UNIVERSITY OF JYVÄSKYLÄ

**USING MUSIC IN EFL TEACHING AT LOWER SECONDARY
EDUCATION: TEACHERS' EXPERIENCES AND OPINIONS**

A Pro Gradu Thesis

By

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2010**

HUMANISTINEN TIEDEKUNTA
KIELTEN LAITOS

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USING MUSIC IN EFL TEACHING AT LOWER SECONDARY EDUCATION:
TEACHERS' EXPERIENCES AND OPINIONS
Pro Gradu -tutkielma
Englannin kieli
Huhtikuu 2010   80 sivua + 3 liitettä

Musiikki on tärkeä osa murrosikäisen nuoren elämää. Se mahdollistaa erilaisten tunteiden läpikäymisen turvallisesti omien suosikkilaulujen kautta ja erilaiset harraste- ja faniryhmät antavat yhteenkuuluvuuden tunnetta ja ovat nuorille tärkeitä harrastuksia. Musiikkia voidaan myös käyttää englannin opetuksessa – musiikin eri sarat ovat lähes pohjaton lähde autenttiselle, ajankohtaiselle ja nuoria koskettavalle opetusmateriaalille. Kuitenkin sitä, missä määrin englannin opettajat Suomessa musiikkia tunneillaan käyttävät, on tutkittu vähän. Aiheesta on olemassa yksi aikaisempi tutkimus, ja sekin koskee opettajaopiskelijoita.

Tämän tutkielman tarkoituksena oli selvittää, miten musiikkia käytetään englannintunneilla, mitä sen avulla opetetaan ja miten yleistä musiikin käyttö on. Lisäksi tutkittiin millä perustein opettajat valitsevat käytettävän musiikin ja mistä he sen saavat, sekä mitkä musiikkigenret ovat suosituimpia. Edelleen selvitettiin, minkälaisia mielipiteitä opettajilla on musiikin käytöstä, erityisesti koskien oppilaiden reagointia musiikin käyttöön, musiikin avulla aikaansaatuja oppimistuloksia sekä musiikin käytettävyyttä ja monipuolisuutta lisämateriaalina.

Tutkielman tutkimusaineisto kerättiin elektronisella kyselylomakkeella, johon vastattiin Jyväskylän yliopiston Korppi-järjestelmässä. Vastauspyyntö lähetettiin sähköpostitse 350 Länsi-Suomen läänissä opettavalle opettajalle ja vastauksia saatiin 118. Aineiston analyysissä käytettiin kvantitatiivisia perusmenetelmiä, ja tulokset esitettiin deskriptiivisesti frekvensseinä ja prosentteina. Vapaaehtoiset, avoimet lisäkysymykset analysoitiin kvalitatiivisesti. Reliabiliteetti selvitettiin Cronbachin alphoilla.

Tutkimuksessa saatiin selville, että musiikkia käytettiin eri kielitaidon osa-alueiden harjoitteluun useimmiten pari kertaa lukukaudessa per erilainen musiikkia hyödyntävä opetusmetodi. Luetun ja kuunnellun ymmärtämistä harjoiteltiin eniten aukkotehtävien avulla, ääntämistä laulamisen avulla, sanastoa etsimällä tiettyyn teemaan liittyvää sanastoa, kielioppia opeteltiin etsimällä sanoista esimerkkejä, keskustelua harjoiteltiin levyraadin avulla, kohdealueen kulttuurista opittiin musiikillisten näytteiden avulla ja kirjoittamista harjoiteltiin kääntämällä laulun sanoja joko suomeksi tai englanniksi. Lisäksi musiikkia käytettiin usein taustamusiikkina, taukomusiikkina tai johdantona uuteen aiheeseen. Musiikkia valittaessa tärkeimmät kriteerit olivat saatavuus, käyttötarkoitus ja sanat. Eniten käytettiin oppikirjasarjojen musiikkia. Suosituimmat musiikkigenret olivat pop ja rock. Opettajien mielipiteistä selvisi, että heidän mielestään oppilaat suhtautuivat musiikin käyttöön positiivisesti ja oppimistulokset olivat hyviä, mutteivät poikkea merkittävästi normaalin opetuksen aikaansaamista oppimistuloksista. Opettajien mielestä musiikin käyttö oli sinänsä helppoa, mutta teetti ylimääräistä työtä. He totesivat musiikin olevan monipuolinen lisämateriaali, mutta heillä oli joskus vaikeuksia keksiä sille erilaisia käyttötapoja.

Asiasanat: language education, English teaching, music, lower secondary education

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1 INTRODUCTION

There are several reasons to using music in foreign language teaching. Firstly, it is suspected that music and language have common origins as means of communication (Gardner 1993: 115). Secondly, music and language both use the oral-auditory channel and, furthermore, music and body language are strongly tied (Gardner 1993: 122-123). Thirdly, music is a universal language accessible to everyone – even to the deaf – and it is an excellent medium for expressing oneself and one's emotions (Bayless and Ramsay 1978: 56-62). Fourthly, music is also good material for teaching culture because "the backgrounds, customs, tradition, and emotions of all the peoples of the world are mirrored in their songs" (Landeck 1958: 126, as quoted by Bayless and Ramsay 1978: 141). Fifthly, music is an important part of the young's life and motivated learners have used songs for language learning in their free time even before songs were used in the classroom (Baltra 1982: 17). Lastly, "the vehicle of music serves as a mnemonic tool --- to increase our capacity for recall" (Poppleton 2001: 23-24). These reasons for using music in foreign language teaching are dealt with more detail in chapter 2.

This study deals with the use of music in teaching English as a foreign language (EFL) particularly at lower secondary education where pupils are from 12 to 16 years old. During those delicate years music is very important to many of the pupils. Developmental psychology sees many ways in which music can help on dealing with crises and difficulties related to growing up (Saarinen et al. 1994: 189). Firstly, music is sort of self-therapy for the young: it offers ways of protecting oneself from anxiety. An adolescent can escape to the world of music and find emotional release when he or she can deal with the conflicting and ever-changing emotions through music. Music also brings young people together and provides feelings of safety and belonging. Secondly, music is also a transitional object which makes it easier to go through the phase of becoming an adult. Music helps the young to face the inevitable changes in their lives. Thirdly, music is a symbol of the emotionality that is emphasized in puberty. Music offers a way to experience safely all the positive and negative new emotions aroused by growing up and it also helps the adolescent to verbalize them. Fourthly, music is related to the seeking and creating of an identity and self-image. Belonging to a certain group of music listeners gives a feeling of

safety and certainty. At this age, the young become more and more independent, and the group identity provided by music offers, on one hand, a safe way of detaching from home and, on the other hand, a replacement for home. Lastly, music is also an area of life which provides the young a chance to test their wings and get a hobby or, in the future, even a career.

The use of music in the classroom is limited by the copyright law. The Finnish copyright law gives all the rights of a song to its composers (Tekijänoikeuslaki 8.7.1961/404). This means that it is illegal to use music in the classroom if the composers of the song are not aware of it and compensated for its use. However, textbooks have nowadays lots of songs in them, also very up-to-date songs, which can be utilized completely legally in many different ways by the resourceful teacher.

The number of studies on using music in language teaching is limited. It has been studied how it would be possible to use music in teaching Swedish as a foreign language, how using music in classroom affects the pupils, and how teachers use music in teaching Finnish as a first language in primary education. Moreover, it has been studied whether musical education benefits the development of language skills, and whether there is a connection between musicality and language skills. However, there is only one previous study on the subject of using music in EFL teaching and that study examined how teacher trainees, not teachers, used music. Therefore, no previous studies exist in Finland on teachers' use of music in EFL teaching at lower secondary education or, as a matter of fact, any level of education.

The current study sets out to find out how music is used in teaching EFL at lower secondary education in the county of Western Finland. The main research questions focus on how music is used (that is, in which form and how frequently), how the teachers choose the music that is to be used and what kind of music they use, and what teachers' opinions on the use of music and the benefits of its use are. The data of the study consists of 118 filled out Internet questionnaires. Statistical analysis of the data was made so that the results could be analysed in most part quantitatively. The data analysis method was descriptive.

In this study, the reasons for using music in foreign language teaching will be discussed in chapter 2. Chapter 3 will introduce how music can be used in different areas of foreign language teaching. Previous studies on using music in the language classroom will be reviewed in chapter 4. The aims, data and methods of the study will be introduced in chapter 5. The results will be presented in chapter 6 and discussed in chapter 7. Finally, the conclusion will be in chapter 8.

2 REASONS FOR USING MUSIC IN FOREIGN LANGUAGE TEACHING

In this chapter reasons for using music in the foreign language classroom are dealt with. Firstly, the relevant parts of the National Core Curriculum and the Common European Framework of Reference are summed up. Secondly, the focus is on how the language and lyrics of songs offer suitable texts for foreign language teaching: the idea of a pop song register is introduced and the authenticity of song lyrics is discussed. Thirdly, it will be examined how music can be used to enhance learning. Theories of experiential learning, musical intelligence and perceptual learning styles are examined and the profits of background music during lessons and the effects of music training on verbal memory are reviewed. Lastly, learning and processing language is compared with learning and processing music.

2.1 The Common European Framework of Reference and the National Core Curriculum

The Common European Framework of Reference for Languages (CEFR) is assembled by the Council of Europe and is a tool for both teacher and learner of foreign languages. The CEFR provides not only a basis for designing syllabuses, curricula, testing and teaching materials but also valuable information for the language learner on what he or she should master in order to be a competent and communicative language user (CEFR 2001: 1). Moreover, the CEFR includes descriptions of proficiency levels in different areas of language use which can be utilized for evaluation in each stage of language learning. The CEFR mentions music in connection with language learning and teaching several times and next I will look more closely at those occasions.

The CEFR mentions singing nursery rhymes, folk songs, pop songs, etc. as one way of using language aesthetically (CEFR 2001: 56). Aesthetic language use is important because it is a major part of European cultural heritage and, in addition to having cultural values, it also promotes intellectual, moral, emotional and linguistic development. Singing is also mentioned as one example of an oral production activity (CEFR 2001: 58).

Furthermore, songs and music are mentioned as one text type that can be used for language learning and teaching (CEFR 2001: 94-95). Through the media of audiotapes, -cassettes and -discs, songs can be used as a text basis for learning. That is, instead of texts found in EFL textbooks, songs could be used for the same purpose. Knowing the musical heritage of the target culture is also mentioned as important sociocultural knowledge which should not be ignored in language teaching (CEFR 2001: 102). In addition, counting-rhymes and songs can be used in primary school for introducing the phonetic and rhythmic characteristics of the target language (CEFR 2001: 171). In primary school music and rhythm also help to develop language awareness which is the main goal in foreign language learning at that level (CEFR 2001: 172).

To sum up, in the CEFR music and songs are considered not only as part of the target culture but also as tools which can be used for different activities and particularly for teaching the phonology and intonation of the target language. Moreover, songs are a text type which can be utilized in various different ways for teaching all aspects of language use.

