

**THE ROLE OF ENGLISH-LANGUAGE MUSIC IN INFORMAL
LEARNING OF ENGLISH**

**Master's thesis
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Tiivistelmä – Abstract <p>Tässä tutkielmassa tarkasteltiin englanninkielisen musiikin yhteyttä englannin kielen oppimiseen. Englannin kielen leviäminen maailmanlaajuisesti näkyy voimakkaasti myös populaarikulttuurissa. Erityisesti nuoret suosivat englanninkielistä musiikkia ja omaksuvat siitä monenlaisia vaikutteita. Koulun ulkopuolella tapahtuva oppiminen muodostaakin valtaosan ihmisen elinikäisestä oppimisesta, mutta siitä on verrattain vähän tutkimustietoa.</p> <p>Tutkielma oli määrällinen ja aineisto kerättiin kyselylomakkeen avulla 97 lukiolaiselta. Mielenkiinnon kohteena olivat vastaajien musiikin kuuntelutottumukset sekä erityisesti heidän näkemyksensä ja kokemuksensa vapaa-ajalla kuunneltavan englanninkielisen musiikin vaikutuksesta englannin kielen taitoon. Lisäksi vastauksia vertailtiin sukupuolen sekä englannin kielen arvosanan mukaan.</p> <p>Keskimäärin vastaajat kuuntelivat runsaasti englanninkielistä musiikkia ja kokivat sen vaikutuksen englannin kielen taitoonsa kohtalaisena. Vaikutusta pidettiin melko korkeana ääntämisessä, kuullun ymmärtämisessä, sanaston ja ilmaisujen oppimisessa. Kieliopin omaksumisessa vaikutus nähtiin puolestaan vähäisenä. Erityisesti tytöt kiinnittivät huomiota musiikin kielelliseen sisältöön. Sukupuolten väliset erot jäivät muutoin melko vähäisiksi. Heikompia arvosanoja saaneet vastaajat kiinnittivät vähiten huomiota englanninkielisiin lyriikoihin ja kokivat musiikin vaikutuksen kielitaidon kohentumiseen muutenkin vertailuryhmiä alhaisemmaksi.</p> <p>Johtopäätöksenä voidaan todeta, että englanninkielisellä musiikilla oli merkitystä vastaajien englannin kielen taitojen kehittymiseen ja vaikutus ulottui laajasti kielitaidon eri osa-alueille. Vaikka tuloksia ei voida yleistää koskemaan kaikkia Suomen lukiolaisia, niistä heijastuu tarve informaalin oppimisen tutkimuksen lisäämiseen, jossa erityisesti medioiden vaikutusta mitattaisiin mahdollisina oppimisen murroksen edistäjinä.</p>	
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1 INTRODUCTION

The idea for my thesis sprung from my own experiences as a music consumer and a learner of the English language. When I was a teenager, popular tunes on the radio and Music Television together with my favourite albums formed an everyday soundtrack to my life. With the continuous repetition of the same songs, it would have been almost impossible not to learn some catchphrases or even entire choruses by heart. Yet my interests were even deeper: I was not merely just listening to music, but searched and read English lyrics, and then carefully studied them – quite often for further memorization. I was eager to find out the meanings of the songs and be able to sing along, maybe even use my knowledge in English class or when writing to my foreign pen pals. It was a “cool” thing to know about foreign bands and music and that included knowing about their lyrics. I dare claim that even today, in many social circles, music knowledge is held in prestige, music taste can be the first meter to judge a newcomer, and everyone would like to be the first person to discover some great new band. In short, music matters.

Students’ personal interests play a key part in learning a second or foreign language, and therefore the role of English-language music as a partial influence should not be underestimated. There is a growing interest in informal learning since it constitutes the majority of a person’s daily, lifelong learning. These everyday practices can improve our language skills, too, even if we are not always aware of learning taking place. In the present study, I will therefore try to outline perceptions of a group of Finnish upper secondary school students of the role of English-language music on their English language skills.

The research material was gathered in the form of a survey questionnaire. By English language music, I broadly mean all kinds of music that is sung in English, by an artist or a group of any possible national background. Thus, for example, a Finnish artist that sings in English belongs in this category. I would like to emphasize that, despite the language learning aspect, my intention was not to study the role of music that is used in English language classrooms.

Respondents were by no means asked to separate the environments where they listened to music, so English classroom music is implicitly included, albeit not the focus of the study. Listening activities outside the classroom and informal learning through them are at the core of interest here.

English language has penetrated into the everyday lives of people in Western societies in a very powerful way during the past few decades. This phenomenon, the so-called Englishization, has accelerated its pace with the help of modern technology and overall internationalization. It shows especially in the lives of young people, who are constantly being surrounded by English language television programmes, movies, videogames, Internet sites, magazines, books, and music. Not to mention formal education where English is taught as the first or second foreign language in most Western countries.

In the present study, I have tried to find out whether upper secondary school students find the role of music of any importance in the process of learning a foreign language: do they actively listen to the lyrics to begin with? Consequently, the first part of the questionnaire focuses on their habits as music consumers since it reveals how much English-language music they are exposed to in their daily lives. The second part deals with language learning, and therefore the respondents are asked to reflect on and state their views and habits from the role of an English learner. Furthermore, I am interested in the views of the male versus female respondents and the views of students with different school grades in English – do the results vary when comparing these groups? Finally, I try to chart the specific areas of language skills on which the impact is considered the highest.

So far, this topic has not has not been the subject of extensive study. The present one is a small scale study, too, but in my opinion, it is useful to observe these everyday phenomena, since several studies have shown connections between young Finnish students' fairly good command of English along with its popularity as a school subject and their everyday exposure to it through a wide range of media (e.g. Leppänen & Nikula 2007; Taavitsainen & Pahta 2008). I

preferred to limit my survey to music, because it already offers a vast area for further study.

The theoretical framework of this study is presented in chapters 2 and 3: the spread of the English language and its presence in Finnish society, on the one hand, and informal learning and its role in learning, particularly in learning through the media, on the other. In chapter 4, the methodology of the study is introduced, while chapter 5 concentrates on the results in two main sections based on the division of the questionnaire and research questions. In the final chapter, the findings are discussed, conclusions made and implications for further research presented.

2 WIDESPREAD ENGLISH

In this chapter I will outline the expansion and role of the English language from three different perspectives: global, national and sub-cultural. I will proceed from the spread of English in a global context to its role in Finnish society, and finally discuss its uses and meanings among Finnish youth, particularly in terms of their music listening activities. This overview offers important information about the realities in which the respondents of the present study are living on a societal level, and how extensively the English language may touch upon their everyday life.

2.1. English Language Globally

English has gradually become a global language. The reasons behind its rapid spread throughout the world are various and overlapping on many levels, and therefore makes it a difficult task to try and explain the process thoroughly. However, there are social, cultural, economic and political events and trends, even conscious decisions, which have contributed to its current status as the leading world language. These major reasons will be briefly discussed in the following.

“Britain’s colonial expansion established the pre-conditions for the global use of English, taking the language from its island birthplace to settlements around the world” (Graddol, 1997: 6). After first developing into the national language of England, English then continued its spread into the British Isles, followed by the founding of British colonies in North America in the 17th century and Australasia in the 18th century (Brutt-Griffler 2002: 109-113). English speaking people came from the British Isles to live in these colonies and this kind of *speaker migration* made it possible for the English language to strengthen its position in many nations, but not enough for it to be a world language yet (Brutt-Griffler, 2002: 114). Speaker migration, however, was not involved in all colonization: the British Empire also expanded into Africa and Asia, where English was used as the language of colonial administration (Brutt-Griffler

2002: 26-27, 117). All in all, it could be argued that Imperialism has forwarded the expansion of English (and other colonial languages) geographically, but has lacked the means to fully turn it into a significant global language. There emerged other factors that enabled the growth of its significance.

If once considered a language of the elite, the role of English started drastically changing after the Second World War. The changes in international relations, the opening to global trade flows, and the USA's role as the dominant world power affected this development in a powerful way in terms of economic, technological and cultural influence (Graddol 1997: 8-9). Ever since, English has increasingly been used in different international domains, such as working life, business, trade, finance, science, entertainment, tourism, technology, and the mass media (Graddol 1997: 8). It is the *lingua franca*, a common language, used to facilitate interaction in situations where speakers do not share the same first language. However, that is not the sole reason for resorting to the English language: as Graddol (1997: 12) points out, " --- it is often used because it is culturally regarded as the appropriate language for a particular communicative context."

According to Crystal (2003: 4), apart from being used for communicational purposes in numerous international domains, another way of measuring a language's true global significance is to examine its role in foreign-language teaching all over the world. English definitely meets the criteria. No other language is as widely spoken and studied as English (Crystal 2003: 3-5). Clearly there are languages with more speakers per se, such as Mandarin Chinese, but it is the usage and expansion beyond the national and linguistic borders that makes English so special. English is taught in more than 100 countries already and in most of these, it is the chief foreign language in the educational curriculum (Crystal 2003: 5). For many non-native speakers, English is present in everyday life through television, music, Internet, and so on. This continuous exposure is likely to help and motivate ordinary people to learn more English. Over a third of the world's population is in one way or another exposed to

English and roughly a quarter has at least a useful level of command of it (Crystal 2003: 67-69).

The uses of English all around the world constitute an intricate system. However, three main groups of English speakers can be determined: first-language speakers (L1) have English as their mother tongue, second-language speakers (L2) use English as a second or additional language, and finally the third group is formed by speakers who learn English as a foreign language (EFL), for example, at school (Graddol 1997: 10). The latter two groups outnumber the first in speakers. The limits between these categories are very blurry, however, since the level of proficiency forms a continuum. As Crystal (2002: 276) points out, there are a lot of people nowadays, mainly in areas with colonial background, to whom English is the second language, and new varieties have thus arisen. English is used officially or semi-officially in communication and it has evolved to meet the social needs of each community – “English is adopted then adapted” (Crystal 2002: 276-277). Thus, there are not just many mother-tongue varieties of English, but also many second language varieties. Instead of ‘English’, the plural term ‘Englishes’ is often used. Brutt-Griffler (2002) claims that English is not spreading as “a finished product”, but rather undergoing constant development when different *speech communities* acquire it. Speech community refers to “the body of speakers who share a language as well as its interrelated social rules of use, its standards and its norms” (Kachru & Nelson 2001). Those who learn and use English as a foreign language might also feel the need to express local identity. Such phenomena as code-switching, which means mixing two or more languages in speech or writing, have become more common (Crystal 2003: 164). Graddol (1997: 5) argues that, in particular, non-native users of English are in a crucial role when developing the use and form of English. It seems impossible to prevent English from becoming an increasingly heterogeneous language (Crystal 2002: 270). However, the vast numbers of English speakers all around the globe would benefit from a universally understandable language, and there is a constant effort to establish the norms for World Standard English (Crystal 2002: 280).

Social, economic and demographic changes in the world are always in transition and therefore the future of the English language cannot be predicted with certainty (Graddol 1997: 2). Even if its position seems highly stable now, shifts in the world economy, for instance, might bring along unprecedented consequences. Graddol (1997: 2) writes that “Population statistics suggest that the population of the rich countries are ageing and that in the coming decades young adults with disposable income will be found in Asia and Latin America rather than in the US and Europe”. This could mean a decline for English and a rise for some other languages in turn. On the other hand, according to some estimates, the number of first-language speakers of English will have reached over 500 million by the year 2050, thus only foreshadowing massive growth (Graddol 1997, 26-27). Primacy does not avoid criticism, though: English is often accused of encouraging the decline of minority languages and even causing language deaths (Crystal 2003: 23). Whichever way the situation evolves, the role of English language will undoubtedly continue to attract a lot of controversy in the future.

2.2. English in Finland

Also in Finland the role of the English language has steadily increased since the beginning of the 20th century. Various reasons have contributed to the expansion of this foreign language in a country where native English speakers form a virtually non-existent group. With approximately 5.3 million inhabitants, Finland’s traditional language profile is comprised of the Finnish-speaking majority, 90.4 % mother-tongue speakers, and the Swedish-speaking minority, 5.4 % mother-tongue speakers (Tilastokeskus 2011a). Apart from these two national languages, there are languages with official status, Sami, Romani and Sign language, but they are marginal in the number of speakers. Thus, despite not having an official status in Finland, English has been able to push its way into different domains of Finnish society in a remarkable way. Whereas the global changes discussed in the previous chapters have affected and forwarded this process, there have also been conscious decisions involved, such as reforms in formal education, which have supported it from within.

Concerns related to the increasing use of English in Finland have been expressed and subsequent recommendations of language use in certain fields have been offered (Leppänen & Nikula 2007), but no actual large-scale efforts have been made in order to stop or radically hinder the process. In the 21st century, the English language has, quite the contrary, been accepted as a natural part of everyday life as proved by the national survey (Leppänen et al. 2011), which will be discussed in greater detail later in this chapter. For many Finns, the eagerness to be active world citizens, internationalize alongside other nations and possess this linguistic skill to increase mutual intelligibility, are perhaps among the reasons that outweigh the disadvantages.

The basis of Finns' reasonably good English skills lie in education. English was first introduced as a school subject in some lyceums in 1918, and by the 1960s it had already become a widely studied and very popular subject (Hakulinen et al. 2009: 76). In the 1970s, a Finnish school reform was implemented and from then on, all pupils were obliged to study at least two foreign languages in the comprehensive school, one of them being the other national language as a compulsory choice (Sajavaara, Pöyhönen & Luukka 2007: 26). Nowadays nearly all students, who speak Finnish as their mother tongue, start studying English as their first foreign language in comprehensive school, and this dominance has meant a reduction in other languages (Hämäläinen, Väisänen & Latomaa 2007: 59-60). For the majority, there is simply no choice since municipalities often offer English as the only alternative for the second compulsory language due to cost saving measures (Hämäläinen et al. 2007: 65). Sajavaara et al. (2007: 27-28) also recognise this problem, alongside other future challenges, but emphasize that Finnish language education has nevertheless improved considerably during the past 30 years: for instance, there are a lot of opportunities to study languages on different levels from basic to adult education, teaching is high-quality, and language skills are generally appreciated. The opportunities to study other languages are there, but not enough people seize them – perhaps because English is viewed as sufficient by many. English is not just studied as a foreign language, but there are programmes in all levels of studies in which English is used as the language of teaching. For example, a child can study all

school subjects in English, or a university student can complete a degree in an English-language business programme. Furthermore, immigration has also increased the need for English study programmes. The possibilities for this type of English language education are still quite limited, especially in rural areas, but they show the overall interest in the language.

The respondents of the present study are students from upper secondary schools, and therefore I find it relevant to briefly observe the language-related subject choices made in Finnish upper secondary schools in general. When comparing the subject choices of the graduates of the upper secondary school in Finland in 2011, almost everybody had studied English, and Finnish or Swedish during their studies (Statistics Finland 2011). The remaining foreign languages in order of popularity were German (25 %), French (17 %), Spanish (16 %), and Russian (7 %), while other languages were only randomly chosen (Statistics Finland 2011). English is thus just as popular as a language choice as are the national languages of Finland. Matriculation examination refers to the final exams students take before finishing their studies in upper secondary school. Girls tend to get better results in Finnish in those exams, but on the other hand, boys excel more than girls in English (Hakulinen et. al 2009).

Global trends have affected working life in Finland in similar ways as elsewhere. Multinational companies have been using English for a long time, but other companies seek to internationalize, too. Sajavaara and Salo (2007: 233-234) point out that international experience and versatile language skills are becoming prerequisites even in fields that have previously survived without such knowledge. Out of all foreign languages, English is considered the most important and useful for workers (Sajavaara & Salo 2007: 239). Its status is highly emphasized in certain fields and, for instance, scientific research and discourse in Finland is therefore relying increasingly on English (Hakulinen et. al 2009: 97-138; Taavitsainen & Pahta 2003: 7). According to Virkkula (2008: 415), who has studied Finnish workers' experiences of English, there are growing concerns about possible inequality when employing workers if job seekers' language skills are becoming so crucial, and especially if not enough

language training is offered in working life. However, Finnish has not been replaced as the main language of work-based communication: in many workplaces foreign languages are still used fairly seldom if at all. Besides, there is the varying level of language skills among the current workforce that complicates any drastic changes in companies' language policy. In this respect, English could not be seen as overtaking Finnish working life. In order for English to truly replace indigenous languages, it is not enough that it's a language used in international business, but it should also be used in domestic business (Brutt-Griffler 2002: 118).

The standard of living is relatively high in Finland enabling a modern high-tech environment for practically all citizens. An average Finn is surrounded by home technology, such as radio, CD- and DVD-players, television, computers, phones, video game consoles, and so on. Finns have more free time than ever before, and it is spent in the presence of different kinds of devices and yet again, the role of English stands out as relevant (Heinonen, 2008). English language television programmes, films, music, games, application software, Internet sites, etc. are used or consumed by many Finns every day (Eurobarometer 2006). In fact, television could be argued as one of the most influential factors when examining the spread of English because foreign programmes are not dubbed, but subtitled in Finland, and therefore audio exposure to English is high and comes accompanied by instant translation. Hämäläinen et al. (2007: 63) point out that technology is not utilized to its full potential in language teaching in Finland, even if an average student has practically grown up with technology, since teachers are not competent enough in this field. Young people are much more involved in using technological devices in versatile ways, and it is one of the reasons why their English language skills are improving at a much quicker rate compared to the older generations.

English is seen everywhere in Finland. Shops and other businesses sometimes have English language names, English is often used in advertisements, and many consumer products or foods have English names (Taavitsainen & Pahta

2003; Leppänen et. al 2011). A Finnish worker might have an English occupational title and speak professional jargon using words that originate in English. These examples speak volumes about the prestige the English language has in Finland. In none of them, English is hardly a necessary choice, but instead used for other, such as stylistic, reasons. Paakkinen (2008: 326) has studied English in Finnish advertisements and claims that through the use of English elements in them, the impression of trendiness and internationality is pursued. Perhaps for largely the same reasons, Finns are incorporating English in their everyday speech, too. Leppänen et. al (2011) argue that code-switching, e.g. mixing Finnish and English, is viewed quite positively, and many Finns, particularly young, urban and educated, use it in their everyday speech with friends in informal contexts - often without noticing. Interestingly, they claim that even older generations appear to understand common English expressions relatively well, even if they do not use code switching in their own expression and despite their lack of English studies. Furthermore, young Finns perhaps represent less purist attitudes towards Finland's national languages. As the world is becoming smaller through internationalization and technological advancement, views concerning one's nationality and national language are changing, too. Taavitsainen and Pahta (2008: 27) describe the new orientation in one's identity: "Identities have several different layers, such as local, regional, national, and European, with different layers activated in different situations." This applies to speaker identity as well. A Finnish city dweller might not know their next-door neighbour, but can have a social circle that reaches all the way to other continents. Communication is then often based on internationally popular languages, mainly English, and happens online in virtual environments.

Young Finns have even created new ways of using English for specific purposes. By examining a few societal phenomena separately, a more accurate overview of the whole situation in Finland can be perceived. For example, Toriseva (2008) has studied Finnish skateboarders' use of English in texts. She claims Finnish skateboarders are influenced by American culture and have their own jargon, which is based on English-language terminology, but that English

is also used in a more extensive way in skateboarding texts alongside Finnish. By mixing Finnish and English this way, skateboarders limit the audience to other skateboarders and thus reinforce feeling of togetherness (Toriseva 2008). Another popular pastime activity among Finnish youth is game-playing. Piirainen-Marsh (2008) has analysed young players' constant code-switching in game situations and argues that code-switches mark shifts from one action or role to another and denote expertise among players. She describes how players thus construct common interpretations and form social relationships. If the first two examples are commonly associated as mainly boys' hobbies, fan fiction could be considered mainly a girls' hobby. Leppänen (2008) has studied fictional texts on Internet forums written by young Finnish fans of various popular TV series, movies, novels, and other idolised cultural products. Again, English is used as an authentic resource either alongside Finnish or by alternating between both languages, but also as the sole language of entire texts (Leppänen 2008). However, the writers of fan fiction emphasize the importance of Finnish, too. Leppänen (2008) argues they might no longer view English as a foreign language, but as an additional communal resource when expressing themselves, while sharing and building cultural and social identities with other like-minded fans online. In each of these cases, English is used to indicate membership, the sense of belonging, to a certain group. Popular culture and new media seem to have an enormous impact on young people. It will be interesting to see whether these younger generations of today will keep using English in a similar way as they grow up – is English related to the “cool” activities of the youth, or is it related to the youth themselves as individuals in a way that it will encourage them to incorporate English (or other foreign language) elements into new activities later on in adult life as well?

