

SONGS IN *GO FOR IT!*3 TEXT – AND WORK-  
*BOOKS*

Master's Thesis

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<p><b>Tiivistelmä – Abstract</b></p> <p>Tarkastelen työssäni laulujen roolia suomalaisissa alakouluille suunnatuissa englannin oppikirjoissa. Opetustyössäni olen huomannut, että musiikin käytöllä on suuri potentiaali etenkin nuorempien kieltenoppijoiden opetuksessa, ja tämän havainnon perusteella kiinnostuin tutkimaan aihetta tarkemmin.</p> <p>Työn ensimmäisessä osassa selvitän musiikin ja laulun merkitystä eri teorioiden näkökulmasta. Onko musiikilla todellakin tärkeä rooli lasten kieltenoppimisessa? Millaisia perusteluja löytyy musiikin käytölle luokkahuoneessa vieraan kielen eri osa-alueiden opetuksessa? Voiko musiikilla vaikuttaa myönteisesti myös muihin osa-alueisiin kuin varsinaiseen kielenoppimiseen, esimerkiksi luokan ilmapiiriin parantamiseen?</p> <p>Ensimmäisen osan jälkeen esittelen työssä käyttämäni tutkimusmenetelmän eli sisällönanalyysin sekä datan. Tämän jälkeen tarkastelen Sanomapron kustantamaa, uutta opetussuunnitelmaa (OPS 2014) noudattavaa <i>Go for it!3</i>-sarjan teksti- ja työkirjaa (<i>textbook, workbook</i>). Tutkimuskohteiksi valittiin alakoulun oppikirjat johtuen paitsi tutkimusten osoittamista musiikin käytön eduista etenkin lasten kieltenopetuksessa, myös siksi, että tutkittavaa materiaalia eli lauluja löytyy enemmän alakouluihin suunnatuista oppikirjoista. Tarkoituksena oli selvittää, löytyykö mainituista oppikirjoista lauluja, kuinka paljon ja mikä vaikuttaisi olevan niiden oppimistarkoitus. Nämä jaettiin neljään kategoriaan tehtävänannon perusteella, ja jokainen tehtävätyyppikategoria käsiteltiin erikseen.</p> <p>Tutkimustuloksista selvisi, että laulujen määrä tutkittavassa aineistossa on melko runsas. Laulujen tarjoama mahdollisuutta kehittää monipuolisesti oppilaiden taitoja ja tietoja kielen eri osa-alueilla pidettiin siis tutkimustuloksieni perusteella tärkeänä ainakin niiden runsaan määrän perusteella. Laulujen systemaattisesta esiintymisestä huolimatta tutkimani tehtävät eivät olleet kovinkaan monipuolisia, vaan suuri osa laulun sisältävistä harjoituksista on tehtävänannoltaan ”kuuntele ja laula mukana”-tyyppisiä tehtäviä. Tutkimustuloksissa hämmensi myös se, että osa lauluista ei sisältänyt minkäänlaista ohjeistusta. Lopuksi esitänkin mahdollisia parannusehdotuksia laulujen sisällön ja käytön suhteen.</p>	
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# 1. Introduction

When we examine foreign language textbooks, we can observe that often there are songs, rhymes or other musical pieces. This seems to be the fact on each level of education. In books for adults, there are often modern songs, pop songs in particular and in books for children, there are nursery rhymes and songs. In short, it seems that music, in the very large meaning of the term, and songs have a certain importance or role in foreign language teaching.

In this study, my objective is to know whether this is truly the case: are music and songs worth using and do they have an effect in language learning? Do they contribute to reinforce the learning and the development of learner's linguistic knowledge? Do they have some other objectives apart from the actual language learning, for instance, do they affect the atmosphere in the classroom?

In my analysis, I will examine EFL textbooks designed for Finnish primary school and examine how music is present (in the books) and for what kind of exercises it is used. I will study the following books: *Go for it!3 textbook* and *workbook*. I have chosen this specific book series because it is designed for the needs of the National Core Curriculum 2014 that was taken into use in Finnish primary schools when I started this study (August 2016). As one can see, I have decided to study primary school books for third grade, which is for students of 9-10 years age. This decision was made because primary school books contain more songs than books designed for older learners. In addition, many child development theories, like those of Vygotsky and Piaget, demonstrate that music has a certain, non-insignificant role for children's learning process (Pinter 2011:1, 16-19). One motivation for this study can also be found in my own positive experience in using songs in foreign language teaching. Furthermore, the National Core Curriculum 2014 for primary school clearly gives importance to using songs in education, as it underlines a child's active role in the learning process and even mentions lyrics as a text genre in A syllabus English studies (National Core Curriculum for basic education 2014: 17, 242). Although many studies have been made about children's foreign language learning and music's role in it, there is clearly a lack of studies about Finnish EFL primary school book series that follow the new NCC, which came into effect 1<sup>st</sup> August 2016. *Go*

*for it!3* by Sanomapro is one of these new series, published in 2016. In this study I will explore the amount of songs in the books and analyze their content. My findings and suggestions for improvement will benefit English teachers' work in the future, as they will have a clear understanding of *Go for it!3* series' song activities.

In the first part, I will concentrate on theoretic motivations for using music in foreign language teaching. I will introduce some theories about music's benefits. Next, I will continue by presenting child as a foreign language learner. In the second part, I will analyse the songs that are found in the studied books and that therefore constitute our corpus: what is their amount? How are they? What seem to be their learning goals? Do they seem interesting and ready to be used? Finally, I will propose some possible improvements for future textbooks.

## **2. Songs in foreign language education**

The term *music* is based on the Greek adjective *mousikē*' and the noun *tekhnē*. Together their meaning was "the art of the muses". In the Antic era, *mousikē* was a more extensive notion than today, and it also combined poetry and dance.

The notion of *music* is not the same in different eras and cultures. How we understand the term *music* depends on the criteria we are using: the norms the phenomenon has to meet in order to be called *music*. In other words, there is a large amount of definitions for this term. The musicology today approaches this notion from the perspective of value: music is everything a certain collectivity regards as music (Ala-Könni, Kauriakoski and Granholm 1978: 348). Another definition tells that music is sound that human has created and organized. It is an activity that has a lot of variation in its forms, just like language. Music's world is extensive and it contains all musical functions, for instance the actions of singing, listening and interpreting. (Ahonen 1993: 37)

On the other hand, the notion of *song* already represents a term that is a little easier to limit. First, it can be considered as a series of notes produced by phonation organs. Another definition which I will adopt in my study is the following: *a composed text that is an independent, vocalic piece, with or without musical accompaniment*. I

chose this definition because it is less theoretical and easy to understand in everyday life. Songs are present in every culture and as they are usually accompanied with words, they can be used in different occasions, for instance at work, religious rituals, pedagogy or therapy. (Ala-Könni, Kauriakoski and Granholm 1978: 9)

In addition to the notion of song, the notion of *nursery rhyme* could also be taken into account when discussing music in foreign language teaching. According to the Cambridge dictionary, *nursery rhyme* means *a short and usually very old poem or song for young children*. As the notion partially overlaps with the notion of song, I will consider all musical pieces of the books as songs.

As songs can be used in different occasions, songs, and music in general, according to Juslin and Sloboda (2001: 415), can serve as a “tool” in various contexts. They have benefits and advantages on humans in many general aspects. Music, like language, represents cultural support which gives a certain semiotic and affective “energy”. Individuals use this energy in the social construction of emotions and emotional expressions. Additionally, according to Ahonen (1993: 38, 54), music has various functions as a therapeutic tool and a musical experience (playing, listening, singing) contributes to creating emotions of pleasure in an individual.