The National Core Curriculum for basic education (NCC) is the framework which all schools providing basic education must follow when designing their own local curricula. It is published by the National Board of Education, and the latest version is from year 2004. The new local curricula compiled according to the directions in the most recent NCC had to be put into use by autumn 2006 (NCC 2004: 8). In the following I will take a look at how using music in foreign language teaching fits in the NCC.

Because of the nature of the NCC as a framework for local curricula, specific teaching methods or materials are not mentioned in it. Therefore, the NCC does not directly mention using music in teaching English as a foreign language. However, the goals the NCC imposes for English teaching in lower secondary education are such that music can be used as a tool for attaining them (NCC 2004: 141-42). For example, music can be used for getting to know the target culture and its history or for practising the understanding of more informal texts. Many local curricula mention music specifically as a theme to be dealt with in the ninth grade along with

other arts, such as theatre, movies, literature and dance. It is mentioned, for example, in the curriculum for basic education in the municipality of Pihtipudas 2005 (p. 57). All in all, the NCC does not call for using music in language teaching, but neither does it call for using a textbook – a lot of power is left in the hands of an individual teacher regarding how teaching is actually executed, and in the hands of designers of the local curricula.

2.2 Using song lyrics as texts

In the following, it will be discussed how songs provide texts which are suitable to be used as a text basis for foreign language teaching. First, the idea of a possible pop song register is examined and, second, the focus is on authenticity in general and on the authenticity of song lyrics.

2.2.1 Pop song register

Krashen's theory of second language acquisition emphasizes that learners need understandable input they can comprehend (Krashen 1981, as quoted by Murphey and Alber 1985). Therefore, to support second or foreign language learning, the native or non-native speakers must adjust their register in order to make the speech understandable to learners. Caregivers do this automatically, and their speech is referred to as infant-directed speech, motherese or baby talk. This baby talk is simple and its main purpose is communication but it is also full of affection.

Murphey and Alber (1985: 794) suggest that the register in pop songs "might be considered the "motherese of adolescence" and could provide valuable input to the second language learner". The reasons why pop songs might prove to be helpful teaching material are introduced next. Firstly, pop songs offer adolescents opportunities to identify themselves with the situations and emotions expressed in the songs (Murphey 1989). This is possible because explicit time and place are hardly ever mentioned and pronouns are usually indefinite making the song's context flexible. An adolescent listener can sometimes only make sense of the song by placing it into the context of his or her own life. Many times songs lyrics deal with controversial or difficult themes such as racism or heartache – going through these sorts of themes safely with a song gives adolescents a chance to reflect on the issues

and to grow mentally. After all, helping adolescents to grow up into responsible adults is the main purpose of school education, and using songs in teaching can help in its part to achieve that goal. Secondly, pop songs "offer short, affective, simple, native texts with a lot of familiar vocabulary recycled", thus making them appealing to listen to (Murphey 1992). Furthermore, these properties make pop songs good material for training foreign language vocabulary, listening comprehension and reading comprehension. Lastly, pop songs are dialogic in nature (Murphey 1992). Oral skills are nowadays highly emphasized in foreign language teaching and pop songs could also be modified to be used for practising them, for example, via dramatization or reading aloud.

2.2.2 Music and authenticity

Even though many think that it was Communicative Language Teaching (CLT) in the 1970s that first started using authentic materials for foreign language teaching, Mishan (2004: 1-10) argues that there are several precedents for it and the first of them can be traced back all the way to 2700 BC. Furthermore, the development of language pedagogy is cyclical in the sense that almost the same methods are used in intervals of hundreds of years, and therefore even using authentic materials or the concept of authentic language learning is not new even though it is very fashionable today.

Authenticity is one of the most widely debated concepts of the last decades. The use of authentic materials is supported by research evidence which shows that authentic texts which are "linguistically rich, culturally faithful and potentially emotive input" are more recommendable than texts written specifically for foreign language learning since there is not much evidence of a fixed acquisition order (Mishan 2004: 11). The most heated debate is about the definitions of the terms *authenticity* or *authentic text*. They have been defined in innumerable different ways, and because it is impossible to review all of them, a few of the definitions are introduced here in a chronological order. The definition of authentic language use will not be dealt with here; the focus is on the definition of authentic material for foreign language teaching.

Morrow (1977: 13, as quoted by Mishan 2004: 11) defines an authentic text as "a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort". Mishan (2004: 12) points out that the two points to mark in this definition are that *real* is used as an antonym for *imaginary*, and that the purpose of the text is to communicate information, not to illustrate grammar points etc., making the definition typical of the CLT era. In the 1980s, the spotlight turned on the socio-cultural aspects of language learning, and Little et al. (1989: 25, as quoted by Mishan 2004: 12) define an authentic text as "a text that was created to fulfil some social purpose in the language community in which it was produced". Next the attention shifted on the idea of context. Bachmann (1990: 310, as quoted by Mishan 2004: 13) says that "instances of language use are by definition context-dependent and hence unique", the idea being that there cannot be authentic texts because the context is different when they are used for language teaching. The question of context is as current today as it was back in the 80s because the emergence of electronic texts makes the idea of context vaguer (Mishan 2004: 13-14). Widdowson (2000: 7, as quoted by Mishan 2004: 14) argues that electronic texts only reflect reality, that "they are only real because of the presupposed reality of the discourses of which they are a trace of. This is decontextualised language, which is why it is only partially real". Mishan (2004: 14) points out that the Internet, where non-native speakers can create texts along with native speakers, makes the definition of authentic text even more difficult as traditionally it has been thought that authentic texts are produced by native speakers. The concept of an authentic text or material has become so complex that rather than having one definition for an authentic text, there are some criteria that a text should meet (Mishan 2004: 14-15). These are "provenance (which subsumes `authorship`, in the Internet community), original communicative purpose, socio-cultural function and context, activity or interactivity".

Authentic materials need not be just texts. Mishan (2004: 196) lists several reasons why music is good authentic teaching material. Firstly, music is a universal method of communication unlimited by cultures and even species – birds, whales and apes all create their own sorts of music. Secondly, music is a vital part of human life: songs are not only present in our everyday lives but even in the most important events of our lives, such as weddings. Thirdly, music is a baby's first touch with the

outside world as already a twelve-week-old foetus can hear. Fourthly, we first come across language through song, for example, through lullabies and nursery rhymes, and child's babble resembles music more than it resembles language. Lastly, most pupils enjoy English language songs in their free time and are therefore already open to their use in the foreign language classroom.

For many it is songs that are the gateway to a foreign culture, which is why songs are excellent tools for teachers in culture-and-language teaching (Mishan 2004: 196-197). Cultural elements are represented in music in three ways: simultaneously a song is a creation of its culture and a representation of it, but it can also affect the culture it originated from. Therefore, songs can be used for analysing different eras, subcultures, social trends and phenomena, to name some. However, it can be argued that nowadays songs are losing their cultural identity because globalisation and the mass media bring the same pop songs to every home.

The unique thing about songs is the way that they "blend words and music to engage our emotions" (Mishan 2004: 197). The speed with which the lyrics of a song can be memorised – even if they are in a language unfamiliar to the memoriser, as in the case of opera singers – and remembered years after suggests that the combination of the repetitiveness of songs, music and rhythm supports learning. This advantage music provides to learning should be encouraged to be exploited in a larger degree in EFL learning.

To sum up, there are several reasons why songs as authentic texts should be used in the foreign language classroom. Songs are particularly suitable for teaching culture and aiding the memorization of new things.

2.3 Using music to enhance learning

Wolfe (2001: 160-162) points out several reasons why music can and has been known to enhance learning. Firstly, music is processed in different parts of both hemispheres and music processing can trigger cognitive, visual, auditory, affective, and motor systems. Secondly, music can rouse diverse emotions by affecting such

brain chemicals as epinephrine, endorphins and cortisol – these neurotransmitters are a link between emotion and memory. Thirdly, every one of us recalls nursery rhymes and other tunes learned in childhood, thus proving that the embedding of information into a rhyme facilitates memorization. Therefore, Wolfe (2001: 162-168) suggests that this advantage provided by the brain should be used to come up with educational activities which helps pupils to recall certain types of information. For example, piggyback songs, that is, familiar melodies with new lyrics, can be used to teach all sorts of information in foreign language classes. Learning is more efficient if pupils themselves can participate in creating the lyrics and, furthermore, if pupils can use the melodies of their favourite songs or raps.

Next, the focus is on how music can be used to enhance foreign language learning. Firstly, the theory of experiential learning and the idea of music providing experiences which can facilitate learning are discussed. Secondly, musical intelligence and how it can be used to aid learning of other subjects are examined. Thirdly, perceptual learning styles are introduced and it is discussed how the auditory learning preference can be utilized both by teachers and learners. Fourthly, the possible effects of using background music are examined. Lastly, the effects of musical training on verbal memory are reviewed.

2.3.1 Experiential learning

Times change, and so does the way we perceive learning. Before learning was associated with school and education; it was considered a period in all of our lives. Nowadays lifelong learning is the key to success: one has to develop oneself if one wants to survive in the modern world of changing from job to job. One theory of learning, which offers a survival kit for every lifelong learner, is experiential learning (EL).

Kolb (1984: 1-20) tells us that the roots of experiential learning are on social psychology, philosophy, cognitive psychology, and therapeutic psychologies. EL theory originates from the first half of the 19th century, and its pioneers are John Dewey, Kurt Lewin and Jean Piaget. Experiential learning theory aims at bringing "the real world" into the classroom and reinforcing the contacts between education,

work and personal development. Experiential learning is suitable for adult learners, the growing part of learners, because work and study, and theory and practice, are united in the method. *Experiential* stems from the emphasis that is put on actual real-world experiences in the method. Experiential learning theory suggests "a holistic integrative perspective on learning that combines experience, perception, cognition, and behavior" (Kolb 1984: 21).

Three models of experiential learning are introduced: Lewinian, Dewey's and Piaget's (Kolb 1984: 21-25). The Lewinian model concentrates on action research and laboratory training. The Lewinian model is portrayed in Figure 1.

Figure 1. The Lewinian Experiential Learning Model (adapted from Kolb 1984: 21)
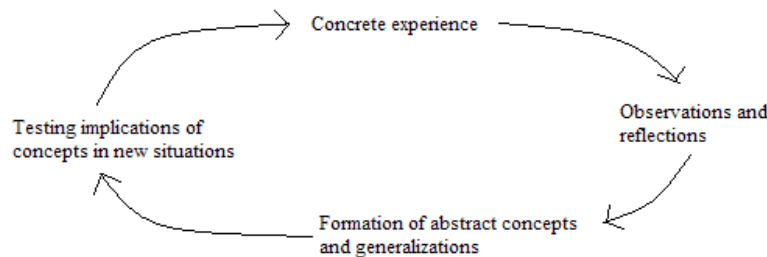
In the Lewinian model, learning is perceived as a four-stage cycle that begins with concrete experience which is observed and reflected and used as a basis for forming a "theory" of abstract concepts and generalizations, the implications of which can be then tested in new situations. Two aspects of the Lewinian model are particularly important: it emphasizes immediate concrete experience and is based on feedback processes leading to goal-directed action and evaluation of the consequences of the action.