As the use of English is increasing everywhere, speakers keep moving from one traditional category to another. For example, many people who spoke English as a foreign language before, are now gradually becoming more like second language users of English, meanwhile many second language speakers are developing closer into first language speakers or passing on English as a first language to their children (Crystal 2003: 59-71; Taavitsainen & Pahta 2003: 4).

The same is argued to be occurring in Finland, even though not much research has been conducted on the subject. Leppänen and Nikula (2007) have studied how English is being used in various domains and contexts in Finland, such as media, education and professional life. They claim that in some domains English is not just a foreign language anymore, but it has rather become a second language, especially among the younger generation that skilfully integrate English language into their social life. Taavitsainen and Pahta (2008: 37) share this view on English in Finland by stating “It is a new kind of second language, used as a *lingua franca* for international communication, but at the same time glocalized, appropriated for local uses and meanings, and perhaps often used simply because it is there.” Leppänen and Nikula (2007) emphasize that the forms, uses and functions of English in Finland vary a lot according to the situation or context. Three main types of situations can be distinguished: first, where English is used as the only common language between the speakers representing monolingual use, and second, where English is used only as an additional resource, while Finnish remains the main language (e.g. when Finnish skateboarders incorporate English elements, such as specific terms, into their speech), and finally, where both English and Finnish are used in bilingual situations (e.g. texts in fan fiction) (Leppänen & Nikula 2007: 365). Standing out as a particularly curious phenomenon is the use of English in situations where all participants are Finnish-speaking, for instance, if a Finnish company has chosen English as the company language (Leppänen & Nikula 2007: 366). What types of uses will be most popular in Finland in the following decades remains to be seen, but quite certainly the overall use of English will increase.

Finally, the National Survey of the uses and functions of English in Finland (Leppänen et al. 2011), carried out by a research team at the University of Jyväskylä, provides recent and extensive information about the English language on a national level. According to the survey, Finns’ attitudes towards the English language are mainly positive. Learning languages, not just English, is valued in general. Most Finns evaluate their English skills from moderate to good, but a clear majority still wants to learn English better, stating feelings of linguistic inadequacy in some situations. Even if most Finns acquire English

skills through formal education, many find learning outside the classroom context relevant, too. It is thus not only school where learning is considered to take place. English is used mainly when travelling or at work, but also with friends, hobbies and at home. The majority of Finns consider themselves monolinguals. Whereas an average Finn hardly pictures English as an essential part of their identity, younger Finns seem to represent a new stance. For them, English has a vital role in communication, self-expression and even in the construction of their identities. Only about 6 % of the nation is virtually completely uninvolved with English, whereas about 16 % has fully adopted English. Between these two extremes there is a large group of people (78 %) who are involved with English in one way or another. The position of English among foreign languages in Finland is dominant: it is most commonly studied, used and encountered. Therefore, it is not surprising that in 20 years' time, most Finns consider English to have gained an even greater status in Finnish society, and expect English to be mastered by most citizens. Most Finns think English has a major role in maintaining international communication and creating global understanding. All in all, the survey proves that English is the most important foreign language to Finns. (Leppänen et al. 2011.)

2.3. English Language Music in Youth Culture

English has spread into many different domains globally, but it is perhaps through cultural influences that its role becomes most powerfully manifested in the lives of young people. Popular culture forms an essential part of the modern lifestyle. For this reason, the respondents of the present study were expected to have at least some level of contact with English-language music. In the following, this phenomenon is brought into closer observation in order to get a better insight of the youth and their musical interests. All in all, music is an influential element around which entire identities can be built (Bennett 2005). For many hip hop enthusiasts, for instance, rap is not just music; it is also a way of living (Watkins 2006: 164). It defines how one dresses, moves and communicates. "A subculture is a *practice*, a pattern of social behaviour that is symbolic of a value system shared by its *performers*." (Preisler 2003: 121). Music

genres are a powerful way of dividing young people into subculture groups: metal fans, dance fans, punk fans, and so on tend to form their own code of conduct. In many cases, the English language is an essential value symbol shared by the performers of these subcultures (Preisler 2003: 121-122). Thus, social relations, at least in Western countries, are often determined by music taste. Frith (2003: 100) has studied youth and popular culture from a socio-cultural perspective and claims that “what people listen to is more important for their sense of themselves than what they watch or read”. He, too, argues that besides having an emotional function, music is also a means of communication and a form of sociability. Furthermore, music is considered a tool for self-management and self-regulation (Batt-Rawden & DeNora 2005: 290; Saarikallio 2007). People choose music that either suits their mood or helps reach the desired mood, for instance. Songs describe life situations that people can relate to, for many they are a getaway from their surrounding reality and problems. With music one can create the atmosphere for an entire social event: a soundtrack that defines the occasion (Batt-Rawden & DeNora 2005: 290). Even in a larger social context, music has been present in political movements throughout its history (Moore 2009). Bennett (2005) claims that popular music is by no means passive, but it has, for example, significance in the representation of gender and sexuality or ethnicity, and an active role in spreading alternative ideologies in general.

Not everybody is so deeply involved in subcultures, however. Music is still everywhere. The massive growth of the music industry in the 20th century was largely due to technological advancement (Gronow & Saunio 1990). New devices for music listening were invented, such as LP, cassette and CD players, and each new invention brought more sales (Gronow & Saunio 1990). In Finland, record sales grew tenfold in the 1970s and 1980s as people had more money to spend on entertainment (Gronow & Saunio 1990: 348). Alongside radio, television has also had special channels dedicated to music, such as the iconic-like Music Television (Bennett 2005). Music magazines are widely available, and in Finland, for example, there are many foreign English-language music magazines at newsstands. Traditional media has been challenged by new

technologies that are being developed at a rapid pace in the 21st century (Bennett 2005). Nowadays the widest music selection can be found on the Internet. Besides online music stores, such as iTunes, there are also numerous Internet sites where one can consume music without actually having to buy albums or singles: YouTube (a video broadcasting channel) and Spotify (a low-cost online jukebox) are just a few examples of the vast supply of music online. With the advance of modern technology, music consumers are no longer tied to their electricity resources at home, but can carry iPods and iPhones, portable music listening devices, everywhere with them (Bove 2008). Public spaces have been converted into a network of noise pollution through hit music, Christmas carols, and catchy tunes from advertisements, for instance (Bennett 2005). Shops, airports, waiting lobbies, gyms, cafes, restaurants, buses etc. greet us with melodies. Nowadays it is simply difficult to avoid hearing music.

Whereas previously music had been a rare treat on the radio, European radio channels started playing music a great deal more in the 1960s following the American example (Gronow & Saunio 1990: 351). Since then, radio has had a special role in making music the favourite of the masses, even if nowadays it has lost much of its original status (Bennett 2005; Moore 2009: 206). Bennett (2005) emphasizes that radio has been relevant in shaping listeners' musical tastes. Finnpanel measures national television viewing and radio listening in Finland. In April 2009, Finns spent on average more than three hours every day listening to the radio, and radio reached approximately 3,7 million Finns on a daily basis (Finnpanel 2009). Young radio listeners especially prefer channels of popular music to the traditional talk shows, educational programmes and radio plays (Vuorela 2012). Frith (2003) points out that radio stations realised at an early stage that people prefer listening to the same familiar songs on radio as opposed to unfamiliar music. These hits make the best selling records, too (Frith 2003). The repetitive style enables the same lyrics to be heard over and over again, which, in turn, lays the foundation for the present study. Frith (2003: 96) continues by saying that "Radio has also been important in developing the skill of switching attention, moving back and forth between hearing music and listening to it, treating it as background or foreground." This phenomenon has

an effect on whether young people actually learn English from music, since for many, it can be just background music, and therefore song lyrics become disregarded.

Drawing conclusions about modern music consumption and its linguistic division has become a challenging task: people, especially the young, often use new media technologies for music consumption, sometimes even through illegal downloading or file-sharing, and this is not necessarily shown in the statistics as it is difficult to measure unless music is officially purchased in an online music store (Moore 2009: 197-198). However, the Anglo-American influence and the importance of English become apparent in several ways. Crystal points out that since the beginning, the major recording companies have been either British or American (2003: 101). Currently, there are four big companies that dominate the markets – three American and one British (Moore 2009: 199). Moore (2009: 198) points out that the 21st century has generally been a difficult time for the music industry in terms of traditional record selling since sales have declined dramatically. Crystal describes the early popular music scene as predominantly English and elaborates about the role of English in music even in today's world: "No other single source has spread the English language around the youth of the world so rapidly and so pervasively" (2003: 102-103). It is difficult to break through into the international music business, if the singing language is not English (Crystal 2003: 103; Negus 1999: 159). Moreover, the English used should be impeccable. Negus (1999: 162) points out that even for native English speakers, the industry can be ruthless: a distinctive regional accent can mean denied access to international markets. Finns, too, are making more and more music in English (Hakulinen et al. 2009: 214). Out of the fairly few internationally recognized Finnish bands, such as Nightwish, The Rasmus, and H.I.M., all perform in English.

It is stated in the large-scale national survey on English in Finland (Leppänen et al. 2011) that 97 % of the Finns aged 15-24 listen to English-language music at least once a week. The vast majority also listens to English when watching subtitled TV programmes or films. In the same survey, 59 % of the respondents

(of all age groups) predicted that in 20 years' time, English will be used more than Finnish in Finnish pop and rock music. In Finland, even if Finnish-language music sells more records, radio channels actually play more English-language music on average (Hakulinen et. al 2009: 213). In 2010, the top ten most played songs on the Finnish commercial radio channels included five English-language songs (Teosto 2012). NRJ radio channel is the most popular channel among Finns under 24 years old (Vuorela 2012). On their webpage, NRJ publishes a list of the most popular hit songs of their channel and the current list includes 21 songs, out of which three are in Finnish, one in Portuguese, and 17 in English (NRJ 2012). Muhonen (2008) has studied English in Finnish youth media and claims that in Finnish radio programmes aimed at adolescents, English has become a regular resource in the monologues and dialogues of the radio anchors. All in all, even if Graddol (1997: 54) predicted that young people might not be as loyal to any particular language as assumed, Leppänen et al. (2011: 163) stress the importance of English in young Finns' language repertoire of today by stating "Why this is the case has undoubtedly a great deal to do with the increased presence and importance of English in youth cultures and sub-cultures. These have offered young people meaningful socio-cultural arenas within which English functions as a resource for self-expression and communication in culturally and socially meaningful ways."

3 INFORMAL LEARNING

The theoretical basis of the present study lies in informal learning. The learning processes of everyday life situations form a significant part of an individual's learning, and therefore, English-language music can have special importance in informal language learning. There has been a lot of research on formal learning, but informal learning has started to interest researchers only quite recently, which is why I consider this topic noteworthy. However, I have not been able to find much research conducted on informal second language learning through listening to foreign-language music, which is at the core of interest of the present study. In this chapter, I will first define and explain the concept of informal learning in more detail, then briefly go through the dimensions of media as an informal learning environment in youth culture, and finally focus on second language vocabulary acquisition through music.

3.1. Defining Informal Learning

First of all, the concept of *informal learning* must be distinguished from *formal learning* and *non-formal learning*. These three forms of learning constitute the basis for lifelong and life-wide learning, and there is an increasing desire to make informal and non-formal learning more visible and appreciated. Cedefop (European Centre for the Development of Vocational Training) defines the three types of learning in the following manner (Cedefop 2009: glossary). *Formal learning* generally means learning in structured and organized environments, such as schools or institutions. It is intentional by nature, so the participant is aware of the learning that is taking place (at least on a superficial level), and of the objectives set for it. Formal learning has limitations concerning time and place, and usually there is some kind of certificate, title or other kind of recognition at the end by which an individual can prove the acquired skills and knowledge. *Informal learning*, on the other hand, refers to a wide range of learning that takes place outside formal education and training institutions. In our daily lives, we are engaged in many types of activities, such as those related to leisure, family and work. It is through these activities that informal learning

occurs. As opposed to formal learning, informal learning is not time-restricted, organized or structured, and it is mainly unintentional. *Non-formal learning* combines some aspects of formal and informal learning, but leans closer to formal learning as it is intentional from the learner's point of view. Non-formal learning occurs through various kinds of planned activities that have learning as an embedded element. Thus, the activities are not always explicitly designated as learning. Non-formal learning takes place, for example, in adult education centers.

One of the forefathers of the concept of informal learning is the philosopher and psychologist John Dewey. In the early 20th century, he demanded transformation in education by stating that school should be like a miniature community where children learn through experience, through living, instead of it being so isolated and not engaging (Dewey 2001). He placed emphasis on students' own interests, too. Later on, educator Malcolm Knowles studied the adult learner and invented the term 'informal learning' in the 1950s (Cofer 2000:1, as cited in Nyyslä 2002: 10). In the 1970s, some scholars went as far as proposing that there should not be traditional schools in society, just learning centers where people could go when necessary, but these views were considered too radical (Sallila & Vaherva 1998: 8). However, in the 1990s, there was a newly awakened interest in ideas that questioned formal education, such as those by the Swedish professor Staffan Larsson, who saw the human being as a phenomenological being – his or her self-awareness, perceptions and experiences were the basis of learning (Sallila & Vaherva 1998: 9). Nyyslä (2002:10) points out that in the 1990s, the OECD and the European Union also started promoting lifelong learning, and informal learning came to be viewed as an essential part of it. Furthermore, the EU launched the term 'life-wide learning', which refers to the widely overlapping spectrum of learning in life, again including formal, informal and non-formal learning (Nyyslä 2002: 11).

Informal learning is an integral part of human life. It has always existed, but it is now in the era of formal education that its role is slowly becoming more recognized (Nyyslä 2002: 11). It is argued that it constitutes approximately 75

% of all learning (Tuomisto 1998: 38). Even if this type of constant everyday learning may happen intentionally, it is more often unintentional and incidental, and thus not driven by objectives (Nyyssölä 2002: 9; Tuomisto 1998: 51). Marsick, Watkins, Garrick, Livingstone and Sawchuk have all studied informal learning principally in the context of working life. Marsick and Watkins (2001: 25-26) separate informal learning, which they view as mainly intentional, and *incidental learning* from one another, but also point out that the nature of incidental learning is not unambiguous since “--- a passing insight can then be probed and intentionally explored.” They conclude that informal and incidental learning occur at all times when a person is motivated, and has the need and opportunity to learn. Garrick (1998: 11) sees the distinction between informal and incidental learning as unwarranted. He also argues that the whole phenomenon of informal learning is so broad that it can hardly be captured by any one definition. In the present study, the term ‘informal learning’ is used to refer to both informal and incidental learning. Livingstone and Sawchuk (2004: 6) describe informal learning as covering “both *informal training* provided by more experienced mentors and *self-directed learning* which we do on our own or with peers.”

What is common to all informal learning in everyday life is its relatedness to context and situation (Aittola 1998b: 175). Informal learning can be characterized as being neither predictable nor standardized, and the outcomes are generally diverse and multidimensional (Cedefop 2009). A large part of learning actually occurs as a response to various types of daily problems (Sallila & Vaherva 1998: 11). In short, according to one model, problems act as triggers that cause people to interpret the situation, compare it to previous experience, produce a solution from choosing between alternative actions, and finally assess the outcome (Marsick & Watkins 2001: 29-30). Informal learning is never neutral, and it is always connected to sociality and a person’s social positioning (Garrick 1998: 17). It can generate knowledge, skills, attitudes, and insights (Coombs and Ahmed 1974: 8, as cited in Coombs 1985: 24). However, it can be fairly restricted knowledge as it occurs in situated learning, and is therefore hardly applicable in other situations and contexts (Tuomisto 1998: 52).

Consequently, researching informal learning is fairly complex and challenging, since people do not usually realize they are learning, and because the topic is difficult to operationalize (Nyyssölä 2002: 16). Also in the present study, information concerning informal language learning through music listening was gathered using a questionnaire, and it is evident that the survey fails to convey all the valuable learning experience the respondents might have, but are unable to communicate due to the partly tacit nature of informal learning. However, I still find it important to try and interpret those phenomena that constitute such an immense part of our learning.

Learning for personal and learning for professional purposes are usually distinguished (Cedefop 2009: 44). Personal learning is done for private, social, and recreational purposes, and it is emphasized in lifelong learning (Cedefop 2009). Personal learning is also essential in personal development, citizenship, political participation, cultural integration, and social renewal (Cedefop 2009: 44). In terms of learning for professional purposes, the workplace is generally considered an important learning environment (Cedefop 2009: 39). In fact, it is argued that the modern working life changes so rapidly that formal education struggles to produce a workforce that would be skilled enough and technologically competent, and therefore knowledge passed from one worker to another has become increasingly significant (Nyyssölä 2002: 11). Garrick (1998: 17), too, describes that "The 'informalisation' of learning is associated with a 'vocalisation' of education, which, in turn, is characterised by the promotion of work-based learning curricula and assessments." It is estimated that about 70 % of learning at work occurs informally and incidentally (Cofer 2000: 2, cited in Nyyssölä 2002: 15).

Sajavaara et. al (2007: 36) single out as one of the future challenges of language education in Finland how to utilize informal learning in a better way, how to assess it and convey its value to society at large. Tuomisto (1998: 52, 54), too, sees the appreciation of informal learning as a possible way to improve equality. The European Union (Cedefop 2009) has published European guidelines for validating non-formal and informal learning since there was a

growing concern that the so-called invisible knowledge shared by the citizens of the different nations of the EU was being neglected and thus valuable potential lost. Common guidelines were therefore written in cooperation between the nations. I find these guidelines necessary in order to provide routes from informal and non-formal learning to official certification since this would mean greater recognition for them alongside formal learning. People would benefit from validation through improved confidence and self-esteem, and through increased motivation to learn more (Cedefop 2009). “By making the recognition of non-formal and informal learning an integrated dimension in the national education system, waste of learning and competences could possibly be converted into visible and usable competences.” (Cedefop 2009: 38). Yet Tuomisto (1998: 54) rightfully reminds that not all learning needs certification, as there ought to be room for creativity and freedom in learning in daily life, too.

3.2. Media as an Informal Learning Environment

Aittola (1998b) has studied informal learning in different *learning environments*. He claims that the main learning environments for Finnish youth are found outside formal education, namely in different leisure time activities and youth cultures, but also increasingly when using different kinds of media. He argues that the world has changed so much that school has become outdated and can no longer offer young people the appropriate means, such as flexibility, communicativeness, and the ability to act in different kinds of group situations, to effectively cope and participate in modern society (Aittola 1998b: 174). These complex skills are learned more and more outside the school institution: in social situations, networks, and various operational environments (Aittola 1998b: 174). Gee and Hayes (2011: 65-76) go as far as demanding radical change in the school system. According to them, students are nowadays offered opportunities to produce knowledge outside of school, meanwhile in school they often only engage in fact and information consumption, which can lead to a lack of creativity and problem-solving skills. Nyyssölä (2008: 141) points out that the media environment does not have to function as an opponent to formal

education, but instead it can serve as a source of information and as a societal framework for learning at school, which helps young people to integrate themselves into the surrounding society.

Coombs (1985: 92-95) writes about the historical progress made since the 1960s towards enriching the educative potentialities of informal learning environments around the world. Coombs (1985: 92) claims that informal learning can be strengthened from above, too, by stating "But a moment's reflection shows that a government's cultural, information, and broadcasting policies and programs can have a sizeable impact – for better or worse – on the learning environments of the young and old alike." He concludes that the following societal phenomena have been significant in offering new important environments for informal learning: the rise in parental education, publication of books, circulation of newspapers, and finally, radio, television, and film. Thus, he sees the role of media as very central. From the present perspective, Gee and Hayes (2011) would continue the list with digital media (electronic media in digital form), chiefly the Internet.