In the following presentation, I will focus in particular on the role of songs in foreign language education for children. More precisely, why to use them? In fact, according to Murphey (1990: 125) they can serve as useful support for foreign language learning for at least two important reasons. Firstly, they can motivate learners and have a positive effect on their feelings and secondly, this input can be adapted for language acquisition in many areas of learning. These areas do not exclude one another and they can function together: motivating music is often simple, affective and useful for practicing the everyday language.

In addition to benefits on emotions and relaxation of the listener, as Pasanen discusses, (1992: 115) music and songs in particular contribute to developing learner’s linguistic competence(s) at least in the following sectors: oral comprehension, enrichment of vocabulary and learning of grammatical patterns. One must neither forget its useful role on enrichment of the theme covered and on the discovery of the culture in question.



Primary school pupils, i.e. 7-12 year old children, are still in the middle of cognitive development. They are not yet capable of processing new information in the same way that adults are, and teachers have to carefully consider children's linguistic and cognitive needs (Philp, Oliver and Mackey 2008: 14). Songs can serve as a really effective and useful tool in order to make children understand and learn. Music is therefore a useful instrument for teacher.

Next, I will present theoretical motivations of using music in foreign language teaching. I will start with the role of music in human development, from the biological point of view. I will continue with the benefits of music for a child as a learner and I will end with the practice of songs in foreign language education.

## **2.1. Biological perspective: fetus and musical development**

Human being's musical development already begins before birth. According to various studies, it has been proved that a fetus does not learn only because of the environment but also because of conditioning (Louhivuori and Saarikallio 2010: 219). Here, a fetus is an unborn individual whose organs are already formed for the most part (this is after *the embryonic period*, for a human being it is approximately eight weeks after the fertilization) (Sariola 2003: 302). It has been shown that a child can already hear music in the uterus: bass rhythm of heart beats, melodies of blood circulation, respiration and digestive systems, without forgetting mother's voice and other external voices that reach it. Compared to other parts of an unborn baby's body, the brain is already quite developed and all sounds stimulate it (Murphey 1990: 102). A fetus adjusts to this everyday life sound scenery. After the birth, a child even calms down when listening to mother's heartbeat or music that he or she had heard when still in the uterus. (Louhivuori and Saarikallio 2010: 219)

It has been proved that different parts of brain are specialized in organizing and processing certain information. Schematically, for most of people, language is located in the left cerebral hemisphere and musical process in the right one. In general, the right hemisphere covers holistic perceptions such as dreaming, drawing, composing, playing and musical activities. On the contrary, the left hemisphere represents the side for calculating, speaking and writing. (Murphey 1990: 102)

Even though the lateralization of brain functions already begins in uterus, it can certainly be reinforced or changed according to environmental factors. One could even doubt that brain characteristics are, partially or entirely, a non-heritable feature. In any case, it seems that a child's brain can adjust to the change of hemispheric functions if one part is damaged. In contrary, it seems that adults have already lost this flexibility (Murphey 1990: 102).

Ontologically, each child must confirm and develop cerebral dominance through interaction with environment. All children seem to do it by first examining their first language's musical characteristics, and, from a holistic point of view, in the process of the hemisphere's language specialization. This progressive development seems to be reflected in different types of speech children receive from people who take care of them. One type of speech in particular addressed to children is called *motherese*. It contains special characteristics regarding prosody and content, and these characteristics make it different from adult speech. Stressing of words and phrases is exaggerated and repetition, as vocation, are much used for awaking baby's interest. In effect, it is the melodic characteristics that play an important role, not grammar or word meaning (Karmiloff and Karmiloff-Smith 2001: 46-47). Another definition of *motherese* given by the Cambridge dictionary [online] is the following: *the words used by adults in speaking to babies and small children*. The further one goes away from motherese, the more the "musical characteristics" seem to be decreasing. For instance, one can see a difference in the language use of teachers of the first school year pupils compared to the language of adults.

Effectively, as children are not yet capable of thinking in an abstract way, the teachers of minor children, during the first school years, have no choice but to use music and kinesthetic methods in order to make them learn. However, according to Murphey (1990: 103-104), as children grow up, these methods seem to be less used as children adjust themselves to more abstract learning styles. Those who adjust well to these more abstract learning styles have success in school whereas the students struggling with those will encounter great problems.

Murphey (1990: 103-104) continues that it is clear that the schematization left hemisphere – right hemisphere is simplified. One could state instead that in the brain, the right hemisphere seems to play a great role in preliminary organization of language

through the use of music (musical sounds). Many researchers have found in their research that learners with medium knowledge remembered words relying on their stress whereas learners with high knowledge remembered words according to their meaning. In other words, the former group marked words according to their tonality characteristics though they would have known the word meaning. Thus, in the initial phase of language learning, one could consider phonetic qualities of words more important than their semantics.

Therefore, music plays an important role in each child's communication, in particular during the first years of life. A crucial period of transition seems to happen at the time formal education begins: progressively, a child learns new learning styles and role of music and kinesthetic loses importance (Murphey 1990: 103-104). From a foreign language teacher's point of view, this fact makes one reflect on his or her personal choices about the use of songs on foreign language lessons. In general, study books represent essential tools. Therefore, their role in the lesson planning is important. But do Finnish EFL books take songs in consideration as a pedagogic tool? And is there a sufficient amount of songs for educational needs? Or does the use of songs rely on the teacher's own will and capacity to include them in the teaching by looking for them from other sources (Internet, for instance)?

## **2.2. Child as a foreign language learner – benefits of music**

According to Pinter (2011: 1), the language learning process is both similar and different between children and adults. As a foreign language teacher it is therefore important to take these similarities and differences into account in order to reach as efficient a teaching level as possible. Philp, Oliver and Mackey (2008: 5, 14) say that children as language learners differ from adults in the cognitive, social, sentimental and contextual fields. Evidently, individual differences exist from the very beginning of learning and there are always important factors to be taken into consideration. Nevertheless, one can see the importance of cognitive and social development in each child's learning. Teacher's support and comments should meet with child's linguistic and cognitive needs. In other words, the changes in language teaching strategies must correspond to the changes in child's cognitive maturity.

As Pinter (2011: 2) discusses, the definition of childhood alone could be seen as problematic. It is difficult to place it in certain fixed limits, and different cultures define it in their own ways. Moreover, the school starting age is not the same in every country. In general, children start primary school at the age of five to seven years and change to secondary school when they are 11 or 12, sometimes 13 or even 14 years old. In this study, I will consider as children those who are less than 13 years old.

### **2.2.1. Piaget's theory of child's cognitive development**

Jean Piaget (1896-1980) was a Swiss psychologist who presented in his research a systematic approach to child's development and thinking. Piaget's theory is based on the conception of different developmental stages. When a child is interacting with the environment, he or she creates mental structures or schemas. These schemas are continuously created and they are also combined within themselves, creating more complex schemas. This process is called *organization*. At the same time, a child needs to compare and adapt these developing schemas to what he or she finds in the environment. This adaptation process is composed of two sub-processes: *assimilation* and *accommodation*. The first process interprets new information according to previous schemas, and the second modifies the already existing structures to new information. These processes function together for the cognitive growth (Pinter 2011: 8).