Dewey's model of learning has three stages (Dewey 1938: 69, as quoted by Kolb 1984: 22). The first stage is observation of one's immediate environment. The second stage includes searching information on "what has happened in similar situations in the past". The third and final stage is judgment, in other words, summing up the observations and their significance. All in all, Dewey's model is very similar to the Lewinian model.

Piaget's model of learning and cognitive development argues that "development from infancy to adulthood moves from a concrete phenomenal view of the world to an abstract constructionist view, from an active egosentric view to a reflective internalized mode of knowing" (Kolb 1984: 23). Piaget says that cognitive growth has four major stages. The first stage is the sensory-motor stage, which takes place between 0-2 years, in which enactive learning, e.g. feeling or touching, is the primary way of learning leading to the growth of goal-oriented behaviour. The second stage is the representational stage (2-6 years) in which ikonic learning, that is, toying with and manipulating images of the world, is the principal way of learning. The third stage is the stage of concrete operations (7-11 years) in which children learn inductively, and logic and classifications are important. The last stage is the stage of formal operations (12-15 years) in which hypotheticodeductive learning has developed and the child is able to see the implications of his theories and test them experimentally. Piaget argues that learning is a process of interaction between the learner and the surroundings and keys to learning are "accommodation of concepts schemas to experience in the world and -- assimilation of events and experiences from the world into existing concepts and schemas" (Kolb 1984: 23).

Kolb (1984: 26-38) lists six characteristics of experiential learning, which are shared features of the three models. The first characteristic is that, in experiential learning, learning is a process, not a result as in traditional education. Knowledge is not permanent and unchanging but something that is transformed through experience. The second characteristic is that the process of learning is grounded in experience. Learners' experiences constantly test out knowledge and "it is in this interplay between expectation and experience that learning occurs" (Kolb 1984: 28). Therefore it can be argued that all learning is relearning. The third characteristic is that learning involves the resolving of conflicts "between dialectically opposed modes of adaptation to the world" (Kolb 1984: 29). For example, in the Piaget's model the conflict is between accommodation and assimilation. The fourth characteristic is that learning is seen as "an holistic process of adaptation to the world" (Kolb 1984: 31). Learning is adaptation to the environment and takes place in all domains of life. The fifth characteristic, which has been generally ignored in research on learning, is that learning includes transactions between the learner and his immediate surroundings.

The sixth and the last characteristic is that knowledge is created through the process of learning.

Now that the nature of experiential learning has been introduced it is time to consider why it is particularly suitable for foreign language teaching nowadays. According to Kohonen (2001: 8-22), experiential learning offers new viewpoints for redefining education to a more holistic orientation which is demanded because of several reasons. Firstly, developments such as unemployment, marginalisation, globalisation, multiculturalism and technological innovations demand redesigning traditional education to better fit the current society. Secondly, there has been a shift towards a learning society with school and business sector nearing each other and, therefore, lifelong learning is called for. Thirdly, democracy in education has led to schools having more freedom in curricula planning and resource using. Lastly, the goal of foreign language teaching is no longer to create near-native speakers but intercultural speakers and responsible citizens, and experiential learning provides means to progress in this direction.

As stated above, experiential learning is a suitable method for foreign language teaching nowadays. Music is, on the other hand, suitable for using in experiential learning as, of course, everyone has musical experiences and it is something that every adolescent can find in his or her immediate surroundings. In addition, music is an easy and attainable real-world material for teachers to exploit and it can provide all sorts of experiences. Music is also very intercultural and unites different nations. Furthermore, music is up-to-date material in which the latest innovations and changes in language are on display. However, older music should not be discarded as teaching material since music is always a reflection of the era in which it was created and, for example, 50s music can provide excellent insight into the 50s state of mind.

2.3.2 Musical intelligence

Theory of multiple intelligences by Gardner (1993) sets out to challenge the traditional view of what intelligence is to able us to create more suitable ways of measuring it and teaching it. He argues that there are not one but several intelligences

that are fairly independent of one another, but can be combined in numerous different ways and work harmoniously together. The number of intelligences is not fixed, but Gardner defines seven different intelligences: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, intrapersonal and interpersonal intelligence. In the context of this study, the interest is, of course, on musical intelligence, and on its relation to linguistic intelligence.

Musical intelligence, according to Gardner (1993: 99-128), is the talent that emerges the earliest of all talents. The essential gift in musical intelligence is the ability to understand and value the structure of music. Even untrained, if a person possesses any musical intelligence, he can choose an appropriate ending for a musical piece in a certain key and group together pieces with similar rhythm. The musically talented are able to do more (Gardner 1993: 107):

> Individuals with a modest amount of musical training or sensitivity are able to appreciate the relationships that obtain within a key --- and which keys are musically close to one another so that a modulation between them is appropriate. Such individuals are also sensitive to the properties of a musical contour that is the converse of a previous phase. Scales are recognized as a series of tones with a definite structure, and there are expectations about leading tones, resting tones, cadences, and other fixtures of musical compositions.

Persons with musical intelligence seem to have schemas for hearing music and the ability to match music so that it makes sense musically. The unique thing about musical intelligence is how it is manifested in so many neurologically different ways: the abilities are as diverse as composing, playing an instrument by hand, mouth or feet, singing, listening or directing an orchestra.

Music and language are intellectual competences that share properties (Gardner 1993: 115-122). Firstly, they are suspected to have common evolutionary origins as ways of communication. Secondly, they are both independent of physical objects in the world in terms of proceeding and both rely on the oral-auditory channel. However, according to Gardner (1993: 115-122), though analogies are easy to draw between language and music, the learning of music and language are separate because linguistic abilities lie in the left hemisphere in the brain whereas musical capacities are in the right hemisphere and, therefore, music and language are merely

independent skills with some similar traits. More recently this conception of musical skills being situated in the right hemisphere of the brain has been challenged because new imaging techniques show that music is processed in both hemispheres (Wolfe 2001: 161). Thus, the learning of music and language can be more intertwined than was thought before.

Armstrong (2000: 59-60) suggests ways of incorporating music into the curriculum and, accordingly, using musical intelligence to aid learning of other subjects. Firstly, one method is to define the core information of the topic that is being taught and make a song, rap, chant or other rhythmic format of it. This can be done by the teacher or the pupils and musical instruments can be used to reinforce learning. Secondly, musical pieces can be used to illustrate the essential content of the lesson. Thirdly, teacher can use background music when giving new information. A relaxed state of the pupils is a prerequisite for this. This method facilitates the storing of new information into memory and is very similar to methods used in suggestopedia (see 3.1.7). Fourthly, concepts, patterns, ideas or schemas may be creatively exemplified with musical tones or rhythms. Lastly, music, sound effects or nature sounds can be used to create an appropriate mood in the classroom. This method can be used for tuning in or during studying.

2.3.3 Perceptual learning styles

How pupils learn new things is affected by a number of things. One of them is learning styles which are learners' cognitive tendencies to react in a certain way to the learning environment (Reid 1987: 87). Researchers have classified different types of learning styles but here the focus is on perceptual learning styles.

According to Reid (1987: 89), perceptual learning styles is "a term that describes the variations among learners in using one or more senses to understand, organize, and retain experience". Moreover, there are four basic perceptual learning channels. Firstly, there is visual learning, which can be, for example, studying charts. Secondly, there is auditory learning, an example of which can be listening to lectures or songs. Thirdly, there is kinesthetic learning, which is "total physical involvement

with a learning situation" (Reid 1987: 89). Fourthly and lastly, there is tactile learning, which can be described as practical "hands-on" learning such as laboratory experiments.

It has been found when studying school-aged native English speakers that the majority of school age children seem to be visual learners (40 %), 20-30 % are auditory learners and the rest (30-40 %) are some combination, for example, tactile/kinesthetic (Dunn and Dunn 1979 as quoted by Reid 1987: 90). In addition, it seems that very young learners prefer to use the kinesthetic/tactile learning channel but then gradually use the visual and auditory channels more and more (Price et al. 1980 as quoted by Reid 1987: 90). However, second language learners' perceptual learning style preferences differ from native speakers' preferences as can be seen from the results of the study that is presented next.

Reid (1987) studied second language learners' perceptual learning style preferences using a self-reporting questionnaire with statements on the six learning style preferences to be measured (that is, visual, auditory, kinesthetic, tactile, group, and individual learning). The respondents were students in university-affiliated intensive English language programs and represented numerous countries, major fields of study and language backgrounds. Moreover, some native speakers of English filled out the questionnaire so that native speakers (NS) could be compared with non-native speakers (NNS). The responses were analysed statistically and classified into major, minor and negative learning style preferences.

In general, the results of the study indicated that kinesthetic and tactile learning were preferred by the ESL students and, in addition, group learning was considered a negative preference. The results for the different NNS language groups were fairly similar except for Japanese speakers who showed significantly different preferences.

The different student variables showed firstly, that visual and tactile learning were preferred significantly more by males than females. Secondly, major fields of study did not provide many significant differences but kinesthetic learning turned out to be a major learning style preference for all major fields and group learning a negative learning style preference for all except computer science. Hard science students were

the only ones to prefer visual learning and, moreover, auditory learning was a major learning style for four major fields out of six. Thirdly, age seemed to influence learning style preferences so that "the older the student, the higher the preference means for visual, auditory, kinesthetic, and tactile learning" (Reid 1987: 95). In addition, the better the student's language skills in English were, the more the learning style preferences resemble those of native English speakers.

Fourthly, length of time in the U.S. indicated to affect learning style preferences so that the longer the student had stayed in the U.S., the more auditory the student's learning style preference had become. Furthermore, those students who had studied English in the U.S. for more than three years preferred less visual, kinesthetic and group learning than all other respondents and were less tactile than those students who had studied English in the U.S. for a shorter period of time. Lastly, the language backgrounds seemed to have an effect in the learning style preferences. The Korean students along with Arabic and Chinese were the most visual learners. Auditory learning was preferred by Arabic, Chinese, Korean, Indonesian and English speakers but Japanese speakers were the least auditory. In addition, kinesthetic learning was a major learning style preference for all groups except the Japanese. Native speakers of English seemed to prefer tactile learning less than all NNS groups. Moreover, none of the groups of different language backgrounds had either group or individual learning as a major learning style preference.

These results show that students from different language backgrounds have different learning style preferences. Even though students seem to adapt to their learning environments, both the students and the teachers would benefit from knowing the students' learning style preferences. This knowledge could enhance learning and teaching and make it easier for the teacher to select appropriate teaching methods and materials and, moreover, to instruct the students on how they could utilize their learning style preferences when studying independently. Particularly, in relation to the current study, those students who prefer auditory learning could benefit from music being used in the classroom to support learning. In addition, auditory learners could be encouraged to make use of songs when studying by, for example, making their own songs to aid the learning of grammatical rules or new vocabulary.

2.3.4 Profits of background music during lessons

The effects of background music during lessons have been studied widely and research has produced mixed results in normal population. Next the conclusions made by Crncec et al. (2006) from various studies on the subject are reviewed.