Gee and Hayes (2011: 69) claim that digital media has greatly facilitated the reform of learning. They have created a name for this new learning system and describe it as follows: "Passionate affinity-based learning occurs when people organize themselves in the real world and/or via the Internet (or a virtual world) to learn something connected to a shared endeavor, interest, or passion" (Gee & Hayes 2011: 69). Playing a multiplayer video game, sharing baking tips, writing fan fiction etc., often in large global networks, can serve as examples. Some of the advantages Gee and Hayes (2011: 73) mention are that in passionate affinity spaces, there are people of different ages, they have different backgrounds and knowledge, the roles of followers, mentors and teachers can vary between them (changing people's conception of expertise), and they solve theme-centered problems in interaction. Thus, it is a very different learning environment compared to school. Gee and Hayes (2011: 102) call this phenomenon "the return of the amateur", and argue that these amateurs can even challenge professionals, credentialing systems, and institutions.

Livingstone and Sawchuk (2004: 14) argue that the impact of information technologies on the acquisition of knowledge has been exaggerated, but yet go on by describing computers and the Internet, nevertheless, as the most dynamic and interactive form of knowledge acquisition in information technology by far. The media provides people with abundant information and at the same time affects their worldviews in a powerful way (Nyyssölä 2002: 15). Television and the Internet, for example, expand the concept of reality in a symbolic way (Aittola 1998b: 181). Young people can learn cognitive, social and motoric skills through the media, and improving literacy is one of the central learning effects the media has (Nyyssölä 2008: 141). It is not just skills and knowledge, but implicitly also values, norms, stereotypes, and ideological contents that are learned from the media (Nyyssölä 2008: 56). Nyyssölä (2008: 108) emphasizes that not all learning through the media is good. Information may be invalid, unreliable, and hardly applicable in other contexts. Much of the information encountered has little significance, and goes by unnoticed, but some of it contributes to meaningful learning, too (Nyyssölä 2008: 62). Informal learning through electronic media differs from other informal learning in that it involves so-called *secondary experience*, which refers to people gaining knowledge and experience through descriptions, images, lifestyles, etc. without participating in the observed activities themselves (Aittola 1998a: 73-74). Hence, not surprisingly, new media technology is argued to emphasize individualistic decision-making and experiences (Aittola 1998b: 177).

While perhaps consuming time, at the same time, through playing and socializing in chat rooms young people are actually developing many kinds of skills through informal learning processes. They are much more prepared for future working life, because they are constantly learning how to use computers in general, how to filter a flood of information, and they are improving their visual skills, too (Aittola 1998b: 181). Young people also learn foreign languages when using computers (Suoninen 1993, 127-146, as cited in Aittola 1998b: 181). Television is another source for language learning. It is also important in teaching young people about foreign places and cultures in general (Aittola

1998b: 182). Especially foreign series and films interest young Finns (Luukka et. al 2001: 50-51). These are thought-provoking results considering the topic of the present study. If foreign language skills are improving through computer use and television watching, could music media also have potential to do so?

Music has a strong position in the Finnish media, if we look at how young people spend time in, for example, the two most popular media: Internet and television (Nyyssölä 2008: 35-37). 92 % of the respondents in the age group 16-24 use the Internet every day or nearly every day (Tilastokeskus 2011b). Roughly 60 % in the age group 15-24 use the Internet for listening to music or radio, thus making it their fourth most common activity on the Internet (Viestintävirasto 2009). On television, music videos were watched by 87 % of the respondents aged 13-19 in a survey from 2001 (Luukka et. al 2001: 235). One third watched them on a daily basis. This added to the vast music consumption that is done using various music listening devices and the radio gives music substantial value in electronic media.

3.2.1. Second Language Learning through Media

It is a common subject of debate whether English should be studied less in formal school environment in Finland since its popularity is reducing competence in other languages, and therefore impoverishing Finns' language repertoire (e.g. Hakulinen et al. 2009; Sajavaara et. al 2007). It is often emphasized that English is learned outside of school, too, so fewer English lessons would not significantly affect its position due to this balancing factor. One third of Finns consider that they have learned English both inside and outside the classroom (Leppänen et. al 2011: 104). Pitkänen-Huhta and Nikula (forthcoming) have studied Finnish teenagers' perceptions of their everyday practices with English, and also point out that in-school and out-of-school contexts are like different realities for teenagers. Especially in out-of-school contexts teenagers viewed learning as more incidental, happening naturally without much conscious effort invested. Popular culture, music, and films were mentioned as sources for constant encounters with English. However, all in all

there has been little research on how exactly English is learned outside the classroom as a second or foreign language.

In a survey concerning the text conventions at school and in free time of Finnish 9th grade students and teachers, Luukka et. al (2008) shed light on languages and media uses as well. They report that 95 % of the student respondents reported English as the second language in the media after their mother tongue. Only about one fifth of the respondents replied using the Internet only in their mother tongue, while others used two or more languages. The majority of the students considered Internet chat conversations and game playing as useful ways to learn a foreign language. Game playing was of special educational value for boys in this sense. (Luukka et. al 2008: 178-183.)

Nyyssölä (2008) has studied English language learning from the media, and claims that the media and popular culture have a prominent position in English language learning. He uses general language learning theories as the basis, and sees language learning from the media as representing a *functional* view of language learning, thus placing the emphasis on the learner's own activity, pleasant learning environment, communication, and higher disregard for errors. He also sees it as greatly *implicit* learning referring to the effortless, unconscious way of acquiring regularities of English through separate examples in complex media environments. He thereby draws from Marsick and Watkins (2001) in highlighting motivation and incidental nature of informal learning. The voluntary use of the media can be seen as supporting these views of learning even if there is not much interaction involved. Again, young people do not necessarily use the media for purposeful learning, but, for example, parts of their language use can be traced to media sources, and the connection is thereby verified. (Nyyssölä 2008: 87-89; Elsinen 2000: 26-27, as cited in Nyyssölä 2008: 88; Järvinen 2000: 110-111, as cited in Nyyssölä 2008: 88.)

Alanen (2000) introduces Leo van Lier's views on second language acquisition and particularly the role of *exposure* in his acquisition model: exposure, engagement, intake, and proficiency. A learner needs to hear and actively listen

to the language he or she is trying to learn in daily environments. The quality of exposure is relevant: the exposure language cannot be too difficult, useless, or out of context for the learner, since he or she should be able to understand and even process it to some extent. Interaction with peers and the socio-cultural environment are also important in terms of quality. Learners' own interests, attitudes and previous knowledge, among other reasons, affect how willingly they aim at understanding a foreign language. Consequently, language can only be made usable for the learner through engagement. Curiosity can lead to receptivity and attention, and those, in turn, to engagement. Only after true processing the learner can intake the language, and finally, through memorizing and active use, proficiency is reached. (Alanen 2000: 106-111; van Lier 1996, as cited in Alanen 2000: 106-111.)

Nyyssölä (2008: 89-90) claims that the media and popular culture allow people to process the exposure to language in many familiar contexts and environments. Positive associations further enhance learning. The media provides stimuli that direct one's attention and can potentially lead to second language learning (Nyyssölä 2008: 90). Nyyssölä (2008: 92) points out that there is not much research on learning English from the media. One of the studies he mentions indicated that television increased children's vocabulary acquisition in English, but had no significant impact on their grammar (Naigles & Mayeux 2001: 149, as cited in Nyyssölä 2008: 93). Piirainen-Marsh and Tainio (2009) have studied how English is learned through playing video games. They claim, for example, that young players pay attention to games' textual and vocal resources, adapt vocabulary and may even memorize longer parts of the game dialogues. In my opinion, if we consider how Finnish youth are exposed to the English language in their daily lives, English-language music has a place in it. They listen to a lot of different kinds of songs, and for many, some part of that listening must be attentive and lyrics are heard, and in some ways processed. In other words, lyrics can serve as exposure to language. They lack the interactive quality requirement, which certainly does not make music the most ideal kind of exposure material. Nevertheless, I would argue that in terms of how much curiosity, interest, and meaningful engagement is invested on different matters,

music ranks high in young people's lifestyles, and can therefore offer chances for learning. The following provides some data on this subject.

When pupils' skills in eight European countries were compared in a survey in 2002, the relationship between the media and language learning was also under focus (Bonnet 2002). "In all countries radio music, CD/cassettes, and the computer appear to be important opportunities to get into contact with English." (Bonnet 2002: 84). In those countries where television programs are subtitled, the same occurred with television (Bonnet 2002: 84). When asked about the language of music they listened, 66.7 % of the Finnish respondents answered listening to more English than national music, 24.6 % answered listening to both English and national music about equally, and only 8.8 % listened to national music more than English (Bonnet 2002: 86). Furthermore, the Finnish respondents were also asked to evaluate, how much attention they paid to the lyrics, thus connecting music listening to language learning as in the present study. The respondents of the survey were 9th grade students, and are thus very close to the target age group of the present study. When asked about the lyrics in the national language, they were considered *very important* for 41.2 % of the respondents, and *rather important* for 48.8 %. When asked about the lyrics in the English language, they were considered *very important* for 21.5 % of the respondents, and *rather important* for 56.3 %. English language lyrics were *less important* for 19.5 % of the respondents, and *not at all important* for only 2.6 %. (Bonnet 2002: 87). Thus, the majority of the Finnish respondents considered English-language lyrics rather or very important, and thereby proved that they actually pay attention to lyrics in an active manner while listening to music. While asked about the advantages of knowing English, altogether 94.1 % of the Finnish respondents replied to the category "comprehension of music texts" with *rather agree* or *completely agree* (Bonnet 2002: 91). This means that English is perhaps not only learned through music, but also learned in order to understand English-language music better. Finally, concerning the acquisition of the English language, the Finnish respondents reported acquiring English mainly through school (61.01 % on average), but also quite a lot through the media (23.50 %), and also some English through other, unspecified ways (15.50

%) (Bonnet 2002: 96). This result is interesting since it clearly shows that young people are aware of the learning that occurs outside formal education, and besides view it as fairly relevant.

3.2.2. Second Language Vocabulary Acquisition through Songs

As television and video games, for instance, can increase a person's foreign language vocabulary, then the optimal linguistic benefits of English-language music listening, too, could potentially be found in vocabulary acquisition. The majority of people can probably recall individual words or phrases from English-language songs, but not everyone is aware of their meanings. The missing translation can present an obstacle, if the listener is not actively trying to understand the meaning of a foreign word, phrase, or an entire song. Songs, however, may offer context-based clues into understanding: the surrounding words can give a clue, the storyline of the song may imply the meaning, and nowadays the accompanied music video can also serve as an illustrative factor. Furthermore, some listeners are so interested in song lyrics that they actually translate them by using dictionaries or other sources. There are ready-made translations on the Internet for a great deal of songs, too. Others may memorize song lyrics, and if this was still done without any actual awareness of the meaning contents, then at least it might enhance their pronunciation.

There are many factors affecting second language vocabulary acquisition and learning. Pavičić Takač (2008), who has summarized research findings in the field, lists factors such as linguistic features of lexical items, the influence of first/other languages, the role of memory, individual learner differences, and so on. I will concentrate on the factors I find most relevant to vocabulary acquisition through songs. First, the source of vocabulary, or, in other words, exposure to linguistic input, is crucial. The learner must be exposed to the foreign language as much as possible. For this reason, the role of incidental learning is here more important than formal instruction. However, it is also evident that a beginner cannot learn from large amounts of exposure as efficiently as others with higher level of proficiency. Beginners need to rely on

deliberate efforts to learn new words, such as translating them into their mother tongue. Furthermore, learning mere singular lexical items is not enough, but learners ought to learn short sequences. Exposure should be comprehensible and take place in a wide range of contexts. (Pavičić Takač 2008: 4-24.) English-language songs can serve as natural exposure to young Finns. Listening to music is frequent for many of them, and even if songs may seem somewhat disconnected entities, they usually take the form of a story. Hence, there is a context, not just random words one after the other. Moreover, songs often contain common idioms and other expressions that are important in learning lexical sequences, because they reflect native-like style.

Secondly, memory is naturally a special component in vocabulary acquisition. There are many aspects affecting better memorization, and one of them is getting multiple encounters with a lexical item. (Pavičić Takač 2008: 4-24.) Songs offer opportunities for encountering English vocabulary over and over again in different semantic contexts in different songs. Besides, popular song lyrics are not usually full of specialized terminology, but instead tend to please large audiences, and therefore the same words seem to appear fairly frequently in them. This, in turn, could help learners in achieving a basic vocabulary.

The third relevant factor in vocabulary acquisition through songs is individual learner differences, which are closely linked to learning strategies. Learning strategies refer to learners' own attempts to learn. Those might be techniques, specific actions, behaviours, etc. to improve competence. Simply guessing a word's meaning from the context, or looking it up in a dictionary, are among examples. Learner differences may manifest through affective factors, such as motivation and attitudes, or through general learning aptitude. (Pavičić Takač 2008: 17, 47-57.) For autonomous learners who desire to learn a foreign language, songs can represent meaningful, motivating, "real-life" material. Moreover, an average song length is not exhaustive, and therefore learning can be done in smaller portions.

4 METHODOLOGY

In the present study, the relation between English-language music and English language learning is under focus. Since it is difficult to measure this phenomenon per se, learners' own views have been brought into observation. I intend to find out if students of upper secondary schools believe that the English-language music they listen to could have an impact on their language skills. It was also essential to begin by mapping out their music listening habits to receive an image of them as consumers of music, and especially of English-language music.

The main research question along with other research questions are the following:

1. Do Finnish upper secondary school students believe that listening to English-language music has an effect on their learning of English?
 - 1.1. Are there differences between the views of male and female students?
 - 1.2. Are there differences between the views of students with different school grades in English?
2. In which areas of language skills do the students think English-language music has an effect on learning?

This study mainly draws from quantitative research. A survey questionnaire was used as the method of data collection, because it gave me the opportunity to gather data from a fairly large group of young people. Alternatively, interviews would have been another efficient way of studying this topic, especially for the deeper insights they might have provided. However, in a questionnaire I was able to ask very specific questions and use scales that enabled an accurate comparison between the answers. In retrospect, by using multi-item scales in the questionnaire, which refer to enquiring about the same item with various differently worded items, I would have increased accuracy.

I could not find an already existing questionnaire that would have covered the topic of my survey. Combining parts from various questionnaires did not seem

very reasonable either, because finding any relating research was difficult in the first place. Thus, I decided to construct a questionnaire of my own. I used several guidebooks for questionnaire construction and data processing (Dörnyei 2003, 2007; Heikkilä 1998; Hirsjärvi, Remes & Sajavaara 2000).

A Finnish questionnaire was originally used (appendix 1), but an English translation is also available (appendix 2). The questionnaire consists of mainly closed questions, in which respondents choose from ready-given alternatives, but a few open-ended questions were included in order to let respondents reflect upon some questions more freely. It was distributed to altogether 98 students in two different upper secondary schools in Finland during their English classes in spring 2009. I had not defined a certain upper secondary school grade for the survey, but due to the absence of 3rd graders who were on a leave to study for their matriculation examination, the questionnaire was distributed to both 1st and 2nd grade students. Their English teachers and I were present during answering, and I helped the students if any concerns about the questionnaire arose. I also briefly introduced the topic before handing out the questionnaires. A time limit for answering was not given, but a regular lesson of 45 minutes was sufficient for all respondents. One school was situated in a rural area and the other in an urban area, but the present study does not focus on regional differences, and the schools were randomly chosen. Answers were given anonymously. One answer was disqualified, because the student was not a high school student, but a visitor in English class, and therefore did not represent the target group. Thus, the total of 97 questionnaires forms the database of the present study. There are altogether 47 female and 50 male respondents in the population.

I selected upper secondary school students as respondents, because they already have some experience as music consumers and represent a young generation that is perhaps more familiar with English-language music culture than some older generations. Furthermore, reaching this target group was easy due to their attendance at school. The data were first compiled on Excel, and then analysed with a statistical programme SPSS for Windows. Descriptive

analysis has been used in order to summarize the data in the following chapters.

The questionnaire is altogether 4 pages, and consists of 16 questions (one of them in two parts) and 3 background questions. Only 3 of the 16 questions are open-ended questions, and in the rest, the respondents choose from ready-given alternatives the one that best describes their situation or opinion. The questionnaire is divided under three subheadings: 'Background Questions', 'Music Listening Habits' and 'English Language Music and English Language Learning'. I will now briefly discuss all the questions in the same numeric order they appear in the questionnaire.

First, 'Background Questions' are briefly age, sex, and the point of time (for example, school year) when the respondent's English studies began. Because the respondents were limited to upper secondary school students, the answers to these background questions were not expected to show much variation apart from the sex division.

Second, 'Music listening habits' charts the habits the respondents have concerning music listening in leisure time. The average amount of music consumption, preferred music styles, favourite bands or artists along with their singing language are asked in questions 1-3.

Question 4 is in two parts, and they are about the language in which most music is consumed by the respondent and the reasons behind the answer (open-ended question). After this, in questions 5-7, the respondent needs to evaluate how large a proportion of the music he or she listens to is in English, since what age has she or he been listening to English music, and finally, does the English language have significance when the respondent chooses music for listening (open-ended question).

Third, 'English Language Music and English Language Learning' forms the very core of the survey. Questions 8-11 deal with the respondent's stance on

lyrics: does he or she pay attention to the lyrics of English-language songs, does he or she check English lyrics from any sources, and if yes, then for what reasons, and finally, how much of the English lyrics is understood by the respondent when no written transcript is available. Questions 12 and 13 outline the respondent's opinions on how greatly English-language music has affected his or her English language skills: first in general and then in specific areas (vocabulary, expressions, grammar, pronunciation, and listening comprehension). In question 14, the respondent is asked to state either *Yes* or *No* on 13 claims that try to chart his or her opinions on the usefulness of English-language music in different situations, and on his or her habits related to English-language music (such as singing along when listening). In question 15, the respondent's English grade in the most recent report card is enquired. This question could have been placed in the section 'Background Questions', but was intentionally left at the end of the questionnaire in order to avoid any unnecessary insecurities about one's language learning through songs in contrast to success in formal education. The very last question, number 16, is a voluntary open-ended question, since the respondent is asked to write any additional information he or she might wish to share on the topic before returning the questionnaire.

Due to the fairly small group of respondents and to the type of questionnaire used, the results of the present study cannot be generalized in a valid manner. The aim of the study is rather to observe the possibilities that English-language music may offer for language learning by using the experiences and viewpoints of Finnish upper secondary school students as a resource.

5 RESULTS

The goal of the present study is to shed light on the views of Finnish upper secondary school students on the role of English-language music in their learning of English. The results will be dealt with in two parts based on the themes of the questionnaire: first, music listening habits and second, English-language music and language learning. Before these, the background of the respondents will be briefly introduced. Differences between the views of male and female students and between the views of students with different school grades in English will be brought forth throughout the chapter whenever the differences are statistically significant.

5.1. Background of the Respondents

There were altogether 97 respondents. The number of female respondents was 47 and male respondents 50. Thus, there were roughly as many female as there were male respondents.

There was some dispersion to the ages of the respondents. The questionnaire was distributed to both 1st and 2nd grade students. In this overall respondent group of 97 students, the ages varied from 16 to 20 years. The mean age was 17.1 years. 4 respondents were 19 years old and one respondent was 20 years old. The appearance of these slightly older age groups might be explained, for example, by immigrant or exchange students.

85 respondents had started studying English in the 3rd grade of elementary school. This is the most common stage in the Finnish education system for the first foreign language to be incorporated into the pupils' curriculum and therefore an expected result. In this study, only 11 respondents had other than the 3rd grade as the point of time for beginning their English studies. Out of these 11, altogether 7 respondents had started studying English in the 5th grade, 3 respondents in the 1st grade and 1 respondent in the 4th grade. One out of 97 respondents was bilingual having English as the second language. All in all,

each respondent had a fairly long-term background with formal English studies.