According to Piaget, child's development can be divided into four different stages:

- sensory-motor stage (from birth to 2 years)
- pre-operational stage (from 2 to 6 years)
- concrete operational stage (from 6 to 10 years)
- formal operational stage (from 10 to 12 years)

Children follow the same developmental stages in the exact same order. At each stage, the quality of thinking is relatively similar in different tasks. Piaget considers the age of seven particularly important: when a child is seven years old, he or she experiences an *intellectual revolution*. At that moment, great progress is made in

intellectual development and a child is ready to pass on to the operational stage (stage 3). At this stage, a child is able, for instance, to think on a symbolic level, change planned projects, reason in an analogical way and develop a hierarchic classification. In addition, behavior is less egocentric than in stage 2. In stage 4 (when a child is 11 or 12 years old or older), his or her capacities are even more developed. A child can, for instance, think in a rational, systematic and abstract way and is capable of reasoning when progressing general or more specific ideas, creating possibilities and hypotheses (*hypothetical-deduction reasoning*) (Pinter 2011: 9-12).

In this study, I will concentrate on 9-to-12-year-old children, who therefore reply to stages 3 and 4. From a foreign language teacher's point of view, the development that a child reaches from the age of seven years permits a larger number of activities. For example, children are capable of comparing images and they can group words in different categories. Therefore, when it comes to songs, primary school pupils are capable of grouping words of song lyrics into different categories. On the contrary, they are not able to do that before stage 3: under seven-year-old children like to do repetition exercises but they are not yet able to work in a more abstract way. When it comes to children older than seven years, their aptitude to understand other viewpoints gives the teacher the possibility to use more group work: children are more attentive to listen to others and cooperate.

Though there is a great developmental progress, according to Piaget, in the concrete operational stage a child still has some limitations. In reality, 7-12-year-old children can use logical rules only if the questions and problems are attached to concrete real-life examples and objects. It is towards the age of 11 or 12 years when development begins which permits the child to detach from concrete examples. Piaget's theory has been criticized about the fact that it overestimated children's and young adults' development from the age of 11 years on (Pinter 2011: 9-12). Therefore, a foreign language teacher in primary school really must keep in mind the still very limited capacities of children when planning lessons.

### **2.2.2. Vygotsky**

Lev Vygotsky (1896-1934) is, like Piaget, a person that has most influenced the field of education. In comparison to Piaget, Vygotsky's theory underlines the continuity

of development than the discontinuity of stages proposed by Piaget. His theory discusses the role of social environment and in particular the importance of experts' support and their assistance to novice learners. (Pinter 2011: 16-19)

As Pinter (2011: 16-19) introduces, Vygotsky's interest can be found in the social processes of learning between people and how these processes contribute and complete the internal individual development. Historical and cultural circumstances must be kept in mind. In order to describe the way children learn from their parents and educators, Vygotsky proposed the *law of cultural development*. It is about interaction between a child and an adult. Together they can construct new knowledge (this is called intermental stage) and only by going through this stage, it is possible for the child to internalize the new knowledge for the reflection and internal comprehension (intramental stage).

In order to present these processes in the clearest way, Vygotsky proposed the notion of *zone of proximal development*. This zone is a metaphoric space between the actual and following level of child's development. It gives a child the possibility to solve a specific problem and the potential capacities that can be reached with careful help proposed by other person, in general by a competent expert like a parent or a teacher. According to Vygotsky, learning and intellectual development have their origins in contextual factors and in the effective dialogue of novice and expert. These factors and dialogue can access to different individual processes (Pinter 2011:16-19).

According to Pinter (2011: 16-19), for foreign language teachers, Vygotsky's approach underlines the fact that it is important to pay attention to individual differences and to consider different methods and assistance to each learner. His idea is that there are two principal functions for using the language. First, one uses the language as a communicative tool and by using it one can distribute and develop one's knowledge. Furthermore, the language also represents a psychological tool that helps one to organize, prepare and examine one's ideas and acts. On foreign language lessons, both are important factors. Students do not learn a language only for communicating with each other but also for using it in their reflection about the learning itself.

When thinking about the theme of using songs in foreign language learning, according to Vygotsky, when choosing the songs to be used, teachers should take into con-

sideration each individual learner and reflect on the different advantages that the song might provide. Teacher should propose songs that correspond to the zone of proximal development of children. But is this zone more or less the same for each child in the classroom? If not, in favor of whom should teachers make their choice of songs? In addition, do the songs in the study books correspond to the needs of children?

### **2.2.3. Why to use songs in children's foreign language education?**

As Philp, Oliver and Mackey (2008: 47) say, if one compares second language learning children to those who are learning their first language, one can find both similarities and differences between the two groups. One essential difference is that the first ones carry with them ideas about language's nature according to their own experiences, and using these ideas in the learning process of the second language gives different results. When children come to a foreign language class, they already have a certain comprehension about language's nature and about relations between a language and social context. They recognize the importance of the language as a tool and they possess a certain idea about its way to function. It is because of this that their way to manage with the new language is different from that of a first language learner.

According to Moyles (1991: ix, 7-8), in the field of children's foreign language education, play offers a pedagogic tool that should not be underestimated. Play is incontestably a concept that people and animals use for exploring a quantity of experiences in different situations, for different aims. However, in general, when discussing play, one thinks in particular the non-formal activities practiced by children. Undoubtedly, play has numerous advantages: it stimulates the brain and makes it active and, in children's case, almost always activates the body as well. In consequence, this motivates and invites the participant to master what he or she already knows and also to respond to the unknown: to gather information, knowledge and comprehension. In educational situations, in the best conditions, play provides an excellent way to learn. However, according to Philp, Oliver and Mackey (2008: 47), in the foreign language learning process, it is a possibility that must be well defined for the learners and the educators. If one uses it too much, children might have difficulties with the passing to linguistic forms and functions more adapted to the school environment.

However, play can represent an important tool to explore in a safe environment. This represents a fact that should be meditated for learning the more difficult aspects of a language. For example, a poem or a song could help to practice a grammatical pattern that seems to pose challenges to children. According to Prashnig (2000: 241) each learner can concentrate better in the learning event and remember the content longer when creating a song or rap. Also Ockelford (2013: 29) underlines music's meaning in a child's life in general: according to him, for most children *speaking, listening and making music are as natural part of growing up as learning to walk, run and climb*. Taking all these studies into consideration, music definitely has great potential in children's language learning process.

The research by Muñoz et al. (2007) highlights the pedagogic activities that teachers mention for learners of different ages. For children in primary school and nursery school, they mentioned the activities of listening, repeating and singing (Philp, Oliver and Mackey 2008: 45-46). According to Moyles (1989: 11, 86), the majority of teachers think that play has a great value in itself and it has its place in the classroom. However, in reality, it seems that play is a secondary activity. Additionally, apart from benefits on the learning, the observation of the play makes it possible for the teacher to understand at which level the children are in their learning and development in general. This comprehension provides the teacher with a starting point for making progress in the students' learning of new on the cognitive and affective levels.

Songs, considered as play in the school environment, can therefore offer ways to learn. According to Drivas, there are various reasons for using songs in foreign language learning:

- Songs can be used in oral comprehension and oral communication exercises and with them one can avoid the disadvantages of other methods. Choir, for instance, gives the sensation of security.
- Listening to songs is a real and authentic activity.
- Listening to songs and singing reinforces the solidarity.
- Songs can improve the knowledge that has already been gained.