Some studies have reported that reading comprehension improves with background music (Hall 1952, Mitchell 1949). Others have found no effect on test performance (Mowsesian and Heyer 1973). A recent study found that calming background music enhanced completion of arithmetic problems (Hallam et al. 2002). Usually the music that has been used in these studies is described as soothing and the results indicate that soothing music could be a tool for the teacher to use when children are over-aroused, and consequently, lively music could activate passive children. This is also supported by a study by Chalmers et al. (1999) which showed that soothing music during lunch breaks reduces noise levels and behavioural problems. After all, it has been found out in studies on adults that music affects mood (e.g., Peretz 2001) and positive mood has a positive effect on performance. On the other hand, special education pupils seem to benefit from soothing background music: it has been shown in several studies (e.g., Scott 1970, Gregoire 1984, Savan 1999) to reduce hyperactivity, improve concentration and performance in mathematics and also art-work has got better with the use of background music. Pupil's blood pressure, body temperature, and heart rate have reduced when listening to soothing background music.

To sum up, for a foreign language teacher it could be a good idea to try soothing or lively music in the classroom to affect pupils' mood, particularly if there are integrated special education pupils in the classroom.

2.3.5 The effects of music training on verbal memory

Ho et al. (2003) have studied the effect of music training on verbal memory fairly recently. Since the improvement on verbal memory via music training would have

implications for foreign language learning, this study is dealt with in more detail here.

Ho and colleagues studied 6-15-year-old Chinese boys, of who half had had musical training for 1-5 years and half not at all. Using the Hong Kong List Learning Test, a sensitive verbal memory test, it was found that children who had had music training had a better verbal memory with the main group effect being significant, $F(1,88)=25,93$, p=<.001. The music training group learned 20% more words and the performance on the test was better the longer the duration of music training. It was also studied longitudinally in more detail how the duration of music training affects verbal memory by comparing a group of pupils who continued their music training with a group who discontinued their studies. The group who continued studying music showed improvement in verbal memory whereas the group who discontinued music training showed no improvement. It was also found that the verbal memory performance of the discontinued group stayed stabile over a year's time, so they did not lose the benefit given by almost 3 years musical training. Furthermore, the study showed that over time the improvement in verbal memory slows, and thus there might be a limit to how much the memory can be improved by music training.

At the same time as the children were tested for their verbal memory in the study by Ho et al. (2003), they were also studied for improvement on visual memory. The result was that music training had no influence on visual memory. Visual and verbal memories are located in different parts of the brain: visual memory in the right temporal region and verbal memory in the left temporal lobe. It has been earlier detected that musicians have bigger left planum temporale (e.g., Schlaug et al. 1995), so music training seems to enlarge that part of the brain and thus enhance functions situated there. The curious thing is that it is generally thought that music is processed in the right hemisphere of the brain and language in the left hemisphere. This inconsistency may be explained by neurophysiological data which shows that the processing of music shifts to the left hemisphere when music training continues for a longer period of time (e.g. Hirata et al. 1999). Particularly children's brains are plastic and music training brings about changes in the normal organization of the brain. All in all, though the results of the study by Ho et al. (2003) are promising, further research on the matter is required to confirm the results.

2.4 Learning and processing language vs. learning and processing music

McMullen and Saffran (2004) compared the mechanisms of how infants acquire knowledge in the areas of music and language. Though information about music and language are, in the end, stored in different parts of the brain, it is not sure if infants have this neural specialization and, therefore, comparisons between the learning of these two domains can be made, and these comparisons will be dealt with next.

The primary way infants produce knowledge of both language and music is statistical inducement of structure from input. Knowledge is gained implicitly and surprisingly early, and though infants cannot produce "proper" language or music yet, they comprehend them as systems well. Infants learn the sound structure of both language and music through categorical perception: that is, they can categorize sounds but are not yet able to discriminate between sounds that are very similar and, thus, belong to the same category. This has been tested with nonspeech input (e.g., Jusczyk et al. 1989). Infants learn the specific details of their native language from their environments: e.g. Japanese infants see the distinction between sounds /r/ and /l/ which Japanese adults are not able to do. Similarly infants learn to appreciate the musical conventions of their culture. As young infants, they do not respond to musical stimuli the same way adults do but by the time they are ready to start school the responses have changed to correspond that of adults'.

The learning of prosodic structures of language and music; i.e. rhythm, stress, intonation, phrasing and contour; starts already in the mother's womb because these elements of language and music are not filtered as more high-frequency information is. Newborns can already e.g. make a distinction between different languages and show a preference to their mother's voice. Mother's singing is seen to be the source of musical input for a fetus. Similarly, after birth the caregivers' infant-directed speech is the most appealing to children, as is the play-songs and lullabies sung by them, because these two domains convey emotional information to infants through prosodic cues before they are able to understand them otherwise. Through prosodic cues such as "a decline in pitch and a lengthening of the final note" infants also learn

to notice the boundaries between clausal and phrasal units and between musical phrases (McMullen and Saffran 2004: 295).

Chomsky's theory of universal grammar has been long seen as the answer to how children learn the grammar of their native tongue. However, more recent studies (e.g., Marcus et al. 1999) show that by the age of 7 months, infants can deduce grammatical structure from input by using pattern induction. Still, further research is needed to discover how infants truly learn the grammar of language. Children learn the "grammar" of music more slowly than that of language. It is not until the age of 7 years that their knowledge in, for example, Western tonal structure is close to that of adults' (Speer and Meeks 1988). The slower pace may be due to lower amount of musical than linguistic input or to the fact that knowledge about music is not necessarily needed to communicate effectively.

Semantics is the level in which language and music differ the most. McMullen and Saffran (2004) interpret the meaning communicated by music as the emotional responses it arouses. An important basic keystone is the preference of consonance to dissonance, and already 2-month-old infants show this preference (e.g. Trainor et al. 2002). Furthermore, infants prefer higher-pitched music which produces positive emotional responses (Trainor and Zacharias 1998). However, some emotional responses to music are learned through enculturation, such as the Western way of seeing music in the major mode as happy and music in the minor mode as sad. The use of intonation is the best parallel for the emotional responses produced by music in the domain of language. Infant-directed speech and emotional adult-directed speech are very similar in intonation, thus showing that emotional communication is the primary function of infant-directed speech. Infant-directed music with its higher-pitched, happy utterances serves the same function.

To sum up, one must yet again bring up the subject of modularity. Though studies on patients with brain injury support modularity, that is, placement of knowledge of music and language in different parts of the brain in adults, functional localization is not set in children, as children with massive head trauma prove. Children's plastic brains are able to reorganize even after massive injury. Therefore, it is justified to draw parallels between learning of music and language during development.

Moreover, it is important to separate the storage of knowledge and processing it. A study by Koelsch et al. (2005) dealt with simultaneous syntax processing of language and music. In the study, the participants were visually presented sentences which were syntactically correct or incorrect and, at the same time, music-syntactically regular or irregular chord sequences were played to them. An error in syntax in music produced a negative reaction in the left hemisphere whereas an error in syntax in language elicited a negative reaction in the right hemisphere. The negative reaction in the right hemisphere was reduced when the participants were simultaneously played music-syntactically irregular chord sequences. This shows that the neural resources which process syntax in language and in music overlap and they work in interaction, not separately, as could be thought because of modularity. Therefore, though the knowledge of language and music are stored in different parts of the brain, the processing of that information overlaps, at least when it comes to syntax. More research is, though, required to fully reveal the learning and processing of knowledge in language and in music.

3 MUSIC AND FOREIGN LANGUAGE TEACHING AND LEARNING

3.1 Use of music in different areas of foreign language teaching

In the following chapter different ways of using music to teach and practise English will be reviewed. The methods are categorised under the areas of listening comprehension and pronunciation; reading comprehension and vocabulary; grammar; oral skills; cultural competence; writing; and other uses for music in class. In addition, the criteria for choosing music are introduced.

3.1.1 Listening comprehension and pronunciation

The most natural way of using music in teaching English is quite obviously practising listening comprehension. U. Pasanen (1992: 98) proposes that music can be used for practising how to concentrate during listening comprehension: the teacher can ask pupils to listen carefully to find out a particular detail about the lyrics, e.g. what time of the year the song is set in. The lines of the song can also be mixed up and pupils asked to mark the correct order with a number (Baltra 1982: 18). The ways of checking understanding of the song are numerous. Possibilities include multiple choice questions, open-ended questions, or right or wrong statements about the song; the pupils can be asked to organise mixed up verses of the song, to analyse the message of the song, to identify wrong words inserted in the text or to repeat the contents of the song (U. Pasanen 1992: 99-101). With a narrative-style song pupils can also be asked to reconstruct the story after listening (Poppleton 2001: 25).

One very popular way of using music for listening comprehension is to omit some words from the lyrics in order to leave gaps which the pupils can fill in. Baltra (1982: 17) argues that this is a particularly good method because it is similar to the way in which pupils in real life listen to music: they try to figure out the parts of the lyrics they cannot understand straight away by listening to the song repeatedly. Pupils can also before listening guess what words could go in the gaps and then check if they were right by listening to the song (U. Pasanen 199: 98). Furthermore, filling a cloze exercise can function as an introduction to new vocabulary or a new grammar point

(Failoni 1993). Other ways of working with the song while listening to it include marking the frequency of the words, crossing out letter that are not pronounced and finding homonyms, synonyms, or antonyms (Failoni 1993). Songs can also be used for creating an information gap exercise in which pupils have to write down as much of the lyrics as they can while listening to it and then try to figure out the missing parts with the help of a partner (Frizell and de Matos 1982: 16).

Music offers many ways of practising pronunciation (Failoni 1993: 98). Firstly, music can exemplify "liaison, linking, colloquial contractions, and rhyme and rhythm of syllables". Pronunciation is facilitated when lines are repeated with rhythm and accurate sounds. Secondly, music can be used for practising the discerning of difficult sounds, creating new lines that rhyme with the old ones and just for focusing on the rhyme and rhythm of words. Of course, the most basic way of practising pronunciation is to sing along (Baltra 1982: 17).

3.1.2 Reading comprehension and vocabulary

The lyrics of a song can be treated like any text, and dealt with similarly. The comprehension of the text can be assured through open-ended questions, multiple choice questions or right or wrong statements about the lyrics (Failoni 1993). Moreover, the text can simply be translated into the reader's mother tongue. The song can also be re-enacted through body movement and gestures (U. Pasanen 1992: 102-104). Frizell and de Matos (1982: 15) suggest that when working with a song that has a clear story and before listening to the actual song, teacher could paraphrase the story and divide it into pieces which are then given to pupils who have to figure out the right order.

Songs can also be analyzed more thoroughly through the means of literary or poetry analysis: particularly with narrative-style songs pupils can study the rhetorical narrative; poetic devices and poetic elements such as meter, rhyme, controlled verse or free verse; plot development; the structure of the language; and style in writing (Poppleton 2001: 24). Furthermore, pupils can be encouraged to critical thinking (Poppleton 2001: 24). The figurative language, for example, metaphors in songs can also be examined in more detail (Nuessel and Cicogna 1991: 479).