At the end of the questionnaire the respondents were asked to mark down their latest grade in English in the report card. The Finnish grading system is based on a rising scale from 4 to 10. The grades were divided between the respondents as shown in Figure 1. The mean grade was 7,86. One respondent did not answer.

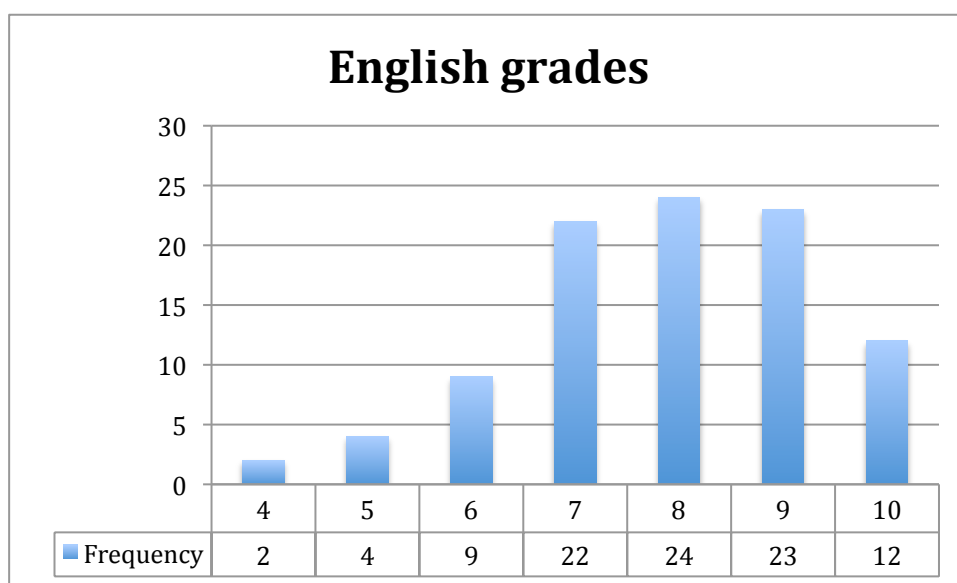


Figure 1. Respondents' grades of English in the last report card (n = 96)

The respondents were grouped in three groups according to their grades (4-6, 7-8, 9-10), and all the answers were compared based on these three groups: respondents with poor, good, or excellent grades. The groups are not equal in size (Figure 1), and therefore the comparisons are not completely reliable. Furthermore, only statistically significant differences are presented, just as is done with the comparisons between the female and male respondents.

5.2. Respondents' Habits of Listening to Music

The respondents were first asked to estimate the average time they spent on listening to music both in a week and in a day. 76 % of the respondents listened to music on a daily basis. Only 4 respondents claimed to listen to music very

seldom or hardly ever. The rest of the answers regarding weekly consumption were divided quite evenly between these two extremes. Daily consumption scattered the answers a little bit more (Figure 2). Most commonly, 2-4 hours were spent on listening each day. Even highly active listening, 5-7 hours a day, was relatively frequent (14 %).

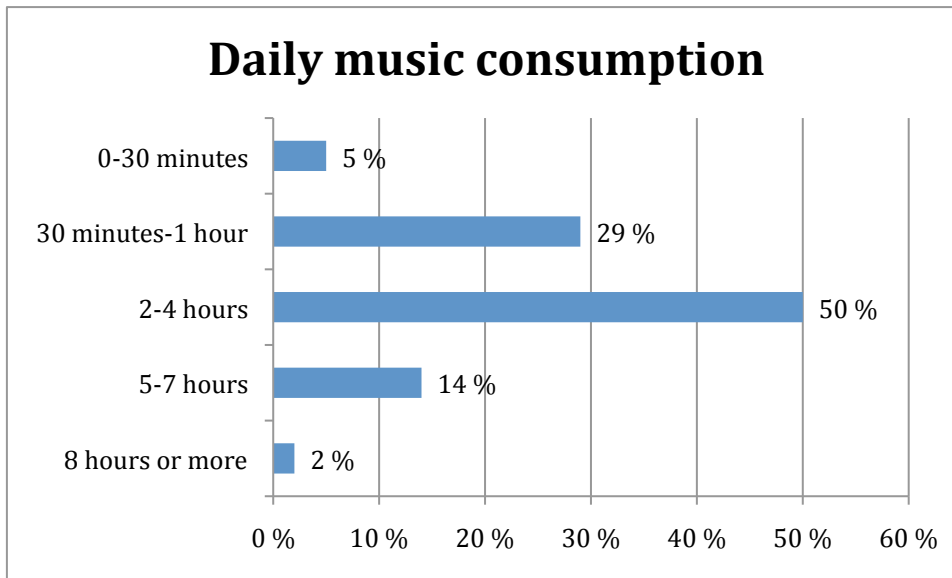


Figure 2. The average time respondents spent on listening to music daily (n = 97)

Some music styles rely more heavily on the lyrical content, for example rap, while others are purely instrumental, such as classical music. Therefore I viewed it relevant to find out about the kind of music consumed by the respondents. However, due to the innumerable number of music styles already existing, only some general, widely established genres were used in the questionnaire, and they were grouped together, such as 'alternative, punk, garage'.

Table 1. Respondents' selections (1-3) regarding their favourite kind of music (n = 92)

	Female	Male	Total
Radio hits, pop and dance music	31	19	50
Rap, funk, soul, r'n'b	25	19	44
Indie music, Britpop, rock	20	11	31
Heavy, hard rock, gothic rock, J-rock	7	20	27
Alternative dance, electro, rave, drum'n'bass	6	8	14
Alternative, punk, garage	4	9	13
Adult pop songs (schlager), instrumental rock, evergreens	5	5	10
Other	4	5	9
Jazz, art music	5	3	8
Religious music, gospel	4	4	8
Classical music	4	2	6
Reggae, ska	4	2	6
Country music, singer-songwriter, blues	3	1	4
I don't know	0	4	4
Folk and world music	0	2	2

While 1-3 music styles were allowed to be chosen in a ready given list, the most common picks for the female respondents were: *radio hits, pop and dance music*, and for the male respondents: *heavy, hard rock, gothic rock, J-rock* (see Table 1). When all the respondents were included, the three most popular music style groups were: *radio hits, pop and dance music* (50 picks), *rap, funk, soul, r'n'b* (44 picks), and *indie music, Britpop, rock* (31 picks). *Folk and world music* was the least favourite for all respondents (2 picks).

In question 3, the respondents were asked to make a short list of their favourite artists and/or bands, and mark them as English, non-English, or instrumental. The main point was to find out whether the English language would stand out as having a significant role in respondents' music preferences. Altogether 248 different artists and bands were mentioned, and for the vast majority of them, English was ticked as the singing language. Some artists were picked more than once, and the most popular choices were: Cheek, Rihanna, Akon, and Disturbed. Each of these was mentioned 7 times. English as the singing language was chosen altogether 271 times, other than English 103 times, and

instrumental music 25 times. Some artists had more than one singing language, however.

The language choice of music was under focus in the following questions as well. In question 4a, the respondents were asked to specify in which language, Finnish, English, or other, they listened to music the most. 94 respondents out of 97 answered the question. Among them, the percentages were divided between different languages as follows: English-language music 85 %, Finnish-language music 12 %, and music in other languages 3 %. English was then evidently the most popular choice.

Respondents' choice in 4a was further examined in an open-ended question 4b: *What do you think is the reason why you listen to music most in the language you chose in the previous question?* As the English language was selected by the majority, the answers related to English will be discussed first and in more detail. The given examples are fairly short due to respondents' brief answers. Some general themes, however, arose from the data. No substantial differences were found between the answers of respondents with different grades. The female and male respondents brought forth similar viewpoints (unless otherwise noted in the text), but the gender has still been marked after each example to delineate the speaker a little bit. All the answers used in the examples were originally in Finnish and I have translated them into English (appendix 3).

Many respondents felt that English music simply sounded better. This was the most popular explanation. Some could not pinpoint why, but others claimed that English-language artists and bands were just more talented in making music and that consequently led to higher appreciation. Many of the following statements were used by more than one respondent with almost the exact same wording.

(1) They make good music (male)

(2) They just sound better, and the lyrics are better, with some exceptions (female)

(3) It sounds better and the music leaves me feeling better. And anyway many heavy/metal and rock bands sing in English. Finnish music does not create the same kind of atmosphere as, for example, English (male)

(4) It is better than Finnish music (male)

(5) It sounds the best (male)

(6) Because foreign/English music is better, both for its lyrics and sound (male)

(7) Music and singing sound better when the lyrics are in English (female)

Many of the respondents saw their choice purely as a result of being surrounded by such a narrow music selection in terms of language. Therefore, from their perspective, it was not so much for them to decide, but rather a consequence. Some respondents seemed to be very aware of the global status and impact of the English language.

(8) One hears it on the radio the most (female)

(9) International bands sing in English (generally) (female)

(10) Global language (male)

(11) You hear it the most everywhere, but I prefer Spanish and German songs (female)

(12) I don't choose music because of the language. Most music I like just happens to be in English, as it is a common language (female)

(13) There are so many singers and bands that sing in English, even if they were Finnish (female)

(14) Because English is such a common language and it is used by other nationalities, too, not just by those whose mother tongue is English (female)

(15) One bumps into it more often, and there is more of it available (male)

(16) Well, the largest selection happens to be English (male)

(17) Larger selection. There are more artists using this language so there is more good music (male)

Furthermore, some respondents specified that their favourite kind of music was mostly made in English, and therefore they listened to English-language music the most. In this case, rather than viewing English as a common language per se, they felt that specific music genres, or "good music", were dominated by English. These two phenomena are interconnected, but the point of view of these respondents was a little distinct, however. This aspect was mostly

brought forth by male respondents, while there were only a couple of mentions by females.

- (18) Mainly the foreign bands that sing in English make good music (male)
- (19) Best bands sing in English (male)
- (20) There is English-language music available the most for my music taste (male)
- (21) For example, there is not much electronic music in Finnish. The best-known artists sing in English (male)
- (22) Usually music is in English, there ought to be more music in different languages in my genre (male)

Finally, the English language seemed important in music for quite a few respondents in its own right. It appeared to have high prestige and even some mystique to it. Some respondents contrasted Finnish and English.

- (23) Because I like the English language (female)
- (24) Lyrics sound interesting and wonderful, when they are in another language. It is also nice to find out more about them, what is meant by them (female)
- (25) For example. American music is more experimental, new things. In addition, the lyrics are usually better, I like English phrases and sayings more than the Finnish ones. Finnish simply sounds worse (female)
- (26) I can't say, the English language just suits for singing better than Finnish, because it is more beautiful (female)
- (27) It sounds better, Finnish lyrics are too self-evident, direct. In English lyrics one must think what is meant by them, and that is more exciting and "mysterious" (female)
- (28) The English language fits better in music than the Finnish language (male)
- (29) There's no need to interpret them (lyrics) subconsciously so one enjoys them more (male)
- (30) Finnish is a boring language (male)
- (31) Lyrics sound good, and one gets more out of them than of the Finnish ones. Many metal bands sing in English (male)

Those 10 respondents, who had chosen Finnish as the language in which they mostly listened to music and who had replied to the question 4b, reported lyrics as their main reason. They felt that it was important to understand the lyrics in songs. Other language choices were so rare that no general themes could have been drawn from the answers.

(32) I understand the message of a song in Finnish. English lyrics don't easily stick in one's mind (female)

(33) I just like it, I don't know why. Perhaps I'm so patriotic. Or at least all the lyrics will be understood for sure, and the favourite bands/artists mentioned are great at writing lyrics (female)

When particularly asked to estimate the proportion of English-language music in their overall music consumption, the respondents' answers were distributed as displayed in Figure 3. All in all, roughly 90 % of them estimated that of all the music they listened to, English-language music formed from half to nearly the whole proportion of it.

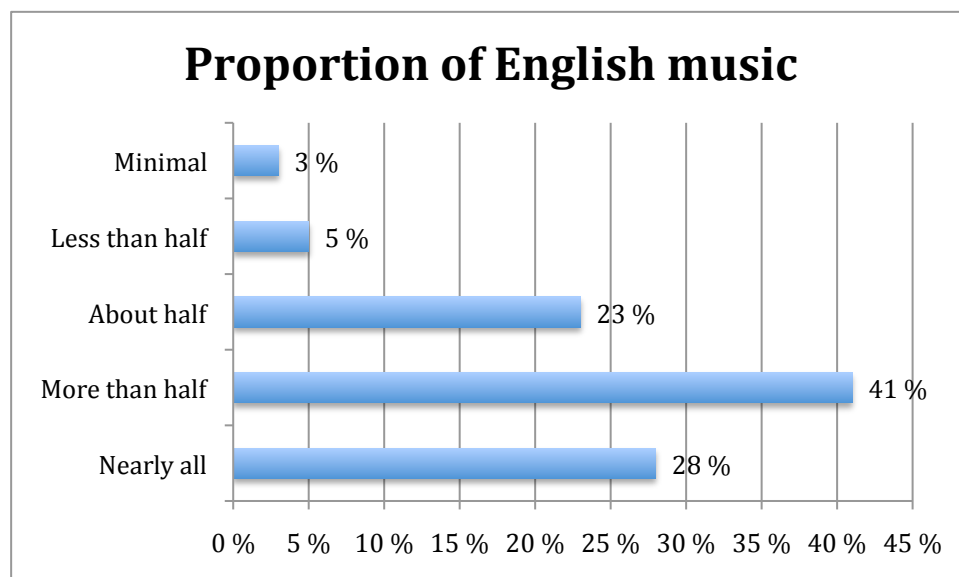


Figure 3. The proportion of English-language music in respondents' music consumption (n = 96)

In Figure 4, it is shown that the majority of the respondents (54 %) had listened to English-language music since attending elementary school. However, quite a big group (27 %) had started even earlier, before their school years. For them, familiarization with the English language already took place during the early years of life, and perhaps music played an important role in it. All in all, the respondents had a long history with English-language music and therefore they could be considered experienced listeners.

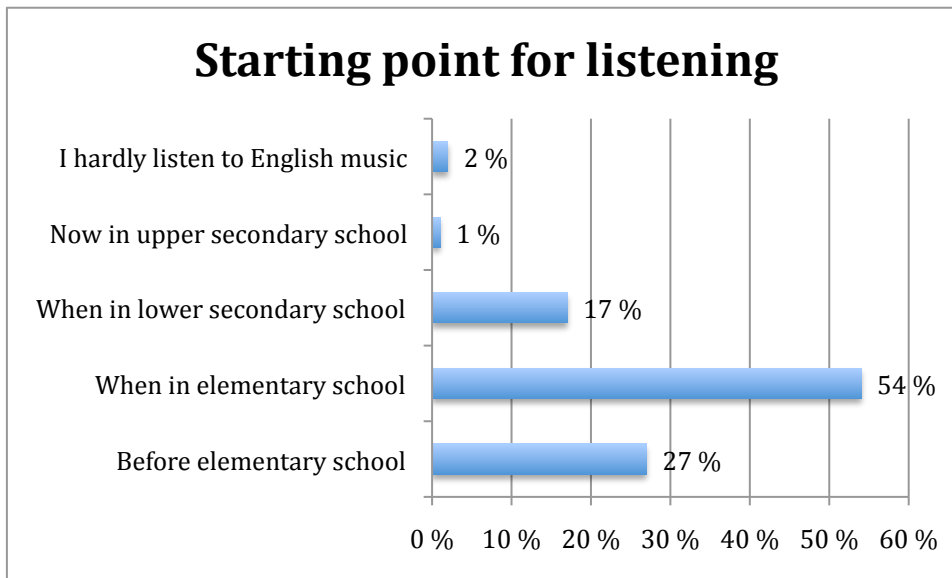


Figure 4. The point of time according to school years when respondents started listening to English-language music (n = 97)

Question 7 was an open-ended question *Does the English language have importance when you choose music for listening?*. In addition, the respondents were asked to explain reasons behind their answer. The vast majority of the respondents claimed that English had no special importance when choosing music.

The most common explanation was that the music itself; rhythm, melody, sound and singing voice, was the only relevant factor. If it sounded good, the singing language would not matter.

(34) Well not really, as long as the music is good, the language does not matter (female)

(35) No, the melody and atmosphere of the song are more important (female)

(36) It has no importance whatsoever. If I like the music, then the language is irrelevant (female)

(37) No, it doesn't. The singing language does not matter as long as the song is good. And if it is in a foreign language that one can't understand, then one can check the Finnish translation on the Internet (female)

(38) If the music pleases the ear, then the language does not matter (male)

(39) No, it doesn't. I listen to whatever feels best at the time (male)

(40) No, it doesn't. I listen to other stuff, too, since it would be a little monotonous to listen to English music only (male)

Many respondents, who first answered the question in the negative, nevertheless pointed out that, for instance, understanding the lyrics was crucial, and therefore English had some relevance after all. Some of them also seemed to think the question was about choosing between English and Finnish, not between English and any other existing language.

(41) Not really, but it is important for me to understand what I am listening to. I would rather listen to the same song in English than in Arabic (female)

(42) In a way no, because I listen to what sounds good, whether it is in English or not. On the other hand I find lyrics important, and they are better in English, so then again it has some importance (female)

(43) Not really, English lyrics often have a better effect (female)

(44) Not much, easy to understand though (male)

(45) No, it doesn't, if the song is good, but I still prefer English music (male)

(46) No, but if the lyrics are not understandable (i.e. in Finnish or English), one can't stand listening to the music for too long (male)

(47) Not much, but because English sounds like the best singing language to me, most of the music I listen to is in English (male)

Finally, a smaller group (with about 20 comments) reported that English, in fact, was a factor they took into account when choosing music for listening. Again, two main reasons were given: English-language music sounded better and it was nice to understand the lyrics, maybe even learn English through them. All in all, English music as a tool for learning English was only mentioned a couple of times in the answers, so the respondents clearly did not actively think about learning when choosing music for listening. In that case, if learning through music had occurred, it had happened informally and unconsciously.

(48) I usually choose English-language music, because it is good and the lyrics are understandable (female)

(49) Yes, it does, I hardly listen to any Finnish music in general. English-language music is better, somehow everything can be said in a "neater" way in English. It is also more fun to sing in English (female)

(50) I prefer English-language songs to Finnish-language ones, because in my opinion, the Finnish language does not sound very good (female)

(51) Yes, it does have importance, because I learn English words at the same time and vocabulary develops (male)

(52) Yes, it does, heavy music in Finnish does not sound convincing, for instance (male)

(53) Yes. It is nice to understand what is being sung, and I understand English perfectly. For this reason it has a head start against other non-Finnish music, even if I also listen to some Spanish, Swedish, and German music (male)

(54) Yes, it does! Many kinds of music are good precisely because of the singing, since it is perhaps the most important part of music. Many songs in Finnish or other languages sound a bit clumsy compared to English (male)

There were virtually no differences between the two sexes when comparing the answers to question 7. The same themes recurred in both groups. Respondents with different English grades shared similar views, too, but everyone in the group with poor grades (4-6) denied the importance of the English language when choosing music for listening, and thus a slight discrepancy was discovered. On the one hand, it is possible that due to their poor English skills, they do not understand English-language lyrics very well and it has led to a milder interest. On the other hand, the general lack of curiosity towards different English-language media could have a negative impact on one's English skills, too.

All in all, the answers to question 7 were somewhat contradictory to respondents' answers to question 4b, since the majority previously praised English as the better sounding singing language, and therefore preferred listening to English-language music. In contrast, the answers to question 7 suggest that the singing language does not essentially matter to the majority of the respondents. Perhaps it was difficult for the respondents to perceive music solely through the choice of language, since all the other elements in music seemed so important for them, too. Thus, addressing the theme from a slightly different perspective resulted in reconsideration.

