattaessa lapsiin, joiden ääntämistaidot ovat heikommat. Tämän kerrotaan johtuvan musiikillisesti lahjakkaiden lasten kyvystä kiinnittää huomiota kielen musiikillisiin elementteihin (Milovanov ym. 2008, 81, 85). Näin ollen musiikilliset kyvyt vaikuttavat vieraan kielen ääntämisen oppimiseen (Gilleece 2006, 94, 118) ja ovat tärkeässä roolissa tarkasteltaessa henkilökohtaisia eroavaisuuksia suullisen kielitaidon tuottamisessa (Milovanov ym. 2012, 59).

Tutkimukset osoittavat, että opettajat voivat hyödyntää musiikkia opetuksessaan monesta eri näkökulmasta: musiikki tarjoaa eväitä esimerkiksi ääntämiseen, sanaston oppimiseen ja kielioppin harjoitteluun (Gatbonton ja Segalowitz 1988, 473). Musiikin on esimerkiksi todettu auttavan kielen oppimiseen liittyvien kognitiivisten prosessien automatisoitumista. Kielen automatisoituminen liittyy sujuvuuteen ja viittaa oppijan taitoon tuottaa kieltä nopeasti ilman taukoja ja kykyyn tietää, mitä sanoa missäkin tilanteessa (Gatbonton ja Segalowitz 1988, 473).

Opetustarkoituksiin käytettävä musiikki tulee valita ja muokata oppijoiden tarpeiden mukaan, esimerkiksi kielitaso ja ikä ovat tärkeissä rooleissa (Coveri 2020, 173). Musiikkikappaleen vaikeusaste tulee valita oppijoiden tason mukaan, jotta oppijat saavat tasoistaan kielisyötettä: esimerkiksi kappaleen tempo, sanojen kielitaso, toiston määrä ja kappaleessa käytetyt kielikuvat voivat vaikuttaa laulun haastavuuteen. Joskus ylimääräinen tuki kappaleen ymmärtämiseksi on paikallaan vaikkapa tukisanaston muodossa (Abbott 2002, 11). Myös oppijoiden mielenkiinnon kohteet ja musiikkimaku tulee huomioida: nuoremmat oppijat ovat kiinnostuneita eri aiheista ja artisteista kuin teini-ikäiset saatikka aikuiset oppijat (Pasqui 2003). Kappaleiden sanojen tulee olla oppitunneille soveltuvia ja esimerkiksi rap-musiikki saattaa usein sisältää epäsopivaa kieltä ja teemoja (Coveri 2020, 175; Ludke 2009). Toisaalta rap-musiikki on usein suosittua varsinkin teini-ikäisten keskuudessa ja sisältää paljon esimerkiksi vertauksia tai viitteitä kohdekulttuuriin (Coveri 2020, 175). Tärkeää on kuitenkin muistaa, ettei musiikkivalinta myötäile vain opettajan musiikkimieltymyksiä, sillä opettajan omat mielenkiinnonkohteet saattavat olla oppijoille tylsiä ja epämotivoivia (Balboni 2018, 50).

Oppimisstrategiat ovat prosesseja, jotka pyritään valitsemaan tähdäten tehokkaaseen oppimiseen (Dörnyei 2005, 121). Kielen opettajien tulisi huomioida musiikin ja kappaleiden sanojen käyttöä oppimisstrategiana, joka voi olla tehokas joissain oppimistilanteissa joillekin

oppijoille. Esimerkiksi Alisaari & Heikkola (2016, 280–283) totesivat tutkimuksessaan, että laulaminen, laulujen kuuntelu sekä niiden resitoiminen oppimisstrategioina toisen kielen oppimisessa vaikuttavat kaikki positiivisesti oppijoiden kirjoitetun kielen sujuvuuteen. Laulaminen ja sanoitettujen kappaleiden kuunteleminen ovat paljon käytettyjä oppimisstrategioita englannin opetuksessa vieraana kielenä. Musiikkia käytetään erityisesti varhaiskasvatuksessa sekä vieraan kielen oppimisen alkaessa (Torras-Vila 2021, 37), muttei sen käytön tulisi kuitenkaan rajoittua vain tälle tasolle, sillä edistyneemmätkin oppijat hyötyvät musiikin tuomasta kielisyötteestä (Casals ja Viladot Torras-Vilan mukaan 2021, 37).