Vocabulary can be developed through various activities related to music (Failoni 1993). Firstly, words from the lyrics can be placed under different categories or matched with synonyms or antonyms. Secondly, certain category of words can be underlined from the text or the focus can be on slang and informal language. Thirdly, pupils can arrange spelling games from the words in the lyrics or find out the meaning of new words from the context provided by the song. Fourthly, pupils can try to identify cognates from the lyrics. U. Pasanen (1992: 101-102) also suggests that pupils can be asked to choose the most beautiful, the ugliest, the most frightening, etc. word from the lyrics. In addition, pupils can use the words of the song to produce something of their own, for example, a crossword puzzle (U. Pasanen 1992: 101-102). Some words in the text can also be replaced with synonyms and the right words can be inserted after listening (Frizell and de Matos 1982: 15). Songs can also be analyzed from the perspective of idioms which are often found manifold in songs (Nuessel and Cicogna 1991: 479).

3.1.3 Grammar

Songs provide also examples of grammar which can be then used in many ways. Failoni (1993) suggests that pupils can convert the lyrics from active to passive voice or from one person to another or from one tense to another and, in addition, examples of a certain grammar point can be underlined from the text or they can be the gaps in a cloze exercise.

3.1.4 Oral skills

Music is a natural aid for practising oral skills because song lyrics themselves are often provocative and lead to questions and interpretations (Failoni 1993). Therefore, songs can be a basis for conversation and even debates. Furthermore, songs often tell stories and those stories can be treated in many ways: for example, they can be orally expanded, summarized, retold or dramatized (Failoni 1993). Song lyrics can also be used for dramatic reading (Poppleton 2001: 25).

Many ways of practising conversation skills are introduced (U. Pasanen 1992: 100-107). Firstly, a song jury can be organised and different kinds of songs evaluated in

it. Secondly, two or more songs can be compared, or pupils can bring to school songs which reflect their own personality or mood or songs that have been important to them in different phases of life. Finally, pupils can keep a lecture on a certain artist or a band. The conversation can also be expanded from the song to concern the artist, the composer or the era in which they lived or pupils can talk about the musical genre in general (Leith 1979: 548).

3.1.5 Cultural competence

Music is, of course, an important part of culture and can provide insights to the culture in examination. If a composer, a composition or a band is mentioned in a text, it is a good idea to play an illustrative example (U. Pasanen 1992: 104-106). Furthermore, songs can be used to tell about geographic regions, important historical events or traditions such as Christmas, to get to know the musical history and culture in the English-speaking countries or to take a look at how vocabulary related to music is loaned into the mother tongue, in this case, Finnish (U. Pasanen 1992: 104-106). Songs provide also a way of knowing what other cultures think of the target culture (Failoni 1993).

3.1.6 Writing

Writing can be practised in a multitude of ways with the help of music. Music can serve as an inspiration for pupil's own essay, or he or she can write her own lyrics to a song (Failoni 1993). In addition, pupils can personalize songs by changing some words in the lyrics, practise spelling through a cloze exercise and a song can be summarized or musical reviews can be written (Failoni 1993). The ending of the song can be rewritten and pupils can also "become" characters in a song and write e.g. a dialogue for the character (Poppleton 2001: 26). Pupils can also write a letter or a note etc. mentioned in the song and protest songs can be used as inspiration for writing a letter to the editor (Frizell and de Matos 1982: 15-16).

U. Pasanen (1992: 107) lists many writing activities related to music. Firstly, pupils can write their own extra verse to a song, or teacher can omit a verse and pupils have to write one to replace the missing verse. Secondly, pupils can freely translate a song from their mother tongue to English or they can invent their own jingle in the style of

television adverts or a theme song for their school. Lastly, pupils can also write a fan letter to their idol or write a poem based on the words music brings to their minds.

3.1.7 Other uses for music in class

One common way of using music in the classroom is background music during independent studying (Failoni 1993). Background music can be calming, relaxing, soothing or inspiring (U. Pasanen 1992: 96). The effects of using background music are dealt with more detail in chapter 2.8. Break music offers a breathing spell between tasks and binds them together (U. Pasanen 1992: 96). Moreover, music can introduce new topics in the areas of vocabulary, culture, grammar or pronunciation (Failoni 1993). Music can also be used as an inspiration for a work of art: pupils can be asked to produce a visual response to a song which can be a storyboard, a picture, an artefact or a collage (Poppleton 2001: 25-26). Other visual working with songs includes comparing a song and its music video; pupils can also make their own music video to a song (Poppleton 2001: 26).

Music is also a key element in suggestopedy. Suggestopedia is the application of suggestology to pedagogy whereas suggestology itself researches the power of suggestion (Kauppila 2003: 159-160). Furthermore, suggestopedia is a teaching method developed by Bulgarian psychiatrist Georgi Lazarov in the 1970s and it is particularly well adapted to teaching foreign languages (Kauppila 2003: 159-160). In suggestopedia, the aim is to put the hidden capacities of the brain into use and accelerate learning (Saféris 1987: 104). This is achieved by creating an atmosphere of relaxation and joy and connecting the conscious and paraconscious levels of the brain through suggestion and thus enhancing long term memory (Kauppila 2003: 159-161). In suggestopedia, music is used during so-called concerts, which are basically lectures with classical music in the background, and they are the phase during which new information is stored in the memory since music is believed to activate memory (Saféris 1987: 113-117). Music is used because it is a relaxing and aesthetic element and it helps to create pseudopassiveness which enables efficient suggestive communication: pupils seem passive but their brains are working effectively (Saféris 1987: 113-117). In addition, particularly classical music or baroque music is used because it has a deep emotional effect on the listener and it

also creates a festive atmosphere while the rhythm of the music is calming (Saféris 1987: 113-117). Though classical music is not always pupils' favourite musical genre, the disliking of the music does not seem to have a negative effect in learning (Saféris 1987: 113-117).

3.2 Criteria for choosing music

An important question when using music in teaching is how to choose the music to use. U. Pasanen (1992: 88-95) suggests several criteria for choosing the music used in teaching foreign languages. Firstly, the availability of the music and the purpose for which the music is being used for should be considered. Secondly, though pupils' taste and preferences in music should be taken into consideration, the teacher should bring all sorts of music to class in order to give pupils experiences in a wide range of music. Thirdly, the songs used in class should be authentic, "real" songs, because songs composed for pedagogical use rarely match the real thing. Fourthly, the teacher should make sure that the articulation of the singer in the songs chosen is clear and understandable so that pupils can fully benefit from the music. Fifthly, the contents of the song and its lyrics are particularly important as with music it is easy to bring up social problems and current topics for the pupils. In addition, it is reminded that using pop music should not be feared even though the language is not always Standard English because pop music, being an important part of the pupils' life, is very motivating. However, folk music and the cultural inheritance it brings about should not either be forgotten.

Frizell and de Matos (1982: 15) remind teachers that songs used in class should not be over-repetitive, on the contrary, they should include a lot of material to work with and, furthermore, the accompaniment should not drown out the vocals. Poppleton (2001: 24) favours songs in a narrative-style which are written in a language which is understandable to pupils whom it is meant for and, moreover, the pace of the song should be slow so that the words stand out. Songs which include completely unfamiliar grammar, dialects or vocabulary should be avoided (Nuessel and Cicogna 1991: 476).

4 PREVIOUS STUDIES ON USING MUSIC IN THE LANGUAGE CLASSROOM

4.1 Using music in the language classroom: a review

Though using music in foreign language teaching is nowadays quite ordinary, research on the subject is limited. However, a number of material packages in which music is used for teaching English have been compiled. For example, in the material package by Antikainen and Kähönen (1987), pop music is used in teaching materials for the upper secondary school. Konsti (1995) uses folk music from the British Isles in her material package for teaching culture in a foreign language. The teaching material package by Väätäinen (2002) aims at developing self-knowledge by analysing pop music lyrics.

In addition to material packages, the use of music in language teaching has been studied from other perspectives. Keski-Sikkilä (2001) studied the possibilities of using music in teaching Swedish in upper secondary general schools by various teaching experiments. It was found that pupils' motivation increased due to music being used in class, and music turned out to be a good source for authentic and interesting teaching material. A study by Jaakkola (1992) aimed at finding out what features of musical education are the ones that benefit language perception and listening comprehending and, moreover, activate factors of language learning, such as rhythm, intonation, word stress and seeing that language is sequential. Furthermore, a study by Toiviainen and Ylärakkola (1986) concentrated on the connection between musicality and language skills. The study compared two sixth grade classes in primary education, the first being a class where musical education was emphasized and the other being a normal class. It was found that the pronunciation of those pupils who did well in tests that measured musicality was better. In addition, it was found that the English mark and the Karma musicality test, which measures acoustic structuring ability, were the best indicators of performance in oral skills. The pupils in the musical education class did overall better in English lessons than the pupils in the normal class. A study by Pitkänen and Rämö (1988) concerned fifth and sixth graders in primary education and showed that in the groups taught by teachers that used a lot of music pupils had better study selves and the atmosphere in the group was better.

Viitala (1987) studied how teachers in the second grade of primary education used music in teaching Finnish as the first language, what factors influenced the use of music and what kind of attitudes teachers had towards music. The data was gathered using a questionnaire and the total number of respondents was 71. The results showed that 47.8 % of the respondents used music 1-2 times per month with the most popular way of using music being singing followed by playing records and playing an instrument. The aims of using music were found out to be motivating pupils and achieving good listening habits and good learning results. The most popular musical genres turned out to be children's music, Finnish folk music, sacred music and classical music. Music was used most often in teaching reading, literature and listening. Moreover, concerning the factors that influence the use of music, it was found that school size, class size, quality of the degree or post-graduate education did not affect the use of music. Participation in the education seminar (further training for teachers) had an indicative influence on the use of music but teachers' musical hobbies were the only factor that had a significant influence on the use of music so that the teachers who were interested in music during their free time used music frequently in teaching. All in all, the teachers' attitudes towards using music and the results that can be gained by using were positive. Though Viitala's (1987) study is not extremely relevant to the present study as it studied second grade teachers and, more importantly, teaching Finnish as the first language, the study also has a serious weakness: it was not possible to calculate the reliability of the study, and, therefore, the results can only be seen as suggestive even though the validity of the study was good.

4.2 Teacher trainees' use of music

Perhaps the study that comes the closest to the present study is a quantitative study by U. Pasanen (1983: 7-13), and therefore it is explained in more detail than the previous studies. The aim of the study was to find out how and how often music was used in teaching English during teacher training. The other research questions were what kind of music was used and how it was chosen, and what the teacher trainees' opinions on using music were. The subjects of the study were teacher trainees who

had English as a major subject and who were doing their pedagogical studies in 1982-1983 in seven Finnish universities: Helsinki, Joensuu, Jyväskylä, Lappi, Oulu, Tampere and Turku. The study was conducted by using a small-scale questionnaire. The questionnaire was filled in by 100 teacher trainees of whom 14 were men and 86 women.