5.3. Respondents' Views on English-language Music and Language Learning

After charting respondents' general music listening habits, questions concerning the relation between English-language music and language learning followed. First of all, the respondents were asked to state whether they paid

attention to English-language lyrics *often*, *sometimes*, or *never*. 96 respondents answered this question. 59 % of them claimed to pay attention to lyrics often. 40 % replied with *sometimes* and only 1 % with *never*. However, the difference between the sexes was fairly significant (Chi-square = 8,243, df = 2, $p = ,016$). While 72 % of the female respondents reported paying attention to lyrics often and 26 % of them sometimes, the equivalent shares for the male were 47 % and 53 %, respectively. In addition, the difference was also statistically moderately significant when comparing groups with different school grades in English as shown in Figure 5 (N = 95, $r = -,262$, $p = ,010$). Respondents with higher grades had more curiosity towards song lyrics. In conclusion, virtually all the respondents paid attention to song lyrics at least sometimes, but the female respondents and those respondents with the highest grades (9-10) showed even greater interest in them than other groups included in the comparison.

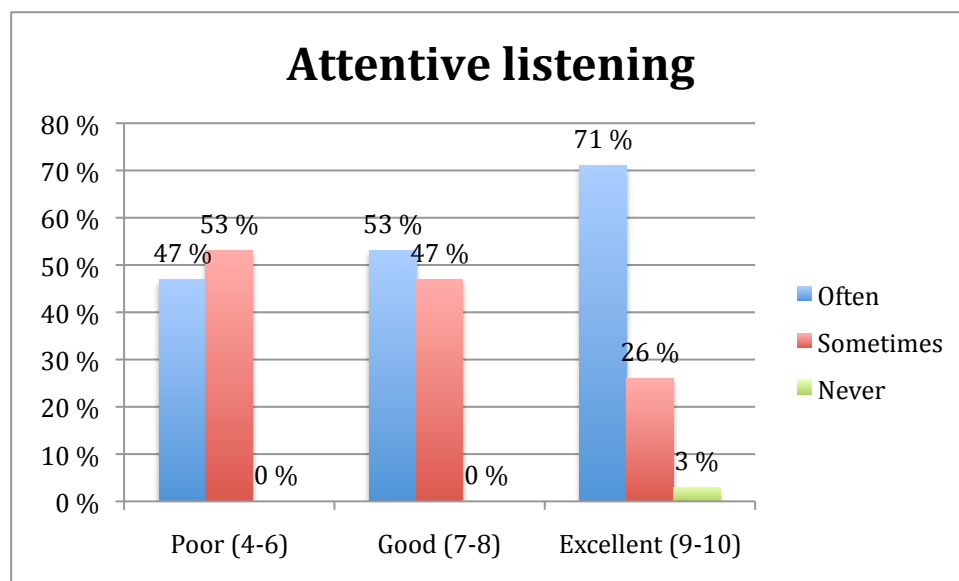


Figure 5. Respondents' tendency to pay attention to English-language song lyrics when comparing groups with different English grades (n = 95)

Instead of just listening to lyrics, various sources can be used for checking and reading them in a written format. These sources can include, for example, a booklet accompanying a record, the Internet, and music videos with subtitles. In a brief *yes* or *no* question, 86 % of the respondents confirmed having sometimes checked song lyrics from different sources. This reveals curiosity

towards the contents of songs, and that a learning purpose may be involved as a motive.

Those 83 respondents who had answered *yes* in the previous question about paying attention to lyrics were consequently asked about the reasons behind their habit. There were four different alternatives to choose from, and each respondent could select 1-4 answers. The selections for different sexes can be seen in Figure 6. The difference between the males and females was highly significant in terms of the alternative *to sing along* (Chi-square = 15,672, $df = 1$, $p = ,000$). When counting the percentages from the entire population ($n = 97$), 70 % of the female respondents chose *sing along*, as opposed to 30 % of the male.

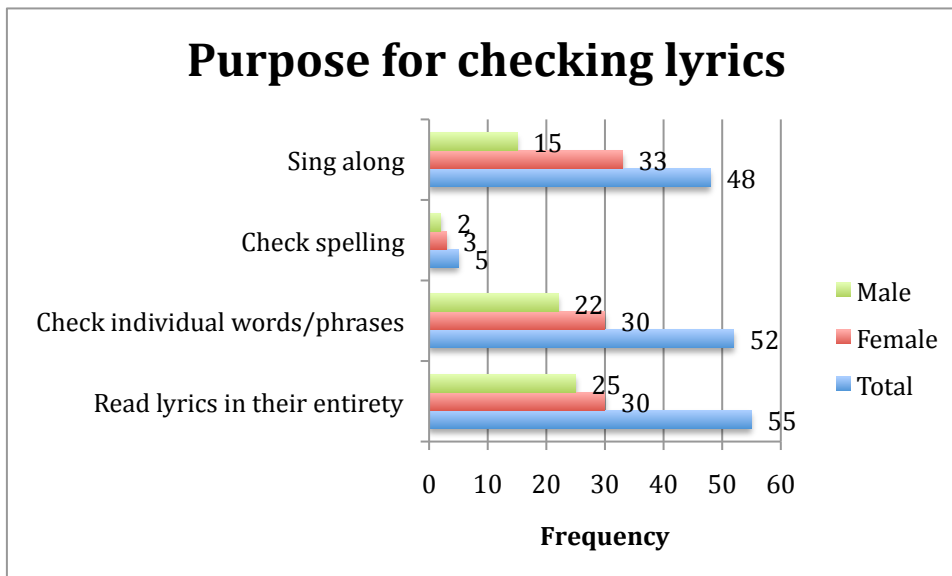


Figure 6. Respondents' selections (1-4) regarding their purposes for checking song lyrics from different sources when comparing females and males ($n = 83$)

Female respondents seemed to be the most interested in checking the lyrics in order to sing along, while male respondents mainly preferred to read the lyrics of songs in their entirety. It was not a common reason for either of the groups to check written lyrics because of spelling.

Even if one may pay attention to lyrics in songs, it does not reveal how extensively they are really understood. When this aspect was enquired in

question 11, the majority of the respondents did not seem to encounter many difficulties in grasping the English in songs. The results can be seen in Figure 7.

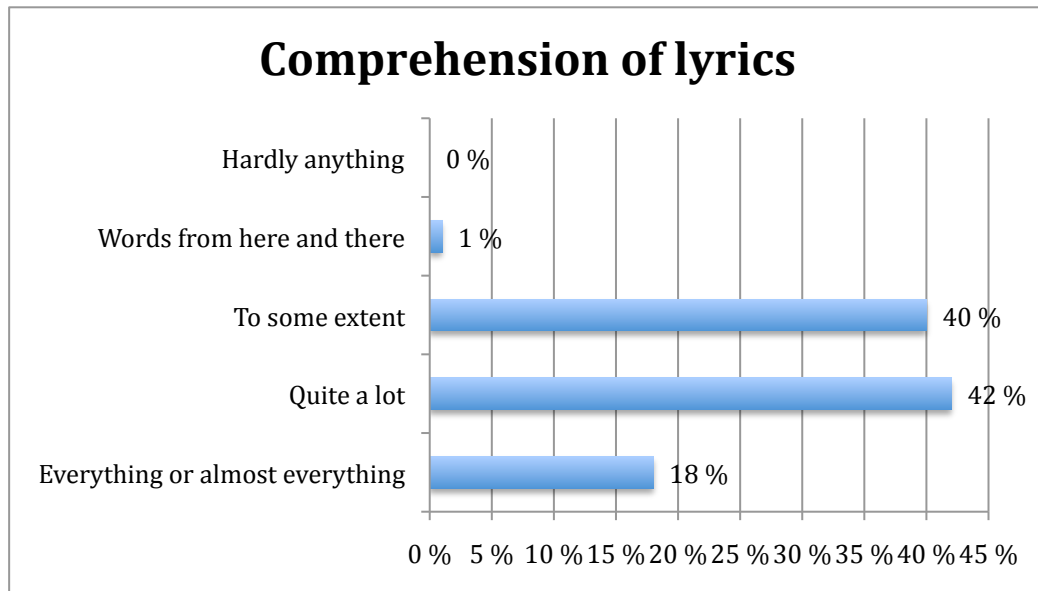


Figure 7. Respondents' answers concerning how much of English song lyrics they approximately understood (n = 96)

However, there was a statistically significant difference as for the respondents with different school grades in English ($N = 95$, $r = -.567$, $p = .000$). When comparing the answers, respondents with higher grades showed more confidence in understanding song lyrics than respondents with lower grades.

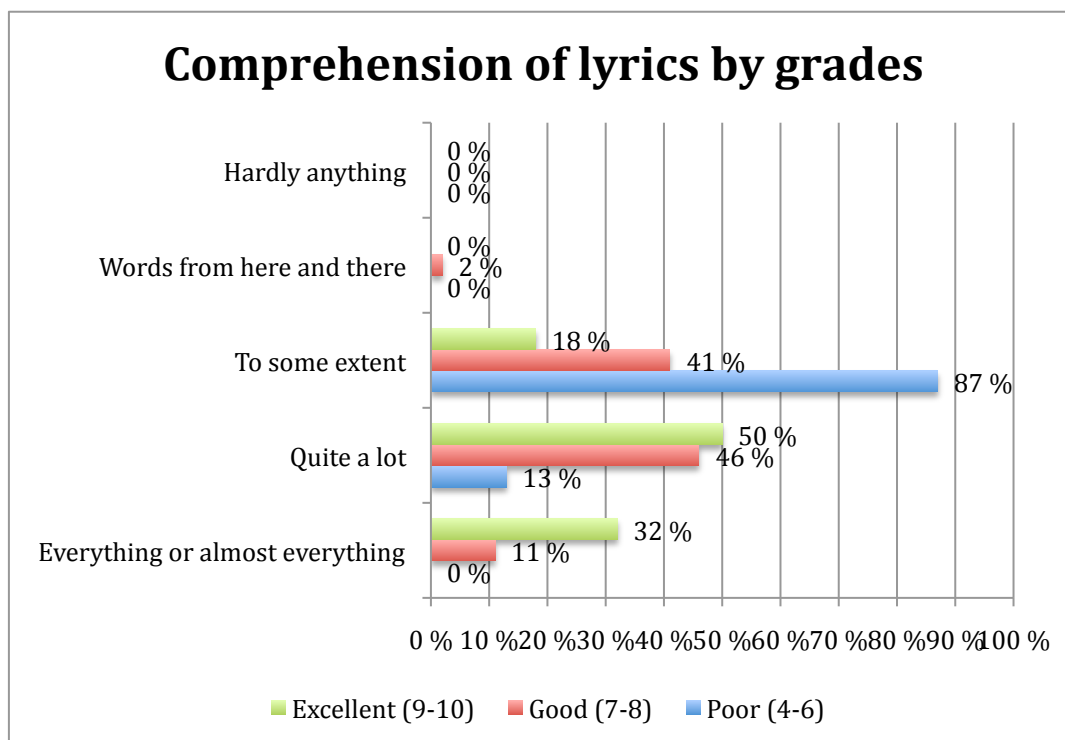


Figure 8. Respondents' answers concerning how much of English song lyrics they approximately understood when comparing groups with different English grades (n = 95)

In question 12, the respondents were directly asked to estimate how much English-language music had impacted their language skills. Here again, the purpose was to get a general overview of their perceptions, even if estimating such impact may be very difficult. Respondents' answers are displayed in Figure 9. Most respondents (roughly 67 %) chose either of these two alternatives: *moderately* or *very*, and thereby gave English-language music recognition in language learning. Only three respondents did not see any relation.

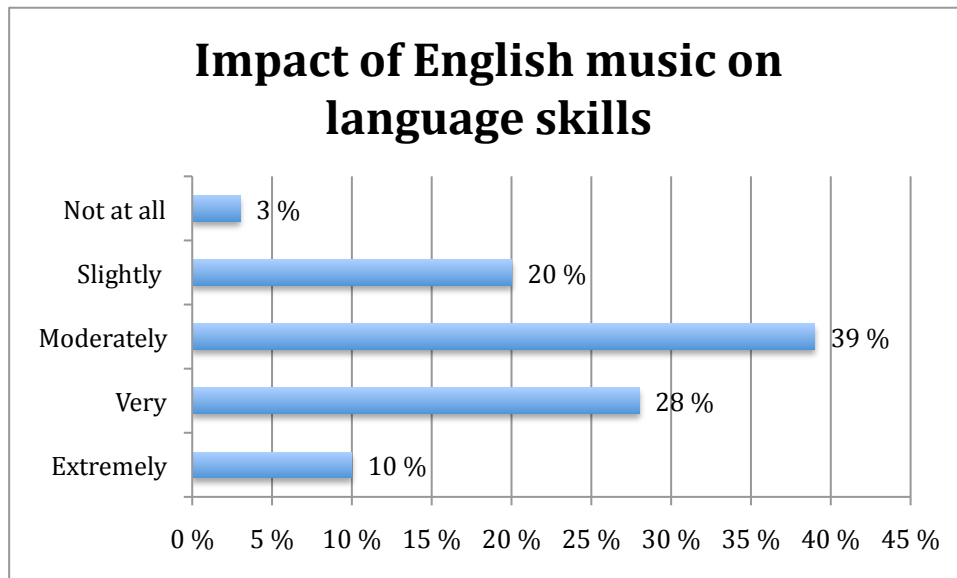


Figure 9. Respondents' estimation of the impact of English-language music on their language skills (n = 96)

However, as can be seen in Figure 10, the respondents with the highest grades in English considered the impact of English music more often highly relevant than the other respondents. Respondents with the lowest grades, on the other hand, considered the impact more often as being only slight. Again, the relation between learning and listening may be complementary: a person with excellent English skills may learn more easily through songs, and that, in turn, leads to better skills. Also, respondents with poor skills can have more difficulties in recognizing when learning occurs and may therefore be more unaware of the impact than other respondent groups.

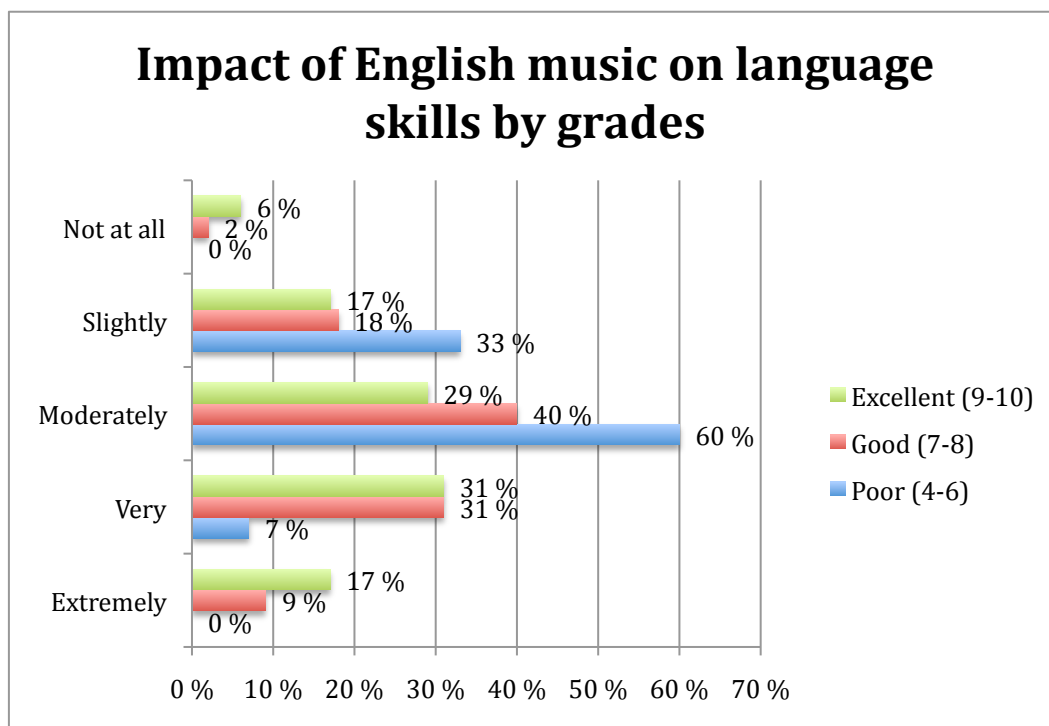


Figure 10. Respondents' estimation of the impact of English-language music on their language skills when comparing groups with different English grades (n = 95)

Those 93 respondents who found English-language music at least a minor influence in language learning were asked in question 13 to specify the areas of language skills where the influence was encountered. The options were vocabulary, expressions, grammar, pronunciation, and listening comprehension. For depicting the degree of influence in each case, they used a Likert scale from 1 to 5, in which 1 equals *not at all* and 5 equals *extremely*. The answers were distributed in each category as displayed in Figure 11. Finally 94 respondents answered most options in question 13, even if 93 were expected to answer. This might be explained by the fact that in the previous question one respondent did not answer at all and perhaps still answered question 13.

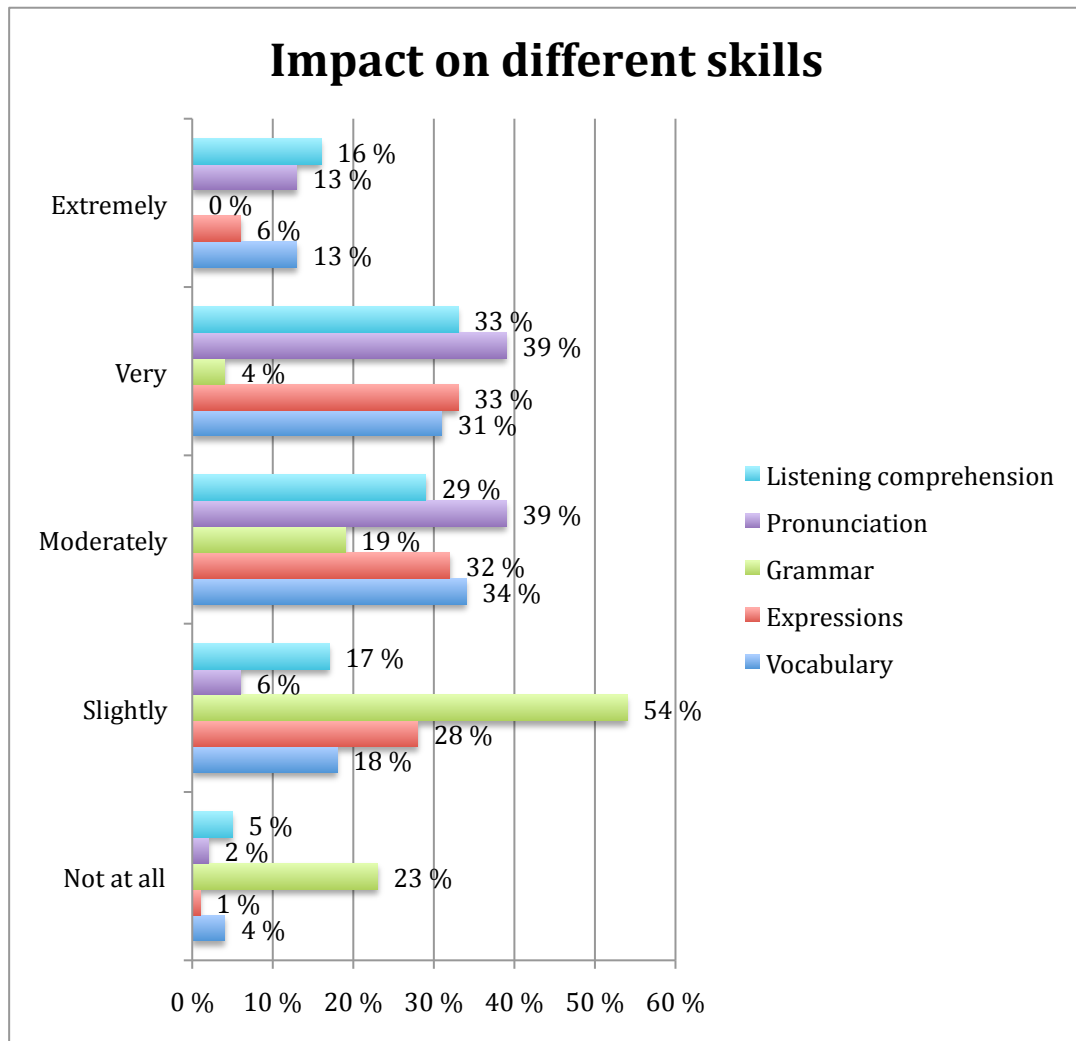


Figure 11. Respondents' estimation of the impact of English-language music on different areas of language skills (listening comprehension $n = 94$, pronunciation $n = 94$, grammar $n = 93$, expressions $n = 94$, vocabulary $n = 94$)

In conclusion, the impact was considered the lowest in grammar. As many as 23 % of the respondents thought that music had absolutely no impact on grammar. The majority (54 %) described the impact as slight. However, the results concerning other language skills, listening comprehension, pronunciation and vocabulary, were fairly evenly distributed between moderate and extreme impact. The impact on expressions was considered very or moderately high, but at the same time, 28 % considered it only slight.