Vaikka sanoitetun musiikin käytöllä luokkahuoneessa onkin paljon hyötyjä kielen oppimisessa, on tärkeä muistaa myös sitä rajoittavat tekijät: sopivan kappaleen löytäminen ja oppimateriaalin tekeminen vaativat ylimääräistä suunnitteluaikaa opettajalta. Joissain tapauksissa opettajan saattaa myös olla vaikea päättää musiikin käytöstä oppitunnillaan, jos hänellä ei ole tarpeeksi tietoa musiikin ja laulun sanojen käytön mahdollisuuksista (Engh 2013, 113).

Musiikin vaikutus motivaatioon

Motivaatiolla on merkittävä vaikutus toisen kielen oppimisessa (Dörnyei 2005, 65). Pietilän (2015) mukaan motivaatio voi auttaa oppijaa sekä oppimaan kieltä että onnistuneiden oppimiskokemusten ansiosta kasvattaa motivaatiota oppia lisää. Kielen oppimiseen vaikuttavat monenlaiset oppijan mielessä tapahtuvat prosessit. Krashenin affektiivisen suodattimen teorian mukaan oppijan kokema velvoite kielen oppimiselle luo oppijan mieleen ahdistuksen tunteita, jotka estävät kielen oppimisprosessin toteutumista. Jos oppija kokee kielen oppimisen velvoitteena, oppiminen on usein lyhytkestoista tämän affektiivisen suodattimen syystä, sillä kielisyöte ei saavuta sitä aivojen osaa, missä oppiminen tapahtuu (Krashen 1982, 30).

Musiikin käyttö opetuksessa saattaa alentaa affektiivisen suodattimen vaikutusta oppijan mielessä luoden oppijoille oppimisympäristön, jossa kieliahdistusta on havaittavissa vähemmän (Torras-Vila 2021, 40). Kieliahdistuksella viitataan negatiivisiin tunteisiin vieraan kielen käyttöön liittyen, jopa pelkotiloihin (MacIntyre ja Gregersen 2012, 103). Tunteiden, eli myös mahdollisen kieliahdistuksen, vaikutus kielen oppimiseen on suuri. Abbottin mukaan musiikin käyttö luokkahuoneessa voi tehdä oppimisesta rikastuttavan, miellyttävän kokemuksen (Abbott 2002, 10). Esimerkiksi laulaminen ja tanssiminen voivat vaikuttaa oppijoihin rohkaisevasti ja he saattavat saada varmuutta kohdekielen käyttöön (Torras-Vila 2021, 40).

Musiikilla on todettu olevan vaikutuksia mielihyvään liittyvään motivaation, joka taas toimii ratkaisevana virikkeenä pitkäkestoisen oppimisen toteutumisessa, toisin kuin jo mainittu velvollisuuden tunne kielen oppimisen suhteen (Balboni 2002, 53). Jos musiikki herättää oppijoissa iloisia, mielihyvän tunteita, voi se näin helpottaa mielihyvään liittyvän motivaation muodostumista (Zingaro 2017, 194). Kielen opettajan on tästä syystä tärkeää yrittää kohdata oppijoiden mielenkiinnon kohteita musiikkia valitessaan, jotta oppijat voivat kokea näitä mielihyväntunteita ja mielihyvään liittyvää motivaatio herää (Balboni 2002, 53).

Tutkimuksen aineisto ja metodit

Tämä monimenetelmällinen tutkimus toteutettiin keräämällä aineistoa sähköpostitse välitetyn kyselylomakkeen avulla 31 englannin opettajalta Etelä- ja Lounais-Suomesta huhtikuussa 2023. Koen osallistujamäärän olevan riittävä, sillä keskityn tutkimuksessani pääosin laadulliseen tutkimukseen. Ainoa osallistumiskriteeri oli englannin opettajuus, kielitasolla (ala-aste, lukio, etäopetus jne.) tai mahdollisilla muilla opetettavilla kielillä ei ollut merkitystä. Osallistujien keski-ikä oli noin 45 vuotta ja keskimääräinen opetuskokemus vuosissa oli noin 17–18. 94 % osallistujista oli käyttänyt musiikkia osana englannin opetustaan, kun taas 6 % ei ollut.