- Songs are part of the real life outside the school and they can bring soundness, importance and authenticity to the class.
- Songs bring joy and variety to the work. (Pasanen 1992: 89)

As Drivas says, one must absolutely keep in mind that today, on spare time, music is an important everyday fact to children. They listen to and sing songs of advertisements, without forgetting the use of Youtube, Spotify, video games, DVDs and other technical equipments or applications for their own entertainment, independently without adults or without a formal learning goal as is the case in school. Moreover, song often plays a role in more traditional games. In this context, it is important to pay attention to the choice teachers make with the musical pieces used in class. They should know children's musical activities outside the school in order to exploit these songs the most in the school environment (McPherson and Welch 2012: 322-324).

### **2.3. Practice of music in foreign language teaching**

When choosing music for a foreign language class, teacher has to think carefully his or her choices. According to Pasanen (1992: 89), this choice of music must be made on two major aspects:

- 1) what is its learning goal and
- 2) is this music available?

It would be also important to take into consideration the following themes that are often seen as contradictory ones:

- use of music for relaxation
- use of music for education
- teacher's intentions about learning goals
- students' preferences
- vocal music vs. instrumental music

- pop music vs. other genres of music
- songs made in particular for learning vs. authentic songs

### **2.3.1. Choosing the songs for children**

When teacher is choosing songs for foreign language teaching, he or she must in particular pay attention to the listeners, in other words the learners. Students' needs and interests must always be considered carefully.

I will therefore reflect on the following question: which songs should be chosen for primary school students? As McPherson and Welch (2012: 406) say, first teacher needs to make sure that the lyrics or the theme of the song coincide with children's interests. However, this could be problematic: how to find out which themes are interesting for students? In addition, the length and the complexity of the song should differ according to child's age and experience. McPherson and Welch also suggest that teacher could do parallels to other primary school subjects with the songs.

But which genre should be selected for foreign language class in primary school? According to Murphey's research (1990: 104, 125-127), pop music seems to be very motivating in foreign language learning both for adults and young people. Pop music is often simple, so it reminds of the language used by foreign speakers and, to an extent, in certain amount, its affective qualities make it similar to motherese. In effect, for children, pop songs' possibilities are especially relevant at the age where they begin to receive less and less motherese talking, that is on the eve of teenage. One could assume that it is at this stage that children should have another affective input. In effect, pop songs could replace motherese. In addition to these findings of Murphey, McPherson and Welch (2012: 323) also mention another great motivation for using pop songs: the simple fact that children listen to those on their spare time. In contrast, as Pasanen (1992: 89) states, songs made in particular for pedagogic objectives are rarely comparable for "real" songs, although use of those can be justified occasionally.

Another possible choice are songs that contain a possibility for kinesthetic play. According to Murphey (1990: 139), children's psychological aptitude for having fun and learning through kinesthetic activities make this type of songs interesting for them. As Prashnig (2000: 191) states, children often learn and remember challenging things through kinesthetic experience, meaning that the whole body participates in the information acquisition and learning of basics. In addition, according to Lengel and Kuzcala (2010:3), it has been proved that being on the move helps students to concentrate again and reinforces their capacities of paying attention.

### **2.3.2. Use of songs for learning**

The most common reason for using songs in foreign language teaching is probably the one for learning. In other words, teacher chooses to use a song in order to make students learn something about the language or the culture(s) in question. One must keep in mind that often one activity perfects many linguistic skills at the same time (Pasanen 1992: 98).

#### **2.3.2.1. Grammar**

According to Pasanen (1992: 89, 102), one of the most common practices for the beneficial use of songs on foreign language lessons is to use them for grammar learning. There are many ways to teach grammar through songs. For instance, students can try to learn grammatical rules by studying the lyrics and reflecting on the grammatical patterns repeated in those. These can also serve as repetition exercises, received from real everyday life. Pasanen says that when teaching grammar, teacher must pay attention to two different types of songs. In effect, teacher can use pop songs, which can be found in everyday life, or those songs especially made for learning purposes. Although it is true that one should always try to offer authentic music already in the very beginning of the learning process, songs especially composed for language learning have a certain role to be acknowledged, in particular when working with primary school students.

### 2.3.2.2. Pronunciation

Pronunciation's importance in foreign language learning is acknowledged also in the National Core Curriculum (NCC), in the section "Key content areas related to the objectives of instruction of the A syllabus English in grades 3-6":

"The pupils observe and get plenty of practice in pronunciation, stressing words and sentences, the rhythm of speech and intonation."

(National Core Curriculum for Basic Education 2014: 238)

Learner can improve one's pronunciation skills only by training pronunciation organs actively. Here, music offers an efficient way to concentrate on this area of linguistic knowledge. As Pasanen (1992: 99) says, according to many studies singing can help to develop one's pronunciation at least in the following ways: learner develops his or her capacities of distinguishing delicate nuances and learns to articulate better, pronunciation fluidity gets improved and through songs learner can learn to recognize different ethnic and regional varieties.

However, one could find some challenge in the use of songs in the favor of pronunciation skills. First, one must reflect if students want to sing aloud. If not, teacher might not be able to change the situation. Here, song choice is very important. For instance, if song is considered too childish by the learners, they might not feel motivated enough to sing and practice pronunciation this way. Second, there is a possibility for incorrect pronunciation: in a song, word stress could be replaced due to melodic or rhythmic motives, which could provoke a possibility to learn incorrect pronunciation. (Pasanen 1992: 99) Besides, teacher's attitude and musical capacities could vary and have an effect on the use of music in the classroom in general. (McPherson and Welch 2012: 400). For instance, in the case of pronunciation, it is possible that teacher does not have the courage to sing out loud and this way show an example to students.

### 2.3.2.3. Oral comprehension

Oral comprehension is the necessary condition for understanding oral presentation. Therefore, it is important to reflect how songs could help to develop oral compre-

hension skills. Pasanen (1992: 98) mentions the following song exercises that can support students' oral comprehension skills:

- listening to missing words
- multiple choice questionnaires
- organizing disordered sentences
- true-false questions
- linking song-based questions to correct answers
- interpreting song lyrics

According to Pasanen, another interesting reason for using songs for oral comprehension on a foreign language class is the students' interest for this activity outside the classroom. Students listen to music, especially pop songs, on their free time and try to understand the lyrics. However, as Murphey (1990: 9) states, there is one major issue concerning foreign language classes and pop songs: the language of pop songs is essentially English. For English learners this is obviously a great situation, but, for instance, for Spanish or French learners in Finland it could be rare to hear songs in Spanish or French. On the other hand, Internet gives today access to a great amount of music in many languages. Here, teacher's activity and knowledge can encourage students to look for songs to be listened by themselves. However, one could reflect if students really are enthusiastic enough to actually do this on their leisure time.

#### **2.3.2.4. Culture**

In foreign language teaching, familiarizing students with the culture(s) of the people who speak the target language is one of the main objectives. As music is part of culture, songs contain value in themselves as such: in other words, they do not necessarily need to serve for language learning itself. With a song choice, teacher can highlight an area he or she considers important or interesting. For example, teacher can introduce a certain artist, a theme (a certain genre, for instance), a music event (a

festival) or a musical comedy in order to raise students' cultural knowledge (Pasanen 1992: 105-106).