When respondents with different grades in English were asked to estimate the impact of English-language music on their learning of English, there were statistically significant differences in all categories apart from pronunciation

(listening comprehension $N = 93$, $r = ,234$, $p = ,024$, grammar $N = 92$, $r = ,212$, $p = ,043$, expressions $N = 93$, $r = ,315$, $p = ,002$, vocabulary $N = 93$, $r = ,261$, $p = ,012$).

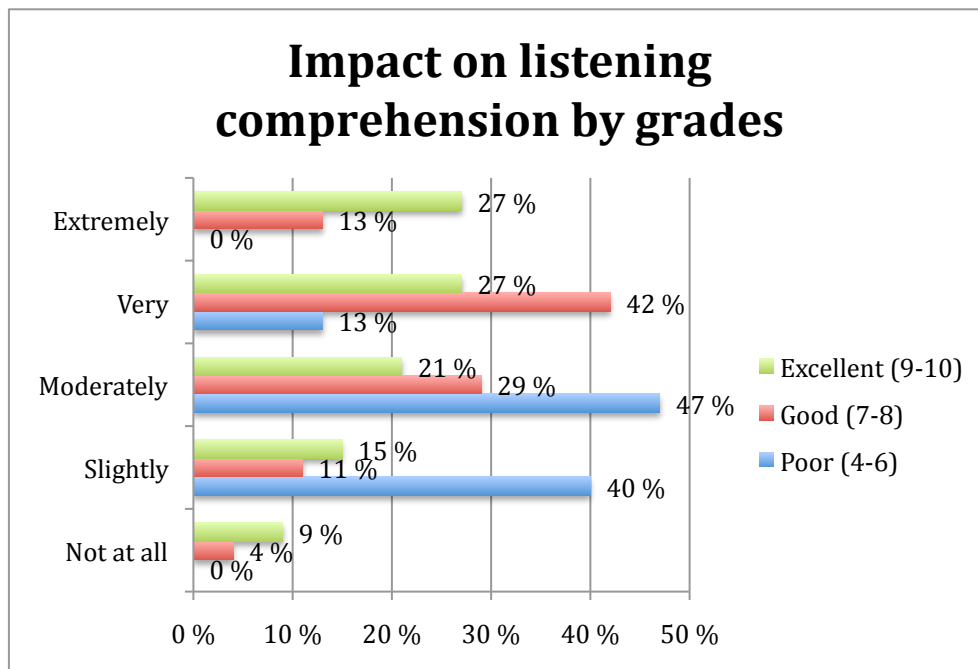


Figure 12. Respondents' estimation of the impact of English-language music on listening comprehension when comparing groups with different English grades ($n = 93$)

As shown in Figure 12, more than half of the respondents with excellent or good grades considered the impact of English-language music on listening comprehension as very or extremely high, whereas nearly 90 % of the respondents with poor grades considered it only either moderate or slight. With poor skills it is perhaps more difficult to follow the English language in songs, and much of the contents passes by.

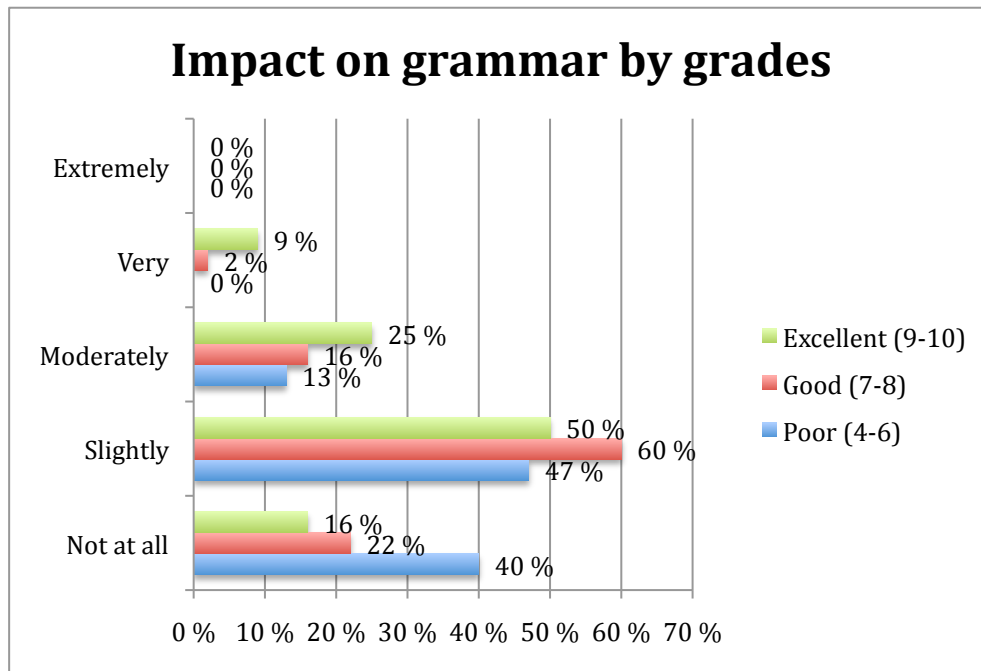


Figure 13. Respondents' estimation of the impact of English-language music on grammar when comparing groups with different English grades (n = 92)

Figure 13 shows that the impact of English-language music on grammar did not gain much recognition among the respondents. Roughly half of the respondents in all groups considered the impact as only slight. 40 % of the respondents with poor skills dismissed the impact entirely. Grammar, with its poor reputation, might be linked too tightly to rules and therefore seem like a distant factor in music. Furthermore, grammar is often taught in isolation in schools as if language could exist without grammar. On the other hand, some people may think that lyrics are poetic and therefore might not have really correct grammar.

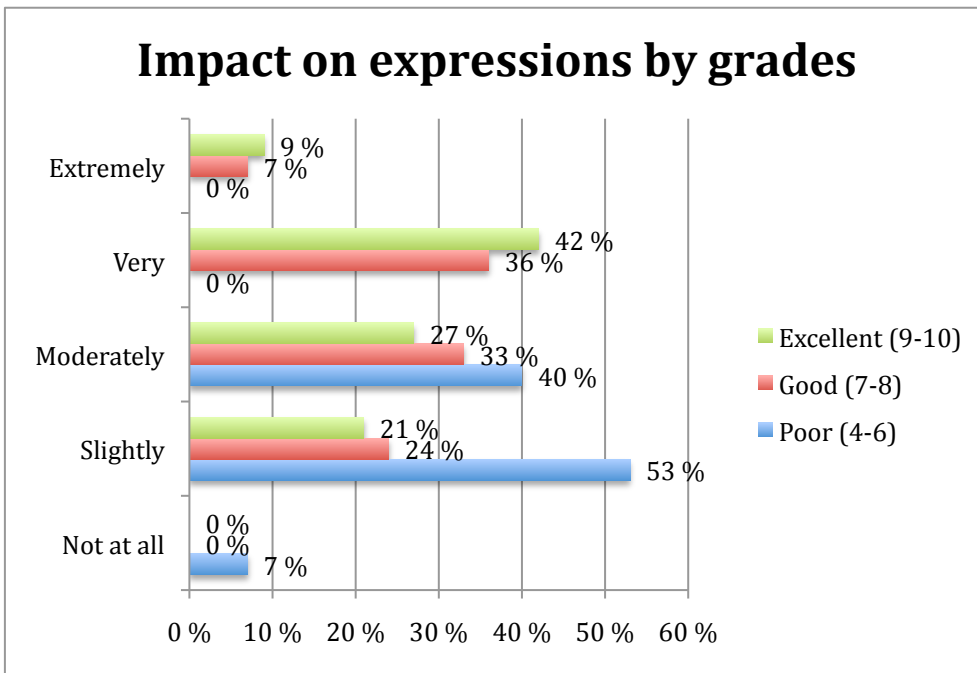


Figure 14. Respondents' estimation of the impact of English-language music on expressions when comparing groups with different English grades (n = 93)

As shown in Figure 14, the impact of English-language music on expressions was estimated as only slight or moderate by 93 % of the respondents with poor grades, and once again the impact was considered the highest among the respondents with excellent grades. The respondents with good grades had fairly similar answers to the excellent group, whereas the answers by the poor group differed from the other two groups considerably.

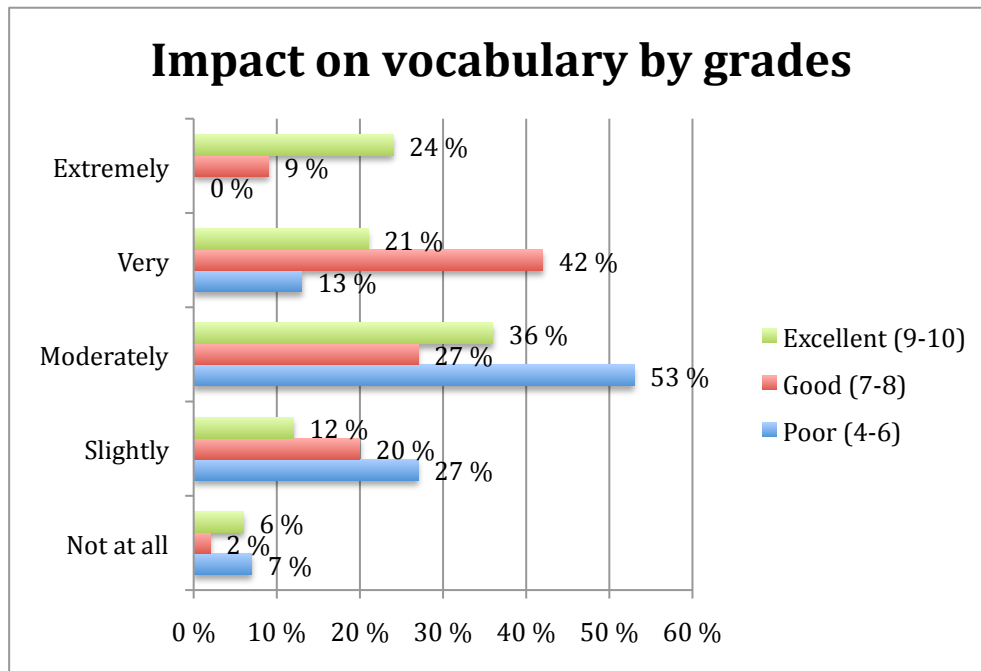


Figure 15. Respondents' estimation of the impact of English-language music on vocabulary when comparing groups with different English grades (n = 93)

In a similar fashion, Figure 15 shows that the respondents with excellent and good grades estimated the impact of English-language music on vocabulary higher than the respondents with poor grades. Roughly half of the respondents in the poor group saw the impact as moderate.

All in all, the respondents with poor grades consistently saw the impact of music on all areas of language skills as less significant than the respondents with good or excellent grades. They felt especially strongly about grammar since 40 % of them considered the impact non-existent. The respondents with excellent grades chose the option *extremely* in each case more often than the other groups. According to their answers, listening comprehension is affected by music more than other areas, since 54 % of them saw the impact as being either extreme or very high. The most popular choice for the respondents with good grades was *very* in each area of language skills apart from grammar.

In question 14, there are several claims about the respondents themselves that are related to music and language learning in different ways. The respondents were asked to circle either option *Yes* or *No* according to whether the claim applied to him or her, or not. The results can be seen in Figure 16.

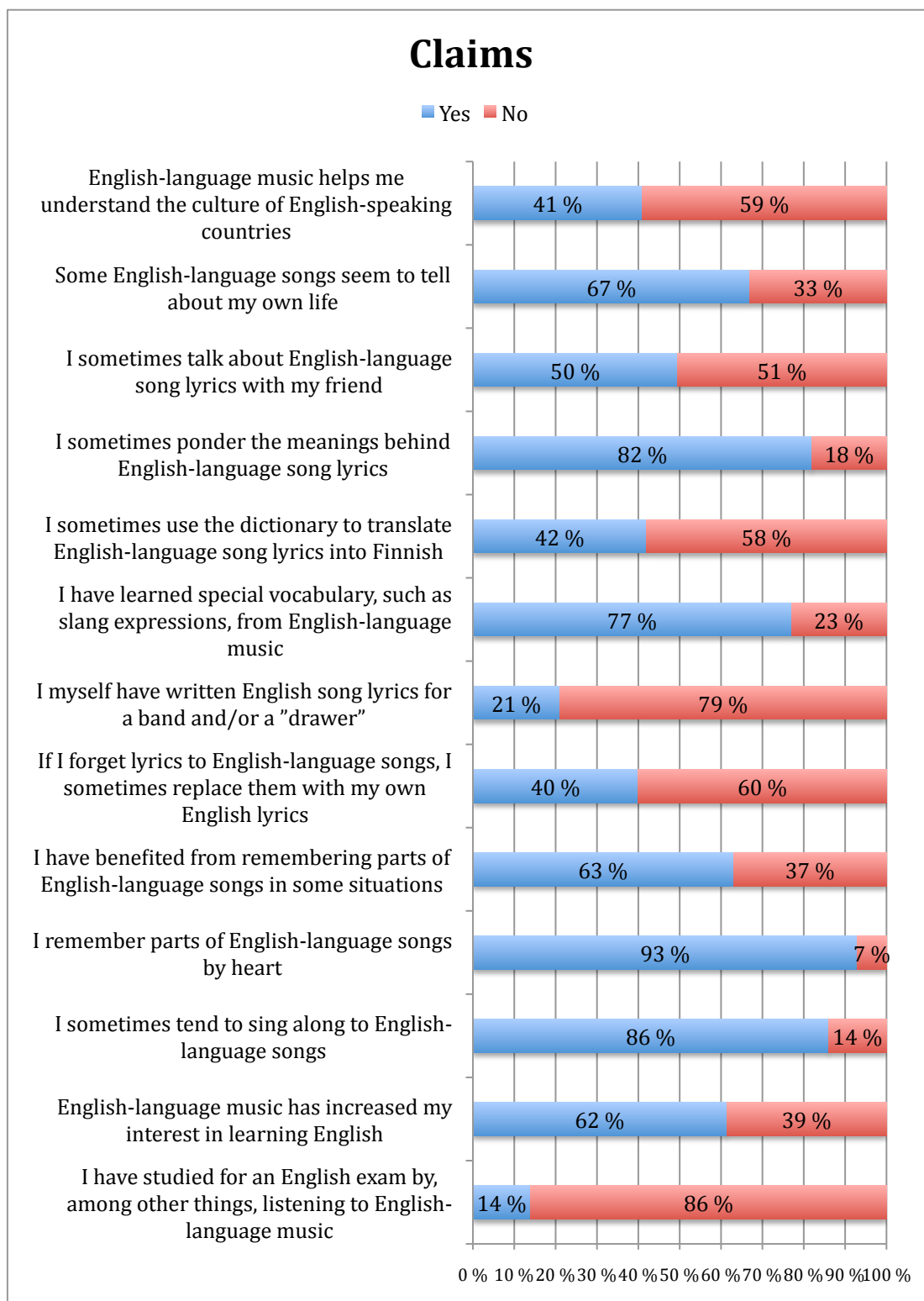


Figure 16. Respondents' answers to claims concerning different aspects of English-language music (all n = 97, except for the second claim n = 95)

The respondents agreed most with the following three claims: *I remember parts of English-language songs by heart* (93 % agreed), *I sometimes tend to sing along to English-language songs* (86 % agreed), and *I sometimes ponder the meanings behind*

English-language song lyrics (82 % agreed). These claims are perhaps traditionally linked to music. One listens, remembers, sings along, and even thinks about the message the song is trying to convey. High percentages reveal that music is not just background noise for the respondents.

In contrast, the following three claims were the least popular ones: *I have studied for an English exam by, among other things, listening to English-language music* (86 % disagreed), *I myself have written English song lyrics for a band and/or a "drawer"* (79 % disagreed), and *If I forget lyrics to English-language songs, I sometimes replace them with my own English lyrics* (60 % disagreed). It seems the ways of processing songs in a creative way are not so familiar to the respondents.

There were significant differences between the female and male respondents. The females answered *yes* more often than the males to the following claims (percentages for *yes* in brackets): *English-language music has increased my interest in learning English* (females 76 %, males 48 %), *I sometimes tend to sing along to English-language songs* (females 98 %, males 74 %), *I myself have written English song lyrics for a band and/or a "drawer"* (females 30 %, males 12 %), *I sometimes use the dictionary to translate English-language song lyrics into Finnish* (females 60 %, males 26 %), *I sometimes ponder the meanings behind English-language song lyrics* (females 96 %, males 69 %), and *Some English-language songs seem to tell about my own life* (females 85 %, males 51 %). These answers reveal that the female respondents tend to have a higher interest towards English-language song lyrics and they seem to make better use of them, which naturally supports language learning, too. It is especially noteworthy that as many as 60 % of the females sometimes used the dictionary to translate songs.

The differences between respondents with different English grades were not significant apart from one claim. To *I have learned special vocabulary, such as slang expressions, from English-language music*, 53 % of the respondents with poor grades answered in the affirmative, while the percentage was 85 % among the good group and 77 % among the excellent group. Respondents with good or excellent grades might be more conscious of the learning opportunities

encountered in informal contexts, and consequently know how to make better use of them.

The questionnaire ended with an open space where any sorts of comments related to English-language music and language learning could have been added. About every fourth respondent left some kind of comment. There were no substantial differences between the grade groups. However, respondents with poor grades only left one comment, so the examples are from groups with good and excellent grades. Principally the comments were positive about the impact of music on learning. Some respondents really seemed to recognize the benefits of music in language learning and actively utilized it to improve their skills. Furthermore, their answers prove that many areas of language skills may be enhanced through songs, since each respondent mentioned a different area.

(55) Music has a great impact on, among other things, learning new words and expressions. Words are also easier to remember through songs (female)

(56) I am convinced that active and passionate listening to English-language music since a young age has helped me learn English especially in terms of pronunciation and so that it comes naturally. Music has inspired me to independent usage and “studying” of English. I easily learn new words and grammar, and English doesn’t feel as laborious as other languages (female)

(57) Vocabulary is constantly expanding (male)

(58) In my opinion, listening to English-language music develops one’s language skills in a versatile way (male)

(59) English-language music is good, among other things, for pronunciation. Pronunciation is not practised enough at school so at least I find it helpful to listen to English-language music. It is really doing good to my language skills. However, sometimes songwriters make mistakes, too, and formulate sentences wrong, and this may cause one to learn some expressions that are grammatically incorrect (male)

However, especially some female respondents were conscious of the bad examples some songs contained. Their attitude seems to resemble an English class division between good and bad language. It is possibly a common fear related to informal learning: one might learn something wrong, if the learning is not supervised.

(60) I personally haven’t learned much new through music in a conscious way (apart from some words). Music can also have a disadvantage that one learns some grammatically incorrect expressions (if it contains slang etc.) (female)

(61) Most of all, one learns individual words and prepositions through songs. Grammar less, since songs often shirk from it and rap songs sometimes have none of it (female)

(62) It is not worth paying attention to grammar in English-language songs. It is usually all wrong in lyrics. But at least American rap music is good practice for slang, and in general too, songs that are fast sung are a nice challenge when trying to sing along and pronounce each word correctly! (female)

A few male respondents compared language learning through music to language learning through other channels, and found the latter more useful. In that case as well, learning occurred informally through different media as opposed to formal education.