U. Pasanen (1983: 7-9, 12) found out that music was used in some way in a fifth (i.e. 20 %) of the lessons taught by the teacher trainees. However, the range of how often music was used varied between 0 % to 61.5 % of the lessons and 11 % of the respondents had never used music in teaching English. Men used music less frequently, with the average being 15 % of the lessons containing music, than women with whom the percentage was 22 %. Active music listening in free time seemed to influence use of music positively as 25 % of the lessons of those people contained music. The differences between different universities were great: the percentages of lessons where music was used ranged from 5 % to 40 %. The differences between the universities could not be explained though the study would suggest that teacher education can influence a teacher's use of music by pointing out different ways of using music and encouraging future teachers to use all sorts of teaching materials. Nevertheless, how much a teacher chooses to use music seems mostly to be a question of personality and personal preferences.

U. Pasanen (1983: 10-12) divided the ways of using music in class to two main categories: recreational and pedagogical use. It was reported that 58 % of the music used by the teacher trainees was for recreational purposes and 42 % for pedagogical purposes. However, the reality is that music is probably used even more often for recreation than the results of the study would suggest because the questionnaire was constructed in a way that led to more specific reporting on only using music for pedagogical purposes. The respondents did not have to mention how many times they had used music for recreational purposes, only that they had used for that purpose as well. The teacher trainees' ways of using music are summarized in Table 1.

Table 1. Use of music for recreational and pedagogical purposes by teacher trainees in total numbers (adapted from U. Pasanen 1983: 11)

I Recreational use	
Break music	91
Singing together	19
Music for tuning into a new subject	17
Background music	16
Total	143
II Pedagogical use	
Enlivening a subject	41
Learning vocabulary	18
Teaching grammar	17
Discussion	13
Listening comprehension	11
Teaching pronunciation	2
Total	102
Total of mentions of using music	245
Mentions per trainee	2,5

By far the most popular recreational use for music in the study by U. Pasanen (1983: 10-12) was break music, that is, the teacher plays music when pupils have a break from studying during a lesson. Singing together was the second most popular, though it is probable that not all the teacher trainees reported this use because it was not properly asked in the questionnaire. Using music for tuning into a new subject and background music were other ways of using music for recreation. Clearly the most common way of using music pedagogically was to use it to enliven a subject. Using music to teach vocabulary and grammar were quite popular methods, as were using it for discussion and for practising listening comprehension. Teaching pronunciation through music, however, was rare. All in all, the hundred respondents mentioned using music in teaching English on 245 occasions, which is 2.5 mentions per trainee. What kind of music was used by the teacher trainees (U. Pasanen 1983: 9-10) and on which levels of education can be found in Table 2.

Table 2. Use of different music genres in total numbers, sorted by the level of education (adapted from U. Pasanen 1983: 10)

	Primary education grades 1-6	Lower secondary education grades 7-9	Upper secondary general school	Total
	N	N	N	N
Children's songs	118	6	0	124
Pop music	10	94	41	145
Light music	0	37	16	53
Folk music	10	55	11	76
Art music	4	6	12	22
Other music	3	4	0	7
Total	145	202	80	427

Of the total 427 occasions, pop music was the most common musical genre used by the teacher trainees as it was used in 145 occasions. It was particularly popular in lower secondary education and in upper secondary general schools. The second most common musical genre was children's songs due to its vast use in primary education. Folk music was used particularly in lower secondary education and art music in upper secondary general schools. Other music consisted of "grammar songs" composed for pedagogical use. It is also worth noticing that in lower secondary education and in upper secondary general schools the musical genres used varied more than in primary education. Moreover, music was used the most frequently in lower secondary education followed by primary education whereas in upper secondary general schools music was used less.

U. Pasanen (1983: 12-13) studied the teacher trainees' opinions on using music in teaching English by analysing the comments the respondents were allowed to make at the end of the questionnaire. Exactly half of the respondents, that is 50 respondents, wrote some kind of comment. The opinions of the teacher trainees were divided so that 37 of the comments were in favour of using music in teaching English, 11 were in favour with certain reservations and only two of the comments were negative. The negative comments criticised the use of music as a folly which takes up time from "real teaching". The positive comments were that music is very motivating for pupils and a teaching material which can be used for all kinds of purposes.

Although the study by U. Pasanen (1983: 7-13) does offer some kind of idea on how music is used in teaching English, the study has some drawbacks. Firstly, the subjects of the study were teacher trainees, who do not yet really work as teachers. Their lessons are highly influenced by their trainers and the way things are usually done in teacher training. Moreover, teacher trainees have more time to plan each lesson than "real teachers", which may influence their use of other teaching materials besides the textbook and the exercise book. Secondly, the questionnaire used in the study was very small-scale, only one page long and with many open-ended questions which do not necessarily provide detailed information. Furthermore, the opinions were analysed from free comments which only half of the respondents gave. Finally, the study was carried out in 1983 so it is not up-to-date and in a time when using music was a fairly new thing, it required greater effort from the teacher.

5 AIMS, DATA AND METHODS

In this chapter the aims, data and methods of the present study will be explained and discussed. The research questions the study set out to answer as well as the participants are introduced. The questionnaire used for data collecting is described, the choices behind the data collection are clarified and, lastly, the methods of data processing are summed up.

5.1 Aims of the study

This study aims to find out how music is used in teaching EFL at lower secondary education in the county of Western Finland. All in all, the use of music in language teaching has not been studied widely. There are some earlier studies on using music in language teaching but they are few and approach the subject from different angles than the current study. For example, it has been studied how to use music in teaching Swedish as a foreign language, how using music in classroom affects the pupils, and how teachers use music in teaching Finnish as a first language in primary education. In addition, it has been studied whether musical education benefits the development of language skills, and whether there is a connection between musicality and language skills. Nevertheless, only one previous study has focused on using music in EFL teaching and it differs significantly from the current study since the study examined how teacher trainees, not teachers, used music. Thus, the use of music in EFL teaching particularly at lower secondary education has not been studied before.

The current study has three main research questions: 1) how is music used in EFL teaching, 2) how teachers choose the music they use, 3) what are their opinions on using music. The three main research questions also include several sub-questions. The research questions of the current study are:

1) How is music used in teaching EFL in lower secondary education in the county of Western Finland?
　　1.1　In what ways is music used?
　　1.2　What does the use of music aim to teach or gain?
　　1.3　Which are the most common ways of using music?

2) How is music used in teaching EFL chosen?

    2.1   What factors influence teachers' choice of music?

    2.2   What are the sources of music?

    2.3   What music genres are the most popular in EFL teaching?

3) What are teachers' opinions on using music in EFL teaching at lower secondary education?

    3.1   In their opinion, do pupils respond well to using music in the EFL classroom?

    3.2   In their opinion, does the use of music bring about good learning results?

    3.3   Is the usability of music good from the teacher's perspective?

    3.4   In their opinion, is music a versatile extra material?

The present study is not traditionally quantitative as there are no hypotheses about the results one might expect to obtain. There are not enough previous studies on the subject to enable one to make hypotheses that would be anything else than guessing. In fact, the only similar study has been done on teacher trainees (U. Pasanen 1983) almost 25 years ago, so the results are outdated and thus not suitable for formulating hypotheses. Moreover, teacher training does not correspond to the reality of being a teacher. Therefore, the data analysis method of the study will be descriptive (Seliger and Shohamy 1989: 124-127), as there are no hypotheses and the teachers' experiences and opinions will simply be described.

5.2 Questionnaire

The collection of data was chosen to be carried out by using a questionnaire for several reasons. Firstly, as the study set out to map how music is used in EFL teaching, the only practical way of gathering a large enough pool of data is with a questionnaire. Interviews provide more in-depth knowledge, but the results cannot be generalised, so a questionnaire suits the purposes of the study best. Secondly, questionnaires save the researcher's time and effort as data collection is quick and

data processing is fairly straightforward (Dörnyei 2003: 3). Moreover, questionnaires are flexible in nature as they can be used for all sorts of purposes for all sorts of people and in all sorts of situations, and questionnaire data is suitable for quantitative, or descriptive, analysis (Dörnyei 2003: 10, 14). However, conducting a study using a questionnaire is not entirely without problems. Though constructing a questionnaire may seem simple, it is "still not something anybody can do": the challenge is to make the questions so simple and uncomplicated that there is no risk of misunderstandings (Dörnyei 2003: 3, 10).

Even if the questionnaire is compiled as carefully as possible, Dörnyei (2003: 10-14) notes that there are some problems which can arise due to the nature of a questionnaire. Firstly, respondents may not answer the questionnaire honestly or may not be motivated to answer at all. Since the respondent and the researcher never actually meet, the sincerity of the answers cannot be ensured or the erroneous answers corrected. Moreover, because of unmotivated respondents, the response rate is usually rather small. Secondly, the social desirability bias can lead to the respondents answering as they think they are expected to – even on occasions when it is not true. Blatant self-deception also occurs. Thirdly, the acquiescence bias can affect the results as the respondents are more likely to concur with sentences when they do not have a clear own opinion or when they hesitate. Fourthly, the halo effect can also have an influence on the results. The halo effect means overgeneralizing which occurs when the respondent thinks positively of a topic, being reluctant to answer anything negative to questions concerning the topic. Lastly, fatigue can affect the respondent's answers: if the questionnaire is too lengthy or boring, the respondent can start answering wrongly out of pure weariness or dullness.

The questionnaire used in this study (see appendix 1) had to be constructed almost from a scratch. The questionnaire that U. Pasanen (1983) used in her study concerning how teacher trainees used music in EFL teaching was very short and limited and contained a lot of open-ended questions which I did not want to use. In the first part of the questionnaire the methods of using music mentioned in U. Pasanen (1992) and Failoni (1997) were used as sources for ideas. Furthermore, the comments from the teacher trainees in the study by U. Pasanen (1983: 12-13) were

used as a basis for a few of the questions in the third part. Otherwise the questionnaire is based on my own ideas.

The questionnaire is four pages long and consists of four sections. The first section concentrates on the use of music in EFL teaching, the second on the choice of music, the third on teachers' opinions on using music and the fourth section is background information. The first section includes seven parts: music used for teaching listening and reading comprehension, pronunciation and vocabulary, grammar, oral skills, culture, writing, and other uses of music in class. Each part contains several questions. Each question introduces a teaching method or a task which includes use of music. The respondents answer on a Likert-type scale from 1 to 5 (1=never, 2=once or twice per term, 3=almost every month, 4=almost every week, 5=almost every day) how often they usually use that method or task in all their courses or groups. The first section is designed to answer the first research question.

The second section consists of three parts. The first part is about the factors that influence teachers' choice of music. The respondents answer on a Likert-type scale from 1 to 4 (1=not important at all, 2=only a little important, 3=fairly important, 4=important). The second part concerns the sources of music. A Likert-type scale from 1 to 4 (1=never, 2=rarely, 3=sometimes, 4=often) is used for answering which sources of music the teachers use most often. The third part asks which music genres teachers prefer to use. A similar scale to part 2 is used. The second section of the questionnaire aims at answering the second research question.