### **2.3.3. Use of music for relaxation**

Songs offer a great way to create a positive atmosphere for learning. From learning process's point of view, it is important to know what kind of feelings students and teacher have in the classroom. In order to have a favorable atmosphere for learning, in the beginning of the class, music can calm the students and direct their attention towards the subject in question. It can also wake them up and give them more energy. In other words, with the music choice, teacher can try to influence on students' feelings and behavior. (Pasanen 1992: 96)

Background music can be used for relaxation. It can be played when students are doing exercises on their own. According to Mann's research (1979), background music can have positive effects on language learning, in particular with the oral process. He mentions the following benefits:

- background music helps to concentrate,
- it hides the eventual exterior disturbance and
- it can help to create an impression on a theme

However, one must carefully reflect on the use of background music. In fact, with background music, students do not need to concentrate on the music itself because it is used for other purposes. However, with other types of exercises including a song this is not the case: there, students have to concentrate on the music itself in order to learn. Therefore, teacher must pay attention that students learn when to concentrate on a song content and when it is used as background music. (Pasanen 1992: 96)

### **2.3.4. Suggestology and suggestopedia**

The term *suggestion* finds its origins in the latin word *suggero, suggessi, suggestum* which means "put, produce, offer, present, suggest". However, the concept of suggestion has not been thoroughly explained or specified. In any case, *suggestology* is a discipline about suggestion with all its aspects (psychological, physiological,

psychotherapeutical, psychiatric, pedagogical, artistic etc.) It deals mainly with the possibilities of suggestion for liberating human's capacities, both spiritual and physical. (Lozanov 1980: 15).

First, *suggestopedia*, an experimental method of suggestology, was a psychological experiment of which objective was to increase memory capacities in the educative process. However, this experiment has opened up a new tendency in the pedagogic practice. Progressively, suggestopedia has become a method for the experimental research of suggestion itself, for determining its basic components, its special characteristics and its rules. It has found new rules and schemas from human memory (Lozanov 1978: 1, 5-6).

Suggestopedic pedagogy, and in particular suggestopedic sessions, make students and teachers more relaxed and in a better mood. One typical characteristic of this pedagogy is the spontaneous appearance of students' concentration because of general psycho-relaxation. (Lozanov 1988: 21-26)

According to Lozanov and Gateva (1988: 21-26), the process starts with the *introduction* when teacher offers imaginary autobiography for the student. This happens through artistic or didactic songs, which contain the most important grammatical or lexical patterns.

The next stage, named *active concert session*, uses very emotional musical compositions with a great amount of melody and harmony. It contains also teacher's reading. This reading of text in foreign language should be coherent with the characteristics of the musical piece that is being played in the background, in many aspects (for instance tempo and volume). Additionally, teacher's voice should be harmonized with the nuances of the music. The reading should be slow and rhythmical with regular breathing. In other words, reading should be adapted to the music that is being listened to.

In the next *pseudo-passive stage*, musical compositions are characterized by the austerity of the form, content and intellectual depth. Music is used essentially in the background, but in this reading session teacher reads normally, as in everyday speech. The reading should still be artistic enough in order to provoke dialogue between students and the teacher. (Lozanov and Gateva 1988: 21-26)

Lozanov and Gateva (1988:21-26) state that these two stages are essential for suggestopedic education, and as we have been able to observe, music plays a great role in those. In the next stage, *elaborations*, songs and plays, even simple dances, are used for illustrating grammatical patterns or essential vocabulary. Quite large amount of information could be presented through plays that meet with learning goals. Songs and plays should always contain lexical and grammatical information and have an artistic value, familiarizing students with the target language's culture.

All in all, using songs in children's foreign language teaching and in education in general has many great benefits. It can help students to learn grammatical patterns, enrich their vocabulary and make them more concentrated on the studying. Moreover, it can also bring variety and joy to the classroom and offer playful activities that support children's developmental stages. In addition, pop songs bring authentic material that students often find motivating, next to exercises especially designed for learning purposes.

Next, I will examine *Go for it!3 text* and *workbooks*. First, I will represent the data and methods. Second, I will study the corpus that is the two books. The research questions of this thesis are the following:

1. How many songs are there in *Go for it!3 text-* and *workbooks*?
2. What seem to be their learning goals?

Finally, I will propose some possible improvements for future text- and workbooks.



### 3. Data and methodology of the present study

#### 3.1. Data of the study

The data of the present study consists of *Go for it!3* text- and workbooks. *Go for it!* series is designed for A syllabus English learners in Finnish primary schools, and as *Go for it!3* 's name supposes, it is designed for third graders, that is to 9-10 year old children. These books were selected for two reasons. First, they follow the new NCC that came into effect 1<sup>st</sup> August 2016 in Finnish primary schools. Therefore, no study has yet analyzed their song contents. Second, as the series has been made for new curriculum purposes, it should include activities with music. I chose only text- and workbooks: teacher's materials were ignored based on the restrictions and extent of the study. However, they may have provided more profound information of song activities and could be included in future studies. In future studies, the data could also be extended to further issues of *Go for it!* series, that is books for fourth and fifth grades.

*Go for it!3* textbook consists of 15 chapters in five units. In each unit there is an introductory double-paged spread at the beginning, a key vocabulary in pictures and the actual text. From chapter 4 on, there is also a comic, a song and a dialogue after the text. In addition, there is a game at the end of each unit, some additional texts and an alphabetical vocabulary at the end of the book. The book has a lot of illustrations.

Obviously, *Go for it!3* workbook includes the same units and chapters as the textbook. Each chapter has quite a great number of exercises: up to 25 activities in a chapter, in addition to extra activities and activities designed for textbook's additional texts. At the end of the book there are also some vocabulary lists of the additional texts.

In total, I found 25 songs: 8 of them in workbook and 17 in textbook. The number of songs in textbook seems quite high, whereas less than 10 songs in workbook is not very much. I decided to categorize songs according to their instructions, in other words what they ask the students to do. After this categorization, I analyzed their

contents and learning goals. First three categories appear in workbook exercises and the last one is derived from the textbook.

### **3.2. Methods of data analysis**

Content analysis was chosen as the method for analysing the data. Content analysis aims at describing document's content verbally. The document could be for instance a book, an article or an interview, to mention a few. The data of the study describes the studied phenomenon and the purpose of the analysis is to create a clear, verbal description of the phenomenon. (Tuomi and Sarajärvi 2009: 103, 108). In other words, I will describe songs in the two books and make conclusions about their content and use.

First, I marked all songs of the books. Second, I counted the number of songs (25) and made two tables of them, one for workbook and another for textbook. In the workbook chart I listed the pages where exercises were found with their instructions. In contrary, textbook songs did not have any instructions. Therefore I listed their titles and page numbers. Next, I grouped songs according to their instructions: in other words, what they asked the students to do. First three categories appear in workbook exercises and the last one is derived from the textbook. After the categorization, I analysed the contents of the activities including a song.

## 4. Textbook and workbook analysis

### 4.1. Songs in corpus

In this section, I will analyse musical contents, that is songs, of *Go for it!3 text- and workbooks*. I will examine these by grouping them according to their instructions and then analyse their contents. First, I will present the songs in the form of two tables. In my analysis, I will also include song examples from the books to illustrate better my findings.

**Table 1. Songs in *Go for it!3 workbook*.**

Page	Exercise
6	2. Kuuntele ja laula. (2. Listen and sing.)
14	1. Kuuntele ja laula. (1. Listen and sing)
21	4. Kuuntele ja laula. (4. Listen and sing)
30	1. Kuuntele ja laula. (1. Listen and sing)
35	13. Kuuntele laulu. Kumman sanan kuulet ? Ympyröi. (13. Listen to the song. Which word do you hear? Circle.)
72	23. a) Kuuntele ja toista. b) Muuta alleviivattuja sanoja. Lue parillesi. (23. a) Listen and repeat. b) Replace the underlined words. Read to your partner.)
102	2. Kuuntele ja toista. (2. Listen and repeat.)
122	2.a) Kuuntele loru. b) Lue loru parisi kanssa viisi kertaa. Vaihtakaa kahvin ja teen tilalle joka kerralla eri ruoat tai juomat. (2. a) Listen to the rhyme. b) Read the rhyme five times with your partner. Each time, replace coffee and

	tea with different foods or drinks.)
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**Table 2. Songs in *Go for it!*3 textbook.**

Page	Title of the song
6	London Lane
22	At home
29	I am happy!
35	A happy goldfish
41	Little kittens
44	In London
51	Am I late?
57	I have an orange pencil case
63	She has a big grey elephant
68	Birthday presents
75	He sleeps
81	Everywhere a happy cat
87	Do you like pizza?