(63) I have learned it a lot through games, and would probably learn it through music, too (male)

(64) English-language services and games, i.e. texts, have a greater impact on my learning, because I am a visual learner (male)

(65) I have probably learned English mostly from chatting with natives online. I am hardly ever interested in / capable of understanding lyrics in music. You know, in heavier music, singing often resembles shouting and low-pitched growling, which is hard to decipher (male)

In conclusion, the results of the present study indicated that an average respondent has found English-language music fairly useful in language learning. The respondents had spent a lot of time listening to English-language music, and were able to pinpoint the areas of language skills in which the impact was considered the highest or the lowest. The results also revealed some statistically significant differences between the female and male respondents and between the respondents with different grades in English. The females and the respondents with the highest grades made the best use of music in their learning of English.

6 DISCUSSION AND CONCLUSIONS

The main goal of this study was to get an overview of the impact of English-language music on English language learning through a small-scale questionnaire study to 97 students in Finnish upper secondary education. The respondents' own viewpoints and experiences were enquired in a questionnaire, since the focus was on informal learning as opposed to learning in an institutionalized environment, such as school. Music listening habits and respondents' perceptions of their impact on language learning were at the core of interest, but comparisons between the answers of female and male respondents and between the answers of respondents with different school grades in English were also observed.

The questionnaire was distributed in two upper secondary schools in Finland and 97 answers were included in the final study. Young respondents were chosen due to their expected experience as music consumers, and since they were easily reached as a group. Nearly all questions were multiple-choice questions, but a few open-ended questions were added for further clarification. The data were analysed with an SPSS statistical analysis tool. As a shortcoming, the questionnaire could only reach respondents' opinions in a rather superficial manner. Respondents chose from alternatives the ones that best described their situation, but perhaps none of them described it well enough, and also the lack of multi-item scales may have reduced reliability. Therefore interviews might have given more versatile information on the subject. In addition, a larger group of respondents would have been needed in order to describe the entire age group with greater accuracy.

I will briefly summarize the main results of the present study in the following paragraphs. The vast majority of the respondents listened to music on a daily basis and spent roughly 2-4 hours on listening every day. Radio hits, pop and dance music were their favourite kinds of music. When the respondents were asked to make a list of their favourite artists and their singing language, the English language had a dominant position in the answers. Furthermore, 85 % of

them reported listening to English-language music the most. The common reasons stated for the language selection were that English-language music simply sounded better, but also because it was so readily available. The majority of the respondents estimated that of all the music they listened to, the proportion of English-language music was more than half or nearly all of it. In terms of their background as music consumers, most respondents had started listening to music while attending elementary school, although many of them started even before that. When asked about the importance of English in choosing music for listening, most respondents downplayed its role by claiming that only the music itself mattered, but at the same time many of them responded that they nevertheless wanted to understand the lyrics and that they liked English.

The majority of the respondents stated that they often paid attention to song lyrics. Moreover, as many as 86 % of the respondents had sometimes used different sources in order to check the lyrics in a written format. Most commonly, this was done for the purpose of reading the lyrics in their entirety. Most of the respondents claimed that they understood English song lyrics fairly well. When they were asked directly to estimate the impact of English-language music on their English skills, an average respondent considered the impact moderate. Most importantly, only 3 % saw no relation at all. The answers concerning the level of impact on different areas of language skills revealed that the respondents estimated the impact fairly high on pronunciation, vocabulary, expressions and listening comprehension. Grammar was the exception gaining only slight recognition. As for the claims concerning English-language music and language learning, the most popular claims among the respondents stated that they remembered parts of English-language songs by heart, pondered over them and sang along. Processing songs, such as writing lyrics, was a less popular activity. Finally, when an open space was left for additional comments, many of the respondents emphasized the relation between English-language music and language learning, and shared their positive experiences.

There were no significant differences between the female and male respondents as for the time spent on listening to music. The males preferred a little bit heavier type of music, but everyone preferred English-language music as opposed to music in other languages. The female respondents often paid attention to song lyrics, while the male respondents did so only sometimes. To read the lyrics in their entirety was the most popular reason stated among the males for checking lyrics in a written format, while the females instead wanted to sing along. The claims concerning English-language music and language learning revealed that, on average, the females were more interested in song lyrics and made better use of them in terms of language learning, for example by using the dictionary to translate them. The females were also more worried about the grammatically incorrect language use in some lyrics. All in all, the results did not indicate strong or numerous differences between the sexes.

The respondents with poor, good and excellent grades in English all shared similar habits of music listening in terms of frequency and style. Neither did the selection of English-language music, as the preferred and most common one, vary between the groups. However, as for the importance of the English language when choosing music for listening, everyone with poor grades denied the importance completely and thus their view differed from the other groups. The respondents with excellent grades paid attention to lyrics more often than the respondents with good or poor grades, and they understood them better. Similarly, the impact of English-language music on English skills was considered higher among the respondents with excellent grades than among the other two groups. Furthermore, when asked about the impact on different areas of language skills, the respondents with excellent grades estimated the impact higher in all areas: pronunciation, vocabulary, expressions, listening comprehension and grammar. The respondents with poor grades generally considered the impact on different skills as only slight or moderate, and they felt especially strongly about grammar, since 40 % of them saw no relation between English-language music and learning grammar. In addition, they felt less confident about learning special vocabulary, such as slang words, through songs. When comparing the answers between different grade groups, the

results suggested that the higher the respondent's grade in English, the better she or he could benefit from music as a language learner.

The overall Englishization and spread of popular culture has affected the everyday lives of youth in Finland (Leppänen et. al 2011). Even a small sample, such as the one used in the present study, can reflect the general tendencies relatively well. Therefore, not so surprisingly, the results suggest that the majority of the respondents had a daily connection to music. The English language had a dominant position in the respondents' music choices, since most of the music listened to by the respondents was sung in English. Furthermore, listening had happened over a long period of time. These features of music listening are essential when observing the generally recognized paradigms in second language learning: one must be exposed to the target language as much as possible, there should be both old and new linguistic items combined, and genuine interest helps with the process (Pavičić Takač 2008).

In accordance with Bonnet's (2002) study, the respondents of the present study were not just passive listeners, but the majority often paid attention to English-language lyrics, and even felt that they understood the contents fairly well. Indeed, many of them checked the lyrics in a written format. This could be labelled as *self-directed learning*, which was one definition under the concept of informal learning suggested by Livingstone and Sawchuk (2004). Learning is intensified when more effort is invested, and this habit of double-checking something that is first only an audio message clearly indicates dedication to the contents of music.

The impact of English-language music on language learning divided opinion among the respondents, but on average it was considered moderate. Virtually none denied the impact entirely. Pronunciation, listening comprehension, vocabulary, and expressions were all highly "approved", but grammar stood out as an exception. Even if grammar is present in songs the same way as all the other areas of language skills, its role seems disregarded. The traditional way of learning grammar at school by memorizing rules might be intimidating to some

learners and block them from seeing grammar in songs - in practice. Perhaps the teaching of grammar could use an update in formal education. All in all, these concrete evaluations the respondents gave on music's impact on their learning of English, in my opinion, demonstrate how aware they are of the informal learning processes occurring in their everyday lives.

The respondents with lower grades were consistently more doubtful about the impact of English-language music on language learning. While it might indicate that they find language learning harder than others both in English class and through music, yet it is also possible that they are less conscious of the informal learning that occurs outside the classroom and therefore underestimate the effects. In contrast, the respondents with higher grades might be overconfident about their learning of English through music, since grades given in formal education often strongly direct one's self-image as a learner. However, school success might also genuinely help improve learning strategies in informal contexts. The respondents with excellent grades paid more attention to lyrics, and this clearly seemed to increase the probabilities of learning.

In comparison with the males, the female respondents showed higher interest towards song lyrics and more explicitly used music for language learning. This might be partly explained by girls' better reputation as students, even if boys generally excel girls in the English matriculation exam (Hakulinen et. al 2009). In other words, girls' attitudes towards songs might be more studious to begin with. They are possibly more conscious of the learning material songs provide and have a greater tendency to analyse the contents. Stylistically, too, boys' fascination with grimmer music may also direct their attention from lyrics to music that is more on the surface.

In my opinion, there is an abundance of possibilities for further studies concerning this topic. First of all, informal learning, in general, has been studied relatively little. It is complex to operationalize, but forms such a great part of human learning that further research should be seen as necessary. In particular, knowing more about the specific stages that take place in the informal learning

processes, instead of just describing the outcomes and environments, could offer better understanding of the phenomenon. What is also needed is an increase in the appreciation of informal learning on a societal level by raising awareness through research. Secondly, popular culture and media are comprised of so many dimensions and phenomena that language learning could take place in numerous ways depending on the viewpoint. Music is merely one general topic. However, if the relation between language learning and music were further examined, at least the following suggestions could be taken into consideration: Is age a significant factor when learning English through music? Does education level correlate strongly in this subject matter? What type of music results in language learning most often? Also, learners' detailed accounts of their learning experiences could describe the phenomenon from a more practical perspective.

As a downside of the present study, it is very difficult for the respondents to separate language learning through music from language learning through other channels. They might feel confident about the source, but learning often occurs unconsciously (Nyyssölä 2008). Also, music may not present the most adequate learning material, and may offer rather dull catchphrases that are, even if learned by memory, difficult to perceive as progress in language learning. A small-scale questionnaire study can hardly capture the phenomenon in its entirety, and some areas of interest had to be left out. However, I believe the results of the present study, apart from indicating that an average student is capable of recognizing patterns of informal learning, can nevertheless show some general tendencies related to English-language music and language learning, and they form a good basis for further research.

Finnish popular culture is absorbing influences from the English-speaking nations. Music is a popular hobby and foreign songs are easily imported through modern technology. Curiously, music can affect us in many ways: it can even define power relations between people (Preisler 2003). From my perspective, the topic of the present study was relevant, because there is relatively little research on music and second language learning. Informal

learning is a constant process occurring in our everyday lives at virtually all times (Marsick and Watkins 2001). Therefore, constant exposure to English-language music must have some consequences to our learning, and that information could be further used to enhance language learning. Learners of English could use music as a learning tool in their free time in a more efficient way than before. Moreover, the positive impact could be utilized with other languages, too, by encouraging students to listen to music in different languages. While many respondents already found music helpful in improving different areas of their language skills, perhaps different techniques could be taught in order for them to benefit from listening even more. As for my contribution, in the present study, I have tried to shed light on informal English language learning through music: to bring forth the frequency of this phenomenon among Finnish youth and, to some extent, describe its nature and potential.

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APPENDIX 1: QUESTIONNAIRE

KYSELYTUTKIMUS

Jenni Ala-Kyyny

Englannin kieli/ Jyväskylän yliopisto

2009

TAUSTAKYSYMYKSET

Ikäsi: _____

Ympyröi sukupuolesi: nainen mies

Milloin aloitit englannin kielen opiskelun?

- Alakoulun 3. luokalla
- Muulloin, milloin? _____
- Olen kaksikielinen, englanti on toinen äidinkieleni

MUSIIKIN KUUNTELUTOTTUMUKSET

1. Arvioi musiikin kuuntelemiseen keskimäärin käyttämäsi aika.

Viikossa:

- Kuuntelen musiikkia päivittäin
- Kuuntelen musiikkia 5-6 päivänä viikossa
- Kuuntelen musiikkia 3-4 päivänä viikossa
- Kuuntelen musiikkia 1-2 päivänä viikossa
- Kuuntelen musiikkia hyvin harvoin tai en juuri lainkaan

Päivässä:

- Kuuntelen musiikkia lähes koko valveillaoloajan, 8 tuntia tai enemmän
- Kuuntelen musiikkia 5-7 tuntia päivässä
- Kuuntelen musiikkia 2-4 tuntia päivässä
- Kuuntelen musiikkia puoli tuntia -1 tunnin päivässä
- En juurikaan kuuntele musiikkia

2. Mitä musiikkityyliä kuuntelet eniten? Voit rastittaa 1-3 vaihtoehtoa.

- Radiohitit, pop- ja tanssimusiikki
- Rap, funk, soul, r'n'b
- Klassinen
- Kansanmusiikki, etno
- Country, laulaja-lauluntekijä, blues
- Indie, brittipop, rock
- Vaihtoehtoinen tanssimusiikki, elektro, rave, drum'n'bass
- Iskelmä, rautalankamusiikki, ikivihreät
- Hevi, raskas rock, goottirock, J-rock
- Alternative, punk, garage
- Reggae, ska
- Jazz, taidemusiikki

- Uskonnollinen musiikki, gospel
- Muu. Mikä? _____
- En osaa sanoa

3. Luettele suosikkiyhtyeitäsi/-artistejasi, ja rastita lisäksi onko kyseinen musiikki englanninkielistä, ei-englanninkielistä (=siis esimerkiksi suomenkielistä) vai instrumentaalimusiikkia. Kirjoita kullekin viivalle vain yksi yhtye/artisti.

	englanninkielistä	ei-englanninkielistä	instrumentaalista
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4a. Minkä kielistä musiikkia kuuntelet eniten? Valitse vain yksi vaihtoehto.

- Suomenkielistä
- Englanninkielistä
- Muun kielistä, minkä kielistä?

4b. Minkä arvelet olevan syynä, että kuuntelet musiikkia eniten juuri edellä valitsemallasi kielellä?

5. Arvioi suunnilleen kuinka suuri osa kuuntelemastasi musiikista on englanninkielistä.

- Lähes kaikki kuuntelemani musiikki on englanninkielistä
- Yli puolet kuuntelemastani musiikista on englanninkielistä
- Noin puolet kuuntelemastani musiikista on englanninkielistä
- Alle puolet kuuntelemastani musiikista on englanninkielistä
- En juurikaan kuuntele englanninkielistä musiikkia tai sen osuus on melko vähäinen.

6. Minkä ikäisestä saakka olet kuunnellut englanninkielistä musiikkia?

- Alle kouluikäisestä saakka
- Alakouluikäisestä saakka
- Yläkouluikäisestä saakka
- Olen alkanut kuunnella englanninkielistä musiikkia nyt lukioikäisenä
- En juurikaan kuuntele englanninkielistä musiikkia

7. Onko englanninkielisyydellä merkitystä valitessasi mitä musiikkia kuuntelet? Perustele!

ENGLANNINKIELINEN MUSIIKKI JA ENGLANNIN KIELEN OPPIMINEN

8. Kiinnitätkö huomiota sanoituksiin englanninkielistä musiikkia kuunnellessasi?

- Usein
- Joskus
- En koskaan

9. Tarkistatko joskus englanninkielisiä sanoituksia esimerkiksi levyn kansivihkosesta, internetistä, tekstitettyistä musiikkivideoista tai muista lähteistä?

- Kyllä
- En

(Mikäli vastasit En, siirry kysymykseen numero 11.)

10. Jos vastasit edelliseen kysymykseen Kyllä, onko tarkoituksesi (merkitse rastilla yksi tai useampi sopiva vaihtoehto):

- Lukea sanoituksia kokonaisuuksina
- Tarkistaa yksittäisiä sanoja/lauseita
- Tarkistaa oikeinkirjoitusta
- Laulaa mukana

11. Kuunnellessasi englanninkielistä musiikkia ilman että näet tekstiä, miten paljon koet ymmärtäväsi sanoituksista? Valitse sopivin vaihtoehtoista.

- Ymmärrän kaiken tai lähes kaiken
- Ymmärrän melko paljon
- Ymmärrän jonkin verran, mutta melko iso osa sanoituksista "menee ohi"
- Ymmärrän yksittäisiä sanoja sieltä täältä
- En juurikaan ymmärrä englanninkielisiä sanoituksia

12. Kuinka paljon englanninkielisen musiikin kuuntelu on vaikuttanut mielestäsi omaan englannin kielen taitoosi? Valitse sopivin vaihtoehtoista.

- Erittäin paljon
- Paljon
- Jonkin verran
- Vähän
- Ei yhtään

(Mikäli vastasit Ei yhtään, siirry kysymykseen numero 14.)

13. Jos vastasit edelliseen kysymykseen Erittäin paljon, Paljon, Jonkin verran tai Vähän, minkä verran olet huomannut sen vaikuttavan seuraavilla kielitaitosi osa-alueilla? (Ympyröi sopivin vaihtoehto seuraavista 1 = ei lainkaan, 2 = vähän, 3 = jonkin verran, 4 = paljon, 5 = erittäin paljon.)

sanaston laajentuminen	ei lainkaan	1	2	3	4	5	erittäin paljon
yksittäisten ilmaisujen oppiminen	ei lainkaan	1	2	3	4	5	erittäin paljon
kieliopin hallitseminen	ei lainkaan	1	2	3	4	5	erittäin paljon
ääntämistaitojen kohentuminen	ei lainkaan	1	2	3	4	5	erittäin paljon

kuullun ymmärtämisen helpottuminen ei lainkaan 1 2 3 4 5 erittäin paljon

14. Vastaa seuraaviin itseäsi koskeviin väittämiin ympyröimällä sopiva vastausvaihtoehto.

Olen opiskellut englannin kielen kokeeseen muun muassa kuuntelemalla englanninkielistä musiikkia.

Kyllä En

Englanninkielinen musiikki on lisännyt kiinnostustani englannin kielen opiskelua kohtaan.

Kyllä Ei

Minulla on tapana joskus laulaa englanninkielisten laulujen mukana.

Kyllä Ei

Muistan ulkoa pätkiä englanninkielisistä lauluista.

Kyllä En

Englanninkielisten laulunpätkien muistaminen on hyödyttänyt minua joissain tilanteissa.

Kyllä Ei

Korvaan unohtuneita englanninkielisiä laulunsanoja joskus omilla englanninkielisillä sanoituksillani.

Kyllä En

Olen itse kokeillut kirjoittaa pöytälaatikkoon/bändille englanninkielisen sanoituksen.

Kyllä En

Olen oppinut englanninkielisestä musiikista erikoissanastoa, kuten katukielen ilmaisuja.

Kyllä En

Minulla on joskus tapana etsiä sanakirjasta englanninkielisten laulujen sanoille suomenkielisiä vastineita.

Kyllä Ei

Pohdin joskus mielessäni englanninkielisten laulunsanoitusten merkityksiä.

Kyllä En

Keskustelen joskus kaverini kanssa englanninkielisten laulujen sanoituksista.

Kyllä En

Jotkut englanninkieliset laulut tuntuvat kertovan omasta elämästäni.

Kyllä Ei

Englanninkielinen musiikki auttaa minua mielestäni ymmärtämään englanninkielisten maiden kulttuuria.

Kyllä Ei

15. Mikä oli viimeisimmässä todistuksessasi englannin kielen arvosana?

16. Avoin kenttä. Haluaisitko kertoa vielä jotain muuta englanninkielisen musiikin vaikutuksesta englannin kielen oppimiseesi? (Voit jatkaa kääntöpuolelle!)

KIITOS VASTAUKSESTASI!

APPENDIX 2: ENGLISH TRANSLATION OF THE QUESTIONNAIRE

SURVEY QUESTIONNAIRE

Jenni Ala-Kyyny
English language/ Jyväskylä University
2009

BACKGROUND QUESTIONS

Your age: _____

Circle your gender: female male

When did you start studying English?

- In 3rd grade of elementary school
- At some other time, when?

I am bilingual, English is my mother tongue

MUSIC LISTENING HABITS

1. Estimate the average time you spend listening to music.

Per week:

- I listen to music every day
- I listen to music 5-6 days a week
- I listen to music 3-4 days a week
- I listen to music 1-2 days a week
- I listen to music very seldom or hardly ever

Per day:

- I listen to music almost the entire time I am awake, 8 hours or more
- I listen to music 5-7 hours a day
- I listen to music 2-4 hours a day
- I listen to music from half an hour to an hour a day
- I hardly ever listen to music

2. What kind of music do you listen to the most? You may choose 1-3 answers.

- Radio hits, pop and dance music
- Rap, funk, soul, r'n'b
- Classical music
- Folk and world music
- Country music, singer-songwriter, blues
- Indie music, Britpop, rock
- Alternative dance, electro, rave, drum'n'bass
- Adult pop songs (schlager), instrumental rock, evergreens
- Heavy, hard rock, gothic rock, J-rock
- Alternative, punk, garage

- Reggae, ska
- Jazz, art music
- Religious music, gospel
- Other. What? _____
- I don't know

3. Write down your favourite bands/artists, and tick the box according to their singing language: is it English, non-English (for example, Finnish) or instrumental music? Write only one band/artist on each line.