The third section is about teachers' opinions on using music. The section includes multi-item scales designed to answer the third research question. A multi-item scale is "a cluster of several differently worded items that focus on the same target" (Dörnyei 2003: 33). Multi-item scales are used for asking opinions because the formulation of the question affects how the respondent will answer and multi-item scales aim to minimize the effect of word framing (Dörnyei 2003: 33). In this questionnaire 4 items are used for measuring each target topic: pupils' response, learning results, usability and versatility of music. A Likert-scale from 1 to 4 (1=disagree, 2=somewhat disagree, 3=somewhat agree, 4=agree) is used for answering. The third section is targeted to answer the third research question.

The fourth and the final section contains background questions concerning the participants' sex, age, education, major subject, teacher training, time of teacher training, teaching experience, number of English lessons per week and own interest in music.

All in all, all the questions in the questionnaire are multiple-choice questions answered on a scale except for questions I1.10, I2.10, I3.5, I4.8, I5.6, I6.11, I7.6, II1.8 and II3.10, which are open-ended questions used for getting possible further information of the topics inquired in the multiple-choice questions. Multiple-choice questions were chosen because they are quick and easy to answer and analyse. The types of questions that are used in the questionnaire are behavioural, attitudinal and factual questions. Behavioural questions aim at finding out what the respondents are doing or have done, attitudinal questions aim at finding out the respondents' opinions and factual questions aim at finding out background information (Dörnyei 2003: 8-9). The first section contains behavioural questions, the second attitudinal and behavioural questions, the third attitudinal questions and the last contains factual questions. The order of the sections is designed so that the most demanding questions are first and the easiest are the last in order to avoid the effects of fatigue.

5.3 Participants

The questionnaire was sent by email to 350 teachers in the county of Western Finland. The data was collected in November 2007 and in January 2008. In November 2007, the questionnaire was first sent to 100 teachers in order to find out to what the possible response rate might be and to determine how many more questionnaires should be sent. Then the questionnaire was sent to an additional 150 teachers. As the number of responses was still not satisfactory, a decision was made that the collection of data would be continued in January because it seemed that the teachers were too busy in late November. Therefore, the questionnaire was sent to an additional 100 teachers in January 2008. Three separate times of data collection resulted in 119 filled questionnaires, but because one participant's answers had been

accidentally sent twice, the final number of questionnaires is 118 and the response rate is 33.7 %.

Though the response rate is not untypical for a study carried out by using a questionnaire, the low response rate was still a disappointment as the original assumption had been that an Internet questionnaire, being easy to fill in and omitting the trouble of having to post the questionnaire back, would result in a higher response rate. However, everyone who had checked out what the questionnaire looked like did fill it in, and therefore it may be that some of the teachers did not find the subject of the questionnaire interesting enough to bother to fill it in. Still, this is only speculation and the real reasons for the response rate being lower than expected are left in mystery.

The last part of the questionnaire contained multiple choice questions to retain background information. The questions concerned the sex and age of the participant as well as educational background, major subject, teacher studies and when the teacher studies were done, teaching experience, the average number of English lessons per week and own interest in music. The results for these questions are provided in table 2 to give a general idea of the participants.

Table 2. Background information on the participants (presented in percents and frequencies)

		Female	Male	Missing			
Gender	**%**	84.7	12.7	2.5			
	N	100	15	3			
		<30 years	30-39	40-49	50-59	60 or>	
Age	**%**	9.3	22	29.7	36.4	2.5	
	N	11	26	35	43	3	
		Yes	No				
Studied at a	**%**	100	0				
university	**N**	118	0				
		Master's	Bachelor's	No degree	Missing		
University	**%**	83.1	11.9	0.8	4.2		
degree	**N**	98	14	1	5		
		Yes	No	Missing			
English Major	**%**	54.2	43.2	2.5			
Subject	**N**	64	51	3			

		Yes	No				
Pedagogical studies	**%**	*99.2*	*0.8*				
	N	*117*	*1*				
		2000s	1990s	1980s	1970s	1960s	Missing
Time of doing pedagogical studies	**%**	*22.9*	*25.4*	*28*	*22.9*	*0*	*0.8*
	N	*27*	*30*	*33*	*27*	*0*	*1*
		<5 years	5-9	10-19	20-29	30-39	40 or >
Teaching experience	**%**	*24.6*	*15.3*	*22.9*	*25.4*	*11.9*	*0*
	N	*29*	*18*	*27*	*30*	*14*	*0*
		<5 hours	5-9	10-14	15-19	20-24	25 or >
Hours of English per week	**%**	*14.4*	*14.4*	*23.7*	*24.6*	*19.5*	*3.4*
	N	*17*	*17*	*28*	*29*	*23*	*4*
		Hobby	Listens actively	Listens sometimes	Not particularly interested		
Own interest in music	**%**	*18.6*	*39*	*39*	*3.4*		
	N	*22*	*46*	*46*	*4*		

The majority of the participants – 84.7 % – were women and 12.7 % were men. Three participants, that is 2.5 % of the participants, did not report their gender. The percentage of participants under 30 years of age was 9.3 %, 22 % of the participants were 30-39 years old, 29.7 % were 40-49 years old, 36.4 % were 50-59 years old and 2.5 % were 60 years old or older. All participants, 100 %, had studied at a university. The large majority of the participants, 83.1 %, had a Master's degree and 11.9 % had a Bachelor's degree. Only 0.8 % of the participants had no university degree, and 4.2 % chose not to answer this question. Little over half of the participants, 54.2 %, had English as a major subject and 43.2 % had some other major subject. This question was left unanswered by 2.5 % of the participants.

Nearly all of the participants, 99.2 %, had done pedagogical studies since only one participant, 0.8 %, had not done them. Little over a fifth of the participants, 22.9 %, had done their pedagogical studies during this decade, the 2000s, whereas 25.4 % had done them in the 1990s, 28.0 % in the 1980s and 22.9 % in the 1970s. Nearly a quarter of the participants, 24.6 %, had under five years' teaching experience in grades 7-9 while 15.3 % had 5-9 years of experience, 22.9 % had 10-19 years of experience, 25.4 % had 20-29 years of experience and 11.9 % had 30-39 years of teaching experience at lower secondary education.

On the average 14.4 % of the participants had less than five English lessons per week for grades 7-9 whereas 14.4 % had 5-9 lessons per week, 23.7 % had 10-14 lessons per week, 24.6 % had 15-19 lessons per week, 19.5 % had 20-24 lessons per week and 3.4 % had 25 or more English lessons per week at lower secondary education on the average. When it comes to participants' own interest in music, 18.6 % of the participants considered music as their hobby, 39 % are active music listeners, 39 % listen to music every now and then and 3.4 % are not particularly interested in music.

5.4 Data collection

The traditional method of administrating a questionnaire to a group of participants spread around the country is to use the mail. However, because mailing the questionnaires to the participants tends to result in a small response rate, and being also fairly expensive for a student, in this study the participants filled the questionnaire on the Internet. The participants were sent an e-mail in which a link to the questionnaire was provided (see appendix 2 for cover letters). The benefits of using e-mail and Internet are manifold: there are no expenses, responding to the questionnaire is easy as the participants do not have to mail the questionnaire back, and the answers are already in a form that is easy to code and analyse.

However, there are also problems related to Internet questionnaires. The largest problem was getting teachers' e-mail addresses. The county administrative board, OAJ (Trade Union of Education in Finland) and SUKOL (The Federation of Foreign Language Teachers in Finland) were all contacted for help. They all answered that they either do not have the teachers' e-mail addresses at all or that they only have e-mail addresses for some of the English teachers in the county of Western Finland and that the addresses may not be valid anymore. Therefore, the only solution was to find the addresses by checking websites of individual schools, one at a time.

Even though this method of browsing websites provided the most up-to-date and reliable information, some problems also occurred. Some school websites did not have the teachers listed at all, or the subjects the teachers taught were not mentioned.

In some schools, which were both primary education and lower secondary education was held under one roof, the teachers that taught only for the lower secondary education were not mentioned separately and e-mails were sent to some teachers that taught only in primary education. Furthermore, some e-mail addresses mentioned clearly on the school's website did not work. Therefore, after the questionnaires had been sent, three teachers reported that they did not teach in lower secondary education and the questionnaire was then sent to three extra teachers. In addition, some of the e-mail were returned immediately and the questionnaire was then sent to extra teachers to make the number of possible participants even. One teacher reported of problems in getting the filled questionnaire sent and the filled questionnaire was accidentally sent twice, and the second of them was omitted from the study. This problem is due to Korppi, which sometimes refuses co-operation when it has too many users at a time.

The county of Western Finland was chosen for the questionnaire because it is the county where I live and where the University of Jyväskylä is located. Moreover, as sending the questionnaire to teachers all over Finland is clearly not possible for a pro gradu thesis, the county of Western Finland is a good target area because it is a large county both geographically and demographically. The technique used in data collection was cluster sampling (Dörnyei 2003: 71), that is, towns in Western Finland were randomly selected for the study and the questionnaire was then sent to all the reachable teachers in that town. However, it was made sure that there were towns of all sizes included in the study. In addition, the Swedish-speaking areas in the region of Ostrobothnia were omitted from the study because the questionnaire was in Finnish.

5.5 Data processing

The data received from the questionnaire was treated anonymously and analysed in most part quantitatively. Only the voluntary open-ended questions designed to give the participants a chance to provide extra information were analysed qualitatively. The qualitative results are presented in connection with the quantitative results of the same topic. The quantitative data was coded into numeric form and then analysed

statistically. The quantitative analysis of the data in the study was done with the help of the staff of Information Management Centre in the University of Jyväskylä using a statistical computer program (SPSS). Frequencies, means and standard deviations were calculated to get an idea on how the answers were divided, internal consistency coefficients (Cronbach's Alphas) were computed to examine the reliability of the current study and Pearson correlation coefficients were calculated to see if there were connections among the statements. The data analysis method is descriptive since there are no hypotheses and teachers' experiences and opinions are merely described (Seliger and Shohamy 1989: 124-127).

6 RESULTS

The aim of this study was to find out how music is used in teaching EFL at lower secondary education in the county of Western Finland. In addition, I wanted to examine how teachers choose the music they use and what their opinions are on using music. In this chapter the results of the current study will be examined in the following order: firstly, the different uses of music in class and their frequencies are reported; secondly, the teachers' choice and source of music are examined; and lastly, the teachers' opinions on using music are dealt with.

6.1 The use of music in teaching EFL

The teacher's use of music was tested in the first section of the questionnaire. It included seven parts: reading and listening comprehension, pronunciation and vocabulary, grammar, oral skills, culture, writing, and, lastly, other uses for music. Under each part teaching methods or tasks were introduced and the participants had to answer on a Likert-type scale from 1 to 5 (1=never, 2=once or twice per term, 3=almost every month, 4=almost every week, 5=almost every day) how often they had used this method or task in all their courses or groups during the previous whole study year. In addition, the participants were given a chance to add a method or task in the end of each part if they felt like some method was missing. These answers were not taken into consideration in the statistical analysis of the data, but they will be mentioned in connection with other results from that part. Because many of the extra tasks or methods that were mentioned by the participants were not actually related to the skill in question in that part (i.e. listening and reading comprehension), the task or method will be mentioned in connection with the skill it practises. Moreover, some of the suggested methods came up later in the questionnaire and those will not be mentioned twice. In the following chapter the results of the first section of the questionnaire will be reviewed.