92	Goodbye, London
99	Where's Herb?
107	Sing along with King Kong
115	Can you play football?

## 4.2. Categorization of songs

I categorized songs into four different categories, according to their instructions. The categories are the following:

1. "Listen and sing" or "Listen and repeat" exercises
2. "Listen and circle" exercises
3. "Listen and then replace words, work with partner" exercises and
4. Exercises with no instructions

### 4.2.1. Listen and sing" or "Listen and repeat" exercises

In the first category, I found five songs. Here, the only instruction was to listen and sing or repeat. In other words, the exercises contained two activities: first, students had to listen to the song and second, they were invited to sing it or repeat it. In each exercise, lyrics were printed in the book. They were only in English, without any translation in Finnish. Indeed, lyrics supported the acts of listening and singing or repeating aloud. The instructions did not define whether students were supposed to sing right from the beginning, or only listen to it first and then sing along. However, one could assume that singing or repeating was allowed right from the beginning. But, if the song is not familiar or easy to follow for the first time, students may not be able to do other thing than listening first. In any case, if teacher regards necessary to do the exercise another time(s) or students ask for it, it is naturally possible. In

effect, if the song or material is motivational and meets with students' capacities, they will probably ask to listen to it again.

All songs in this category were short. For instance, the very first song in the workbook:

- (1)           What's your name?  
                   My name is Bob.  
                   What's your name?  
                   My name is Bob.  
                   What's your name?  
                   My name is Bob.  
                   My name is Bob Bobby Bobkins.  
                   (Kanervo et al. 2016b: 6)

This song was found right in the beginning of the book, even before the first chapter, in the section "Nice to meet you!". As we could see, the content of this song suited well the themes of "familiar words and greetings", which were marked to be the themes in this opening chapter. In fact, this was the case with every song found in this category: their content followed the themes of the chapter. This can be seen from the following table:

**Table 3. Similarities between themes of the chapter and song lyrics.**

page of the song, chapter	themes of the chapter	words of song related to the theme(s)
6, introduction	tuttuja sanoja, tervehdystä (familiar words, greetings)	what's your name, my name is

14, 2	värejä (colours)	black, white, red, blue, green, yellow, purple, pink, brown, orange, dark blue
21, 3	lukusanat 0-20, kellonaikoja (tasatunnit) (numbers 0-20, expressing time (full hours))	one, two, three, four, five, six, seven, eight, nine, ten
30, 4	perheenjäseniä, olla-verbi: am, is, are (family members, verb to be: am, is, are)	family, dad, granny, granddad, sister, mum, brother
102, 10	verbejä, I walk., He walks. (verbs, I walk, He walks)	reads, speaks, likes to play, run, walks, talks, likes, to have some fun, eat, sleep, go to bed

As one can see from table 3, song contents were related to either the key vocabulary or grammatical patterns of the chapter. The book was designed for beginners in English, that is third graders, and in effect, the contents of the songs met well with NCC requirements:

“Key subjects include myself, my family, my friends, school, hobbies, and leisure time and life in the target language environment. Topics are also selected to gether. The selection of contents is based on the pupil’s daily life, interests, and current issues, and the perspective is I, us, and the world. Various functions of language use are selected, including greeting, asking for help, or expressing an opinion. The pupils learn vocabulary and structures in connection with many text genres, including short stories, plays, interviews, and lyrics.”

(National Core Curriculum for Basic Education 2014: 242)

All songs were quite simple at least from the lyrical point of view: lyrics were short. There was no vocabulary attached to the song. I saw this choice justified, as the length was kept restricted and vocabulary was related to the chapter theme. If necessary, teacher could translate the lyrics rapidly with little effort.

It seemed that these songs had been especially composed for the purposes of the workbook. In effect, there was no separate mention about the song rights on the first page of the book. Therefore, it seemed that book writers were the actual composers/lyricists of the songs. In other words, authors gave importance for songs especially made for learning purposes. Earlier in this study, in point 2.3.1, I discussed this type of songs by introducing research that brought it up as meaningful exercises especially for younger learners. In other words, research also supported this choice made by authors.

Five out of eight workbook songs belonged to this “listen and sing/repeat” category. Although I put other three songs of the workbook in categories “Listen and circle exercises” or “Listen and then replace words, work with partner exercises” because of their two-part instructions, one could observe that those activities also contained the invitation to listen and/or repeat. In addition, as one will notice later in my analysis, all songs of the textbook seemed to have a very similar goal: listen and/or sing or repeat. In other words, it appeared that in *Go for it!*<sup>3</sup>, the simple acts of listening and singing/repeating were indeed regarded as very effective ways to learn language for children. I assumed that the main learning goals were that children get used to listening to songs in the target language and that they improve their oral comprehension skills and practice their own pronunciation skills by the act of singing.

However, as was mentioned above in 2.3.2.2, these exercises involving singing or repeating out loud could appear problematic if students do not want to perform those. How to motivate them to sing? Are the songs interesting enough in order to raise children’s interest? And do the students’ capacities meet with the song’s level? If the song appears too difficult for them, does the teacher know how to motivate his or her students? Or, if the theme or the melody seems too childish for the students, what could teacher do? Should they listen to the song anyway or not?



#### 4.2.2. “Listen and circle” exercise

There was only one exercise belonging to this category. It was in workbook. Instructions invited the student to listen to the song. Additionally, there was a multiple choice task in which the students were asked to recognize the word they had just heard in the song;

- (2)            My sister/brother is so clever.  
                   He’s very good at school.  
                   My sisters/brothers are so funny.  
                   They’re happy, nice and cool.  
                   My mum and dad are happy/lovely.  
                   My uncle’s hair is blue.  
                   My name is Johnny Johnson.  
                   I’m funny/clever just like you!
- (Kanervo et al. 2016b: 35)

In other words, in this exercise there were two parts: listening and recognizing. Compared to the first category, in this exercise students were not asked to sing the song. However, instructions still wanted them to participate more actively and not only receive the song content by listening: they also needed to practice their oral comprehension skills and choose the correct form. As one could see from the lyrics above, the choice was a lexical one: words differed from each other both in transcription and phonetics. Although students were asked to practice language themselves by circling and not only listening, from language speaker’s point of view their role was not active.

Once again, lyrics supported the themes of the chapter, as “family members” and “verb forms am, are, is” were mentioned to be the key themes. In total, there were 19 words that belonged to these categories: 5 different family words and 5 different verb forms. Furthermore, lyrics also introduced altogether 8 adjectives, for instance *clever*, *good*, *funny*, *happy* and *cool*, that were marked to be the key theme in chapter 7. In other words, lyrics seemed to also serve as introduction or “warm-up” for vocabulary in the following chapters. On the other hand, lyrics also contained material from previous chapters, as *blue* had already been introduced to the students in chap-

ter 2 with the color theme. All in all, lexically the content was very carefully planned and it seemed indeed that this song had been composed especially for learning: it was simple, short and relevant to the key themes of this chapter and also other chapters.