	English	Non-English	Instrumental
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4a. In what language do you listen to music the most? Choose only one answer.

- Finnish
- English
- Other, what language? _____

4b. What do you think is the reason why you listen to music most in the language you chose in the previous question?

5. Estimate how large a proportion of the music you listen to is in English?

- Nearly all the music I listen to is in English
- More than half of the music I listen to is in English
- About half of the music I listen to is in English
- Less than half of the music I listen to is in English
- I hardly listen to English-language music or its proportion is minimal

6. At what age did you start listening to English-language music?

- Before starting elementary school
- When in elementary school
- When in lower secondary school
- I have only started listening to English-language music now that I am in upper secondary school
- I hardly listen to English-language music

7. Does the English language have importance when you choose music for listening? Explain your answer!

ENGLISH-LANGUAGE MUSIC AND ENGLISH LANGUAGE LEARNING

8. Do you pay attention to lyrics when listening to English-language music?

- Often
- Sometimes
- Never

9. Do you sometimes check English lyrics from, for example, a booklet accompanying a record, the Internet, music videos with subtitles, or other sources?

- Yes
- No

(If you answered No, skip to question 11.)

10. If you answered Yes to the previous question, is your intention to (choose one or more answers):

- Read lyrics in their entirety
- Check individual words/phrases
- Check spelling
- Sing along

11. When you are listening to English-language music without seeing the lyrics, approximately how much do you understand of the lyrics? Choose one answer.

- I understand everything or almost everything
- I understand quite a lot
- I understand to some extent, but quite a large proportion of the lyrics is "lost"
- I understand individual words here and there
- I hardly understand any English-language lyrics

12. Estimate how much English-language music has impacted your English language skills. Choose one answer.

- Extremely
- Very
- Moderately
- Slightly
- Not at all

(If you answered Not at all, skip to question 14.)

13. If you answered Extremely, Very, Moderately, or Slightly to the previous question, then how much do you consider it to have impacted on the following areas of your language skills? (Circle the most appropriate answer on the scale: 1 = not at all, 2 = slightly, 3 = moderately, 4 = very, 5 = extremely.)

Expanding vocabulary	not at all	1	2	3	4	5	extremely
Learning expressions	not at all	1	2	3	4	5	extremely
Mastering grammar	not at all	1	2	3	4	5	extremely
Improving pronunciation	not at all	1	2	3	4	5	extremely
Facilitating listening comprehension	not at all	1	2	3	4	5	extremely

14. Answer the following claims about yourself by circling the appropriate response.

I have studied for an English exam by, among other things, listening to English-language music.

Yes No

English-language music has increased my interest in learning English.

Yes No

I sometimes tend to sing along to English-language songs.

Yes No

I remember parts of English-language songs by heart.

Yes No

I have benefited from remembering parts of English-language songs in some situations.

Yes No

If I forget lyrics to English-language songs, I sometimes replace them with my own English lyrics.

Yes No

I myself have written English song lyrics for a band and/or a "drawer".

Yes No

I have learned special vocabulary, such as slang expressions, from English-language music.

Yes No

I sometimes use the dictionary to translate English-language song lyrics into Finnish.

Yes No

I sometimes ponder the meanings behind English-language song lyrics.

Yes No

I sometimes talk about English-language song lyrics with my friend.

Yes No

Some English-language songs seem to tell about my own life.

Yes No

English-language music helps me understand the culture of English-speaking countries.

Yes No

15. What was your English grade in your last report card? _____

16. Is there anything else you would like to tell about the impact of English-language music on your English language learning? (You may continue on the other side of this sheet!)

THANK YOU FOR ANSWERING!

APPENDIX 3: LIST OF ORIGINAL EXAMPLES AND TRANSLATIONS

(1) (male) *Tekevät hyvää musaa*

They make good music

(2) (female) *Ne vaan kuulostaa paremmalta ja sanoitukset on parempia, poikkeuksiakin on*

They just sound better, and the lyrics are better, with some exceptions

(3) (male) *Se kuulostaa paremmalta ja musiikista jää parempi fiilis. Ja kuitenkin monet hevi/metalli ja rock bändit laulavat juuri englanniksi. Suomenkielinen musiikki ei luo samanlaista tunnelmaa kuin esim. englanninkielinen*

It sounds better and the music leaves me feeling better. And anyway many heavy/metal and rock bands sing in English. Finnish music does not create the same kind of atmosphere as, for example, English

(4) (male) *Se on parempaa kuin suomenkielinen*

It is better than Finnish music

(5) (male) *Se kuulostaa parhaalta*

It sounds the best

(6) (male) *Koska ulkomaalainen/englanninkielinen on parempaa, niin lyriikoiltaan kuin soundiltaan*

Because foreign/English music is better, both for its lyrics and sound

(7) (female) *Musiikki ja laulu kuullostaa paremmalta kun sanat ovat englanniksi*

Music and singing sound better when the lyrics are in English

(8) (female) *Sitä kuulee radiosta eniten*

One hears it on the radio the most

(9) (female) *Kansainväliset yhtyeet laulavat englanniksi (yleensä)*

International bands sing in English (generally)

(10) (male) *Maailmanlaajuinen kieli*

Global language

(11) (female) *Sitä kuulee eniten joka puolella, mutta pidän enemmän espanjan- ja saksankielisistä lauluista*

You hear it the most everywhere, but I prefer Spanish and German songs

(12) (female) *En valitse musiikkia kielen perusteella. Suurin osa pitämästäni musiikista vain sattuu olemaan englanninkielistä, se kun on yleinen kieli*

I don't choose music because of the language. Most music I like just happens to be in English, as it is a common language

(13) (female) *On niin paljon laulajia ja bändejä, jotka laulaa englanniksi, vaikka olisikin esim. suomalaisia*

There are so many singers and bands that sing in English, even if they were Finnish

(14) (female) *Koska englanti on niin yleinen kieli ja sitä kieltä käyttävät muunkin maalaiset kuin vain ne joiden äidinkieli on englanti*

Because English is such a common language and it is used by other nationalities, too, not just by those whose mother tongue is English

(15) (male) *Siihen törmää useammin ja sitä on enemmän saatavilla*

One bumps into it more often, and there is more of it available

(16) (male) *No englanniksi sattuu olemaan eniten tarjontaa*

Well, the largest selection happens to be English

(17) (male) *Laajempi tarjonta. On olemassa enempi ko. kielisiä artisteja -> enempi hyvää musiikkia*

Larger selection. There are more artists using this language so there is more good music

(18) (male) *Pääasiassa ulkomaalaiset yhtyeet, jotka laulaa englannin kielellä, tekevät hyvää musiikkia*

Mainly the foreign bands that sing in English make good music

(19) (male) *Parhaat bändit laulaa englanniksi*

Best bands sing in English

(20) (male) *Englanninkielistä musiikkia on tarjolla eniten minun musiikkimakuun*

There is English-language music available the most for my music taste

(21) (male) *Esimerkiksi suomenkielistä elektronista musiikkia ei ole paljon.*

Tunnetuimmat artistit laulavat englanniksi

For example, there is not much electronic music in Finnish. The best-known artists sing in English

(22) (male) *Yleensä musiikki on englanninkielistä, enemmänkin saisi olla muunkielistä musiikkia genressäni*

Usually music is in English, there ought to be more music in different languages in my genre

(23) (female) *Koska tykkään englannin kielestä*

Because I like the English language

(24) (female) *Sanoitukset kuulostavat mielenkiintoisilta & hienoilta, kun ne on erikieliset. On myös kivaa ottaa niistä enemmän selvää, mitä niillä tarkoitetaan*

Lyrics sound interesting and wonderful, when they are in another language. It is also nice to find out more about them, what is meant by them

(25) (female) *Esim. amerikkalainen musiikki on kokeilevampaa, uusia juttuja. Lisäksi sanat ovat usein paremmat, pidän englanninkielisistä fraaseista ja sanonnoista enemmän kuin suomalaisista. Suomi yksinkertaisesti kuulostaa huonommalta*

For example. American music is more experimental, new things. In addition, the lyrics are usually better, I like English phrases and sayings more than the Finnish ones. Finnish simply sounds worse

(26) (female) *En osaa sanoa, englannin kieli jotenkin vain sopii laulettavaksi paremmin kuin suomi, koska se on kauniimpaa*
I can't say, the English language just suits for singing better than Finnish, because it is more beautiful

(27) (female) *Kuulostaa paremmalta, suomenkieliset sanat ovat liian itsestäänselviä, suoria. Englanninkielisissä pitää miettiä mitä tarkoitetaan ja se on jännittävämpää ja "salaperäisempää"*
It sounds better, Finnish lyrics are too self-evident, direct. In English lyrics one must think what is meant by them, and that is more exciting and "mysterious"

(28) (male) *Englannin kieli sopii paremmin musiikkiin kuin suomen kieli*
The English language fits better in music than the Finnish language

(29) (male) *Niitä (sanoja) ei tarvi tulkita alitajuntaisesti, joten niistä nauttii enemmän*
There's no need to interpret them (lyrics) subconsciously so one enjoys them more

(30) (male) *Suomi on tylsä kieli*
Finnish is a boring language

(31) (male) *Sanoitukset kuulostaa hyöältä ja niistä saa enemmän irti kuin suomenkielisistä. Monet Metal-bändit laulavat englanniksi*
Lyrics sound good, and one gets more out of them than of the Finnish ones. Many metal bands sing in English

(32) (female) *Suomen kielellä ymmärrän laulun sanoituksen sanoman.*
Englanninkieliset sanat eivät jää helposti mieleen.
I understand the message of a song in Finnish. English lyrics don't easily stick in one's mind

(33) (female) *Tykkään vaan, en tiä mistä johtuu. Ehkä oon niin isänmaallinen. Tai ainakin varmasti ymmärtää kaikki sanat ja kyseiset lempibändit/artistit on loistavia sanottaan*

I just like it, I don't know why. Perhaps I'm so patriotic. Or at least all the lyrics will be understood for sure, and the favourite bands/artists mentioned are great at writing lyrics

(34) (female) *No ei oikeastaan, kunhan itse musiikki on hyvää, niin kielellä ei ole väliä*
Well not really, as long as the music is good, the language does not matter

(35) (female) *Ei, melodia ja laulun/kappaleen tunnelma ovat tärkeämpiä*
No, the melody and atmosphere of the song are more important

(36) (female) *Ei ole mitään merkitystä. Jos tykkään musiikista, niin silloin on aivan sama mikä kieli on*

It has no importance whatsoever. If I like the music, then the language is irrelevant

(37) (female) *Ei ole. Ei ole väliä mitä kieltä laulaa jos vain kappale on hyvä. Ja jos lauletaan vieraammalla kielellä jota ei ymmärrä niin voi netistä kattoa sanoitusten suomennokset*

No, it doesn't. The singing language does not matter as long as the song is good. And if it is in a foreign language that one can't understand, then one can check the Finnish translation on the Internet

(38) (male) *Jos musiikki maittaa korvaa niin kielellä ei ole väliä*
If the music pleases the ear, then the language does not matter

(39) (male) *Ei ole, kuuntelen sitä mikä tuntuu sillä hetkellä parhaalta*
No, it doesn't. I listen to whatever feels best at the time

(40) (male) *Ei ole, kuuntelen myös muutakin, sillä olisi vähän yksitoikkoista kuunnella pelkkää englanninkielistä musiikkia*

No, it doesn't. I listen to other stuff, too, since it would be a little monotonous to listen to English music only

(41) (female) *Ei varsinaisesti, mutta minulle on tärkeää, että ymmärrän mitä kuuntelen. Ennemmin kuuntelen saman kappaleen englanniksi kuin arabiaksi*
Not really, but it is important for me to understand what I am listening to. I would rather listen to the same song in English than in Arabic

(42) (female) *Tavallaan ei, sillä kuuntelen sitä, mikä kuulostaa hyvältä, oli se sitten englanninkielistä tai ei. Toisaalta taas pidän kappaleiden lyriikoita tärkeänä ja ne ovat parempia englanniksi, joten toisaalta se taas vaikuttaa jonkin verran*
In a way no, because I listen to what sounds good, whether it is in English or not. On the other hand I find lyrics important, and they are better in English, so then again it has some importance

(43) (female) *Ei oikeastaan, englanninkieliset lyriikat purevat usein paremmin*
Not really, English lyrics often have a better effect

(44) (male) *Ei juurikaan, helppo kuitenkin ymmärtää*
Not much, easy to understand though

(45) (male) *Ei ole, jos biisi on hyvä, mutta suosin kuitenkin englanninkielistä musiikkia*
No, it doesn't, if the song is good, but I still prefer English music

(46) (male) *Ei, mutta jos sanoja ei ymmärrä (eli suomea tai englantia) ei musiikkia kauan jaksaa kuunnella*
No, but if the lyrics are not understandable (i.e. in Finnish or English), one can't stand listening to the music for too long

(47) (male) *Ei juurikaan, mutta koska englannin kieli kuulostaa mielestäni parhaimmalta laulukieleltä on suuri osa kuuntelemastani musiikista englanninkielistä*

Not much, but because English sounds like the best singing language to me, most of the music I listen to is in English

(48) (female) *Yleensä valitsen englanninkielistä musiikkia, koska se on hyvää ja ymmärtää sanoja*

I usually choose English-language music, because it is good and the lyrics are understandable

(49) (female) *On, yleensä en juurikaan kuuntele mitään suomenkielistä.*

Englanninkielinen musiikki on parempaa, kaiken voi sanoa englanniksi jotenkin "nätimmin". Englanniksi on myös hauskeampi laulaa

Yes, it does, I hardly listen to any Finnish music in general. English-language music is better, somehow everything can be said in a "neater" way in English. It is also more fun to sing in English

(50) (female) *Pidän enemmän englanninkielisistä biiseistä kuin suomenkielisistä, koska mielestäni suomen kieli ei kuulosta kovin hyvältä*

I prefer English-language songs to Finnish-language ones, because in my opinion, the Finnish language does not sound very good

(51) (male) *On sillä merkitystä, koska opin samalla englannin kielen sanat ja sanasto kehittyy*

Yes, it does have importance, because I learn English words at the same time and vocabulary develops

(52) (male) *On, suomenkielinen hevi ei ole vakuuttavalta kuulostavaa esimerkiksi*

Yes, it does, heavy music in Finnish does not sound convincing, for instance

(53) (male) *Kyllä. On kiva ymmärtää mitä lauletaan, ja englantia ymmärrän*

täydellisesti. Tästä syystä sillä on etulyöntiasema muuhun ei-suomalaiseen musiikkiin verrattuna, vaikkakin kuuntelen myös hieman espanjalaista, ruotsalaista ja saksalaista musiikkia

Yes. It is nice to understand what is being sung, and I understand English perfectly. For this reason it has a head start against other non-Finnish music, even if I also listen to some Spanish, Swedish, and German music

(54) (male) *Kyllä on! Moni musiikki on hyvää juuri laulun takia, sillä se on ehkä tärkein osa musiikkia. Moni suomenkielinen tai muunkielinen kuulostaa hieman tössähtäneeltä englannin kieleen verrattuna*

Yes, it does! Many kinds of music are good precisely because of the singing, since it is perhaps the most important part of music. Many songs in Finnish or other languages sound a bit clumsy compared to English

(55) (female) *Musiikki vaikuttaa paljon mm. uusien sanojen ja lauseitten oppimiseen. Sanoja on helpompi myös muistaa laulun kautta*

Music has a great impact on, among other things, learning new words and expressions. Words are also easier to remember through songs

(56) (female) *Olen varma että englanninkielisen musiikin aktiivinen ja intohimoinen kuuntelu nuoresta saakka on auttanut minua oppimaan englantia erityisesti ääntämyksellisesti ja siten että se tulee kuin luonnostaan. Musiikki on innostanut itsenäiseen englannin kielen käyttöön ja "opiskeluun". Opin uusia sanoja ja kielioppia helposti, eikä englanti tunnu yhtä vaivalloiselta kuin muut kielet*

I am convinced that active and passionate listening to English-language music since a young age has helped me learn English especially in terms of pronunciation and so that it comes naturally. Music has inspired me to independent usage and "studying" of English. I easily learn new words and grammar, and English doesn't feel as laborious as other languages

(57) (male) *Sanavarasto laajenee koko ajan*

Vocabulary is constantly expanding

(58) (male) *Mielestäni englanninkielisen musiikin kuunteleminen kehittää monipuolisesti kielitaitoa*

In my opinion, listening to English-language music develops one's language skills in a versatile way

(59) (male) *Englanninkielinen musiikki on hyväksi mm. ääntämiselle. Ääntämistä ei harjoitella tarpeeksi koulussa joten ainakin itseäni auttaa että kuuntelen englanninkielistä musiikkia. Se on hyväksi kielitaidoilleni todella paljon. Joskus kuitenkin sanoittajatkin erehtyvät ja muotoilevat lauseita väärin ja sen takia saattaa oppia joitain kieliopillisesti vääriä lausahduksia*

English-language music is good, among other things, for pronunciation. Pronunciation is not practised enough at school so at least I find it helpful to listen to English-language music. It is really doing good to my language skills. However, sometimes songwriters make mistakes, too, and formulate sentences wrong, and this may cause one to learn some expressions that are grammatically incorrect

(60) (female) *En ole itse ehkä tietoisesti oppinut paljon uutta musiikista (paitsi joitain sanoja). Musiikissa voi olla myös haittapuoli, että oppii joitain ilmaisuja, jotka eivät ole kieliopillisesti oikein (jos on slangia tms.)*

I personally haven't learned much new through music in a conscious way (apart from some words). Music can also have a disadvantage that one learns some grammatically incorrect expressions (if it contains slang etc.)

(61) (female) *Eniten lauluista oppii yksittäisiä sanoja ja prepositioita. Kielioppia muuten vähemmän, lauluissa usein vähän luistetaan siitä, ja rap-biiseissä siitä ei ole joskus tietoaakaan*

Most of all, one learns individual words and prepositions through songs. Grammar less, since songs often shirk from it and rap songs sometimes have none of it

(62) (female) *Englanninkielisistä lauluista ei kannata kiinnittää huomiota kieliopillisiin asioihin. Ne ovat sanoituksissa yleensä päin honkia. Mutta ainakin amerikkalainen räppi on hyöää harjoitusta slangille ja muutenkin nopeasti laulettu sanat ovat mukava haaste yrittää laulaa mukana ja ehtii sanoa joka sana oikein äännettynä!*

It is not worth paying attention to grammar in English-language songs. It is usually all wrong in lyrics. But at least American rap music is good practice for slang, and in general too, songs that are fast sung are a nice challenge when trying to sing along and pronounce each word correctly!

(63) (male) *Olen oppinut sitä paljon peleistä, ja todennäköisesti oppisin sitä myös musiikista*

I have learned it a lot through games, and would probably learn it through music, too

(64) (male) *Englanninkieliset palvelut ja pelit, eli tekstit, vaikuttavat enemmän oppimiseeni, koska olen visuaalinen oppija*

English-language services and games, i.e. texts, have a greater impact on my learning, because I am a visual learner

(65) (male) *Eniten varmaan olen englantia oppinut keskustelemalla verkossa sitä puhuvien kanssa. Musiikista en kovinkaan usein jaksa/pysty ymmärtämään sanoituksia. Tiedäthän että raskaammassa musiikissa laulu usein muistuttaa huutamista ja matalaa örinää, josta on vaikea saada selvää*

I have probably learned English mostly from chatting with native speakers online. I am hardly ever interested in / capable of understanding lyrics in music. You know, in heavier music, singing often resembles shouting and low-pitched growling, which is hard to decipher