Kyselyssä on 42 kysymystä, jotka on jaettu seitsemään osioon. Kyselyä on mukautettu sen mukaan, onko vastaajalla kokemusta musiikin käytöstä opetuksessa vai ei. Kysely sisältää sekä asenneväittämiä, joihin vastataan Likert-asteikolla, sekä avoimia kysymyksiä. Asenneväittämiä analysoidaan määrällisin menetelmin ja avoimia kysymyksiä laadullisesti. Tutkimus on laadullinen painotus.

Tutkimuksen tulokset ja pohdinta

Tulokset osoittivat, että opettajien asenteet ja kokemukset musiikin käytöstä opetuksessa ovat pääosin positiivisia. Myös opettajat, jotka eivät olleet käyttäneet musiikkia oppitunneillaan, ajattelivat aiheesta positiivisesti ja pitivät musiikin käyttöä oppimista edistävänä metodina. Tutkimuksen tuloksia tutkaillessa esiin nousi monia eri tapoja käyttää musiikkia ja laulujen sanoja hyödyksi erilaisten aiheiden käsittelyssä.

Ensin esittelen positiivisia syitä englannin opettajien asenteisiin ja kokemuksiin musiikin opetuskäyttöön liittyen. Osallistuneet opettajat ovat käyttäneet musiikkia opetuksessaan, sillä kokevat sen hyödylliseksi erilaisten lingvististen piirteiden sekä kulttuurin käsittelyssä. Tällaisia kielellisiä piirteitä ovat esimerkiksi kielioppi, sanasto ja suullisen kielitaidon eri osa-alueet. Tärkeimmiksi motiiveiksi musiikin opetuskäyttöön liittyen nousivat

musiikin motivoiva vaikutus oppijoihin, sen tuoma vaikutus ilmapiiriin sekä "vahingossa", kuin huomaamatta oppiminen musiikin avulla. Opettajat myös kokivat, että musiikki tekee oppitunneista mielenkiintoisempia ja monipuolisia. Opettajien omat kokemukset kouluajoilta englannin oppimiseen ja englannin opettajiinsa liittyen eivät osoittaneet suoraa yhteyttä heidän omiin opetustapoihinsa.

Seuraavaksi siirryn opettajien negatiivisten kokemusten syihin. Kokemukset eivät suoraan olleet negatiivisia, eivätkä näin ollen vaikuttaneet musiikkiin liittyviin asenteisiin, mutta pari negatiivista seikkaa nousi esiin. Nämä olivat muutamien opettajien kokemukset musiikkia sisältävän opetusmateriaalin puutteesta oppikirjoissa sekä ylimääräinen suunnitteluaika, jonka musiikkitehtävät vaativat niin oppimateriaalin valmistelun kuin oikeanlaisen laulun löytämisenkin suhteen.

Viimeisenä käsittelen tapoja, joilla opettajat ovat käyttäneet musiikkia ja kappaleiden sanoituksia englannin oppitunneillaan. Selkeästi suosituin tapa käyttää laulujen sanoja apuna opetuksessa oli harjoitella sen avulla eri verbimuotoja ja tehdä niihin liittyviä aukkotehtäviä. Muita suosittuja tapoja hyödyntää sanoituksia olivat uuden sanaston harjoittelu lukuisiin erilaisiin teemoihin liittyen sekä myös suullisen kielitaidon harjoittelu. Opettajien kokemukset toivat esille oppijoiden iän suhteessa suullisen kielitaidon harjoitteluun: esimerkiksi laulaminen oppimismetodina toimii paremmin alakouluikäisillä, kun taas yläkouluikäiset ja sitä vanhemmat oppijat eivät heittäydy tämän tyylisiin metodeihin kovinkaan helposti.

Lopuksi tutkimuksen rajoitteisiin ja tulevaisuuden tutkimusideoihin. Tutkimuksen voisi toteuttaa suuremmalla aineistolla sekä osallistujia voisi myös rajata esimerkiksi vain ala-asteen opettajiin, vain lukion lehtoreihin tai muulle kielitasolle. Näin voitaisiin saada enemmän tietoa tiettyjen ikäryhmien ja niiden opettajien suhtautumisesta ja kokemuksista aiheeseen liittyen. Tutkimuksen voisi myös toteuttaa oppijan näkökulmasta. Esimerkiksi aikuisopiskelijoita on tutkittu vähemmän tämän kyseisen aiheen tiimoilta.