However, there were some questions that rose from teacher's point of view when examining this exercise. Although the instructions were simple and precise, they left some decisions to the teacher as well. First, the instructions did not tell how many times this song should be listened. If once only, students needed to focus quite carefully right from the beginning, as the first word choice was on the first verse, after the first word *my*. However, teacher could have decided that the song would be listened at least twice: first time, students could only listen to it without circling, and second time they could focus on the circling. Doing both at once could burden at least part of the students: one must remember that they have not ever heard the song and do not know its musical features, for instance tempo and rhythm.

Second, as I mentioned before, there was no instruction about singing aloud. Still, one could reflect if the singing was allowed. Some students may consider singing a pleasure and it could be quite natural for them. But would it disturb their concentration on listening and recognizing? Or would it disturb others? Is this why instructions did not include singing? Or was there any reason for that? If not, teacher could add him or herself some instructions, for instance singing. Teacher could also reflect on how many times the song should be listened to.

#### **4.2.3. "Listen and then replace words, work with partner" exercises**

As the second category, also the third one had only few exercises: there were only two, in workbook. In both, the instructions were in two parts: A and B. The first exercise of this category was the following:

(3) 23 A) Kuuntele ja toista. (Listen and repeat.)

##### **Big Paul**

My name is Paul.

I'm not that small.

I'm big and strong.

And very, very tall.

I'm fast, not slow.

I'm young, not old.

My kitchen's hot.

But my bathroom's cold.

B) Muuta alleviivattuja sanoja. Lue parillesi. (Replace the underlined words. Read to your partner.)

(Kanervo et al. 2016b: 72)

As in the first two categories analysed above, the key themes of the chapter were strongly present also in this category. In chapter 7, the key themes were “adjectives” and “verb to be, in negation and interrogative”. Altogether, there were 10 adjectives and 3 negations in this song. Once again, it seemed that also this song had been especially composed for learning goals of this chapter. Another interesting point was that this song also had a title, which was not the case with any other song in the workbook.

Compared to the previous exercise category with listening and circling, in this one students' role as active language speakers clearly came up: they were asked not only to listen and repeat (A), but also to speak up themselves by modifying the lyrics and then reading them aloud for their partner (B). The words to be replaced were adjectives, apart from the first proper noun *Paul*. One could assume that students were also supposed to choose adjectives and another name to replace the underlined words. However, there was no instruction about where to find these words: there was no word list or other support attached to the exercise. As the exercise was the second last one in the chapter (exercise 23), it was presupposed that students were already familiar with the relevant vocabulary. They had learnt the words from previous exercises in the chapter and were able to look for them themselves in the book or other sources if necessary. But, if it was not the case, they were dependent on the support provided by teacher, for instance word list he or she offered or other instruction. One must remember that third grade students are still beginners not only as language learners but also as users of the study books. Therefore, teacher's help and support are often needed.

The second exercise of this category was in chapter 12:

(4) 2A) Kuuntele loru. (Listen to the rhyme.)

I like coffee.

Yes, I do.

I like tea.

But listen to me.

I like you.

I don't like coffee.

Do you like me?

And I don't like tea!

B) Lue loru parisi kanssa viisi kertaa. Vaihtakaa kahvin ja teen tilalle joka kerralla eri juomat tai ruoat. (Read the rhyme five times with your partner. Each time, replace coffee and tea with different foods or drinks.)

(Kanervo et al. 2016b: 122)

In this exercise, Part A gave only an instruction to listen to the song, not repeat it. This raised the question whether the students were allowed to also repeat it if they wanted to, or did the authors want them to focus only on the listening. However, the song was once again quite short and simple: therefore, repeating it already in Part A would have not probably done any harm at least for the more advanced students.

Part B asked the students to read the song aloud with a partner. Compared to the first exercise in this category, here the repetition was high in amount: in fact, it was very precisely informed that students should have read it aloud five times. Each time, they should have also replaced four words or in fact two words two times: coffee and tea. Once again, one could observe that “food and beverages” was the key theme of the chapter, as well as expressions “He doesn't walk. Does he walk?”, in other words negations and interrogatives. In fact, also the second theme was present in the lyrics as forms *Do you* and *I don't* were found three times.

Although this exercise invited students also to read aloud and not just listen, teacher could still have encountered some problems with the task. In fact, this exercise was the second one in the chapter. Before it, there was only one exercise that did not provide a lot of lexical support for this exercise. In fact, students could find other food or drink words from textbook's picture vocabulary (page 82). These picture vocabularies were systematically present in the textbook only, under the title “Here we go!”, before the actual chapter text. However, it was teacher's responsibility to make sure that these words were already familiar for the students when doing this exercise. Additionally, it was left to teacher to give students instructions where to find the necessary vocabulary. As I mentioned before, third grade students are just beginners

as foreign language learners and learners in general, and they are not always able to work independently with their books.

#### 4.2.4. Exercises with no instructions

This last exercise category differed from previous ones in two major aspects: these exercises appeared without any instructions, and they were high in number as 17 songs belonged to this category. All were found in the textbook. Next, I will discuss my findings in detail.

In this category, I found the presence of a symbol of a singing dog interesting. The dog in the symbol was actually a book character named Ginger. The book characters were presented in the beginning of the textbook (page. 9). Although the symbol of a singing dog seemed to be quite a clear sign that the text next to it was a song, this symbol's meaning could not be found in the book. In fact, it was as the authors forgot to explain it, as some symbols of the workbook were explained on the workbook inner cover. However, in textbook, there were no explanations. Symbol explanation would obviously have clarified the meaning.

In addition to the missing symbol explanation, the occurrence of the symbol was not systematic, as it was not present with every song of the textbook. In effect, it was placed next to songs at the end of chapters, but not to songs at the beginning of units. In the beginning of each unit there was a song that served as an introduction to unit's theme(s). For instance, in the beginning of unit 2:

- (5)           **At home**
- I love my granny,  
my mum and my dad.  
My brother and sister  
-my silly granddad!  
I love my bedroom.  
It's pink, white and red.  
And this is my hamster.  
He's in my bed!
- (Kanervo et al. 2016a: 22)

Above each song at the beginning of a unit there was a title, as “At home” in the song above. However, presumably this title was not actually of a song but of the unit. This could be clearly observed from the book contents. It was especially clear with the following song:

- (6)            **In London**
- London bridge is falling down,  
 falling down, falling down.
- London bridge is falling down  
 -my fair lady!
- London eye is going round,  
 going round, going round.
- London eye is going round  
 - slow and steady!
- (Kanervo et al. 2016a: 44)

In effect, this song’s first part is a popular song that is often referred by the name “London bridge is falling down”, not “In London”. The second, “London eye” part is a modification by the authors: this song could be performed lyrically in various versions.

Other units’ titles, which could be found above the songs, were “London Lane”, “Birthday presents” and “Goodbye, London”. In all songs the lyrics related to the titles. The city of London was present in many songs. By observing the book characters, the “Nutty” and “Smith” families on pages eight and nine, one could see that at least the Nutty family lives in London. In fact, the story of these characters went on in London only in this particular book. Therefore, the presence of the city was justified in the songs as well.

As I already wrote “exercises with no instructions” in the title, these songs at the beginning of units of the textbook did not include any instructions. As I said, they were placed in the beginning of the unit, on the left page of the “introductory” double spread. All were short, eight verses long that included rhymes in the end, for instance “lane – rain” in the first song of unit 1 on page 6. There was no vocabulary attached to the songs. In fact, this was all teacher and students had in front of their

eyes. In other words, teacher has to decide what to do with the songs. In the book there was not even a preface that would have explained this. Are they going to listen to them (if they have been recorded)? Are they going to repeat them? Should the teacher or the students translate the lyrics? Is there a possibility for kinesthetic play with the songs? As I discussed in the first part of my study, kinesthetic play offers a great tool for children's language learning because they learn and remember difficult things by trying them kinesthetically. In fact, it was very surprising that instructions of song exercises did not have any instructions for using the body. Songs, with their clear rhythm and other features, offer a great possibility for this. Certainly, it would have been possible with these songs as well, but as direct instructions were missing, it was left to teacher's will and capacities to introduce some movement to the songs. All in all, the authors of the book had systematically introduced songs in the beginning of the units with possibly great learning outcomes. However, using and benefiting of those was now left upon teacher's decisions.

Instructions were missing from every song in the textbook. The only hint of instruction was the symbol of a singing dog, as I mentioned before. It was placed in the left or right upper corner of the box where lyrics of the song could be found. Also these songs placed at the end of chapters, with the singing dog symbol, were relatively short in length, from six to 14 verses. Comparatively to songs in the beginning of a unit, each of these songs clearly had a name of its own. There was no vocabulary attached to those though.

As I found out already with the exercises of the workbook, also the songs of the textbook supported the key themes of the chapter. For instance, the song of chapter nine "At the zoo" included a great number of important vocabulary (animals) and also the verb form "has", which was mentioned to be key content in the chapter.

(7)           **She has a big grey elephant**

She has a big grey elephant.

It has a big grey nose.

Does that big grey elephant

have very big grey toes?

She has an elephant.

It has a nose.  
 Does it have big grey toes?  
 He doesn't have a gorilla.  
 He doesn't have a cat.  
 Does he have a monkey?  
 A monkey with a funny hat.

He doesn't have gorillas.  
 He doesn't have cats.,  
 or monkeys with funny hats.  
 (Kanervo et al. 2016a: 63)

In addition, some elements of earlier learned contents were repeated in this song, like colours of chapter 2 (“grey”) or other adjectives (“funny”, “big”) of chapter 7. As we saw in part one, according to Drivas (in Pasanen 1992), songs can in effect improve skills students already possess. This song also served as introduction for the theme of body parts that were going to be learned in chapter 13. This was the case with many other songs as well. For instance, the song “Where’s Herb?” in chapter 13 included both key themes of the chapter (body parts, the s genitive) and previously learned material (adjectives, forms is/are, furniture):

(8)            **Where’s Herb?**

Basil’s brain is big.  
 And Honey’s hands are small.  
 Kate’s nose is runny.  
 Just like a waterfall.  
  
 Will’s arms are long.  
 And Barney’s back is bad.  
 But Hazel’s heart is happy.  
 That’s why she’s never sad.  
  
 Coco’s toes are cold.



And Chip's eyes are red.

Chilli's tummy's like a ball.

And Herb? Asleep in bed.

(Kanervo et al. 2016a: 99)

Like songs placed in the beginning of units, also songs in the last pages of a chapter included rhymes, especially ending rhymes, such as “bad-sad” or “red-bed” in the song above.

Undoubtedly, all songs had been composed especially for the learning goals of the chapters. Each song matched the chapter themes. In addition, the introduction of book characters in the lyrics of example (8) demonstrated the especial composition for this book only. In fact, it was surprising that although the authors had carefully designed these songs for the learning goals, they had not introduced any instructions. Once again, the teacher finds him/herself in front of many questions. Are students supposed to listen to the songs? Are they supposed to sing along? Is there any possibility for kinesthetic play, and if there is, what is it?

All in all, the category of exercises with no instructions left me confused. The number of the songs, their systematic use and the fact that they had been composed for the book clearly showed that they were given importance from the point of view of learning. However, the absence of instructions and the missing explanation of the singing dog symbol obviously made their use a more difficult or at least contemplating task for the teacher. If the symbol was interpreted as an instruction to listen and sing along, the authors gave importance to the simple acts of listening and singing. In effect, they have been proved to be effective ways to learn language as I discussed in chapter 2. However, explanation of the symbol and other possible instructions would have made the use of the task easier for the teacher. In consequence, students could possibly benefit more from the songs. Now interpretation and decisions were left to the teacher alone and as I mentioned in part one, not every teacher is keen on the use of music in his or her teaching. Therefore, the absence of instructions might effect on the use of songs in particular with those teachers with less will for the use of music in their pedagogy.

Finally, I observed that there were no pop songs or other authentic songs from “real life” in textbook, neither in workbook. Every song was clearly a song especially made for children’s language learning purposes. Although they have their place in the field, as I showed in part one, the total absence of pop songs seemed unjustified as their use has been proved to be motivating in foreign language learning. In addition, as I stated in part one, learners should be taken into account when choosing the songs since it is very important to know their needs and interests. From this point of view, it seems evident that third graders, that is 9 to 10 year old students, would with no doubt appreciate songs from pop or other popular genres. Surprisingly, *Go for it!3 text- and workbook* did not include any of those. Therefore, their use rests once again on the shoulders of the teacher when choosing material outside the books.

## 5. Conclusion

The objective of this study was to find out whether songs have important role in children's foreign language learning. In my analysis, I studied the number of songs, their presentation and instructions in *Go for it !3 textbook and workbook*.

In the first part, I introduced theoretical motivations for the use of songs in foreign language teaching. It was proved that music has an important role in foreign language learning, in particular with children. In effect, *Go for it !3 text- and workbooks* included quite a great number of songs: altogether 25, 8 of which in workbook and 17 in textbook. In other words, authors clearly gave importance to the use of song in foreign language learning: songs were used systematically. In workbook, instructions were clear although the acts of listening and singing or repeating were strongly present whereas other variations were poor in number. In textbook, I found the absence of instructions confusing. The number of songs was greater than in workbook but the question of how to use them was totally left to the teacher. Despite this lack of instructions, the series *Go for it!3* clearly gave importance to the use of music in foreign language learning.

From the categorization of exercises I saw that the simple act of listening and repeating was regarded as the most important one. In effect, every exercise in workbook included listening and/or repeating or singing. In addition, if the songs without any instructions were supposed to be listened, repeated and/or sang aloud, as the symbol of the singing dog at least made me suppose, all 25 songs in both work- and textbook included the act of listening and singing. Thus, listening and repeating were considered extremely efficient ways to learn.

Although the importance of listening and repeating or singing cannot be denied, the weak number of other instructions was surprising. Only three workbook exercises included some other action by students (circling, underlining, replacing words, reading aloud with partner). All in all, the skills to be practiced via songs were mostly those of oral comprehension, pronunciation and learning grammatical patterns. No exercise instructions contained the possibility for moving around, although kinesthetic play has been proved to be an efficient way to learn for children. It seemed

that the authors had completely forgotten to exploit this chance: the needs of children under 12 years do not necessarily encounter with those of older learners. In addition, cultural content of the songs was weak: only those about London introduced some cultural aspects.

In other words, the number of songs was praiseworthy. However, a greater variety in the content of the exercises would be desirable. Songs could help to develop a great number of students' linguistic skills and cultural knowledge. These possibilities were not taken into account in the studied books. Although song evidently serves as a "scholar" exercise along with other activities, introduction of a little more variety, freedom and fantasy would not do harm for the creativity much needed in the communication.

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