Reading and listening comprehension

The first part in the first section of the questionnaire dealt with the use of music in reading and listening comprehension tasks. The results of this part are summarised in table 3. The symbol *n* refers to the number of answers for the statement, *x* signifies the percent of the participants who did not provide an answer and *s* is the standard deviation, that is, the bigger the figure is the more diverse the answers. The actual answers are in percentages.

Table 3. How often teachers use music to practice reading and listening comprehension (presented in percentages).

activity	n	never	once or twice per term	almost every month	almost every week	almost every day	x	s
1. cloze exercise	117	18.6	63.6	14.4	2.5	0	0.8	0.663
2. multiple choice questions	116	71.2	22.9	4.2	0	0	1.7	0.553
3. right or wrongs statements	115	73.7	20.3	3.4	0	0	2.5	0.522
4. open-ended questions	117	27.1	48.3	20.3	2.5	0.8	0.8	0.815
5. interpretation and analysis	116	36.4	48.3	12.7	0.8	0	1.7	0.699
6. retelling the contents	114	22.9	42.4	22.9	6.8	1.7	3.4	0.940
7. organising mixed-up verses	117	87.3	11.9	0	0	0	0.8	0.326
8. acting out the story	117	92.4	5.9	0	0	0.8	0.8	0.435
9. translating the lyrics	115	16.9	59.3	16.9	2.5	1.7	2.5	0.777

The majority of the participants (63.6 %) had used **a cloze exercise** for practising listening or reading comprehension once or twice per term while 18.6 % of the participants had not used a cloze exercise. Cloze exercises were used almost every month by 14.4 % and almost every week by 2.5 %. **Multiple choice** questions after listening to a song or reading its lyrics were not popular: 71.2 % had not used them at all, 22,.9 % had used them once or twice per term and only 4.2 % had used multiple choice questions almost every month. **Right or wrong statements** about the contents of the song were even less used since 73.7 % had not used them and nearly all of the

rest of the participants used them only once or twice per term (20.3 %). Merely 3.4 % of the participants used them almost every month.

Nearly half of the participants (48.3 %) had used **open-ended questions** once or twice per term and a fifth (20.3 %) almost every month with only 2.5 % using them almost every week and 0.8 % using them almost every day. Moreover, a third (27.1 %) had not used them at all. **Interpreting and analysing a song** was almost as popular as open-ended questions: the majority (48.3 %) also used them once or twice per term, but the amount of participants (36.4 %) who had not used them at all was quite high. A little over a tenth (12.7 %) interpreted and analysed songs almost every month and only 0.8 % almost every week. **Retelling the contents of the song after listening or reading** was also used quite often. Over half of the participants had used it several times (42.4 % once or twice per term, 22.9 % almost every month and 6.8 % almost every week), 1.7 % had even used it almost every day. Nevertheless, 22.9 % had not used this particular method.

Organising a mixed-up verse of the song was not a familiar task for the participants as 87.3 % had not used it and the rest (11.9 %) used it once or twice per term. **Acting out the story of the song** was even less popular: 92.4 % had not used it and mere 5.9 % had used it once or twice per term. **Translating the lyrics**, however, was used fairly frequently with over half of the participants (59.3 %) having used it once or twice per term, 16.9 % almost every month, 2.5 % almost every week and 1.7 % almost every day. But there were some participants (16.9 %), too, who had not used this method at all. Furthermore, two participants also mentioned a task that was not included in the questionnaire. They said that once or twice per term they go to the language laboratory, record a song and ask the pupils to write the words down as they are there able to listen to them repeatedly.

Overall, the participants used music for practising listening and reading comprehension a few times per term with the most popular methods or tasks being cloze exercises, open-ended questions, interpretation and analysis, retelling the contents, and translating the lyrics. The methods in question are perhaps quite traditional and, therefore, widely known amongst teachers. In addition, the methods, cloze exercises excluded, are easy to carry out orally and the teacher does not have to

plan it extensively beforehand. The reason why acting out the story of the song is not a very popular method is possibly the fact that only certain types of songs are appropriate for it.

Pronunciation and vocabulary

The second part of the first section of the questionnaire tested the use of music for practising pronunciation and vocabulary. The results are summed up in table 4.

Table 4. How often teachers use music to practice pronunciation and vocabulary (presented in percentages).

activity	n	never	once or twice per term	almost every month	almost every week	almost every day	x	s
1. singing	117	30.5	48.3	16.1	3.4	0.8	0.8	0.829
2. reading lyrics out loud	116	77.1	16.1	5.1	0	0	1.7	0.549
3. finding rhyming words/homophones	116	61.9	33.9	1.7	0.8	0	1.7	0.575
4. analysing singer's pronunciation	117	68.6	28.0	1.7	0.8	0	0.8	0.560
5. finding vocabulary	117	36.4	50.0	10.2	0.8	1.7	0.8	0.790
6. finding out the right words for replaced ones	114	91.5	5.1	0	0	0	3.4	0.224
7. finding the most beautiful etc. word	116	89.8	8.5	0	0	0	1.7	0.282
8. finding or replacing synonyms or antonyms	115	77.1	17.8	0.8	1.7	0	2.5	0.560
9. finding nouns, adjectives, verbs etc.	116	61.0	32.2	4.2	0.8	0	1.7	0.623

Singing was used once or twice per term in the classrooms of almost half (48.3 %) of the participants and 16.1 % used it almost every month, 3.4 % almost every week and 0.8 % almost every day. However, a third (30.5 %) had not used this method at all. **Reading lyrics out loud** to practise pronunciation was not a widely used method since 77.1 % had not used it and 16.1 % had used it once or twice per term. A minority of 5.1 % had used it almost every month. **Finding rhyming words or homophones** in the lyrics of a song was a bit more popular: though 61.9 % had not used this method at all, a third (33.9 %) of the participants had used it once or twice

per term. A few participants used it more often: 1.7 % almost every month and 0.8 % almost every week.

The majority of the participants (68.6 %) had not **analysed features of a singer's pronunciation**, but 28 % had used this method once or twice per term whereas it was rarely used more often (1.7 % almost every month, 0.8 % almost every week). **Finding certain vocabulary** (e.g. animals, words related to nature, etc.) was, however, a popular method with exactly half of the participants (50 %) using it once or twice per term while 10.2 % used this method almost every month, 0.8 % almost every week and 1.7 % almost every day. Nevertheless, 36.4 % had not used this method in the past year. **Replacing some words in the lyrics** of a song and then producing them after listening was used extremely seldom: only 5.1 % of the participants had used this method once or twice per term whereas the rest (91.5 %) had not used it.

The next method was only a bit more familiar: 8.5 % of the participants had asked pupils to **choose the most beautiful or frightening or exotic etc. word in the lyrics** of a song, and they had done that once or twice per term. The rest (89.8 %) had not used this method. **Finding or replacing synonyms or antonyms** had been used a bit more as 17.8 % of the participants had used this task once or twice per term, 0.8 % almost every month and 1.7 % almost every week. However, 77.1 % had not used this task. **Finding words belonging to different word classes** (nouns, verbs, adjectives, etc.) was used more widely with 32.2 % having used it once or twice per term, 4.2 % almost every month and 0.8 % almost every week. Nonetheless, 61 % had not used this method at all.

The participants suggested two other methods for practising pronunciation and vocabulary. The first is tuning into practising pronunciation which is a method in which pupils observe exemplary pronunciation in a song and then try to produce the words themselves. This method was suggested by one participant. The second is finding idioms, proverbs or sayings in the lyrics of a song which is a method also suggested by one respondent.

All in all, the most widely used method for practising pronunciation with the aid of music was singing, followed by finding rhyming words or homophones, and analysing a singer's pronunciation. Vocabulary practising was done most often by finding vocabulary related to a theme, finding words belonging to different word classes or by finding or replacing synonyms or antonyms.

Grammar

Grammar practising with the help of music was tested in the third part of the first section of the questionnaire. The findings are summarized in table 5.

Table 5. How often teachers use music to practise grammar (presented in percentages).

activity	n	never	once or twice per term	almost every month	almost every week	almost every day	x	s
1. cloze exercise	117	35.6	58.5	4.2	0.8	0	0.8	0.591
2. finding examples	116	28.0	58.5	10.2	0	1.7	1.7	0.729
3. deducting rules from examples in a song	116	55.9	32.2	8.5	0	1.7	1.7	0.794
4. changing the song from active to passive voice etc.	116	91.5	5.9	0	0.8	0	1.7	0.363

Cloze exercises in which pupils have to fill in missing grammatical points during listening were fairly popular for over half (58.5 %) of the participants had used them once or twice per term. Moreover, 4.2 % had used them almost every month and 0.8 % almost every week. Still, 35.6 % of the participants had not used cloze exercises. **Finding grammar examples** from song lyrics was even a bit more popular: 58.5 % had used this method once or twice per term, 10.2 % almost every month and 1.7 % almost every day. Nearly a third of the participants, 28 %, had not used this method.

A third (32.2 %) of the participants had asked pupils to **deduct grammar rules from examples in a song** once or twice per term. Furthermore, 8.5 % had done this almost every month and 1.7 % almost every day, whereas over half (55.9 %) of the participants had not relied on this method when teaching grammar. The least widely used method was **changing or converting the song** from active to passive voice, from present tense to past tense, etc. since only 5.9 % had used this method once or

twice per term and 0.8 % almost every day. The majority (91.5 %) had not used this method. Three participants also mentioned that they had used the method of finding erroneous grammar forms in song lyrics.

To sum up, music was used fairly often to teach grammar with the most popular methods being cloze exercises and finding examples of different grammar points. Yet again, the reason behind the popularity of these methods is perhaps that they are easy to execute and easy for the pupils to understand. The other two methods are clearly more demanding in nature.

Oral skills

The next and the fourth part of the first section of the questionnaire was designed to test how and how often the participants used music to practise oral skills. A summary of the results can be found in table 6.

Table 6. How often teachers use music to practise oral skills (presented in percentages).

activity	n	never	once or twice per term	almost every month	almost every week	almost every day	x	s
1. discussion	116	28.8	64.4	3.4	1.7	0	1.7	0.591
2. music jury	116	20.3	78.0	0	0	0	1.7	0.407
3. dialogues that can be sung	117	93.2	4.2	1.7	0	0	0.8	0.326
4. comparing songs	115	80.5	16.1	0.8	0	0	2.5	0.410
5. presentation on a band/genre etc.	116	24.6	67.8	5.9	0	0	1.7	0.526
6. presenting a song that reflects own personality etc.	112	80.5	11.0	2.5	0.8	0	5.1	0.517
7. recollection of songs which were once important	116	78.0	16.1	3.4	0.8	0	1.7	0.561

Using music as a basis of **discussion** was used once or twice per term by the majority of the participants (64.4 %). Furthermore, 3.4 % used this method almost every month and 1.7 % almost every week. Little less than a third (28.8 %) of the participants had not used this method. **Music jury**, which is a method in which pupils or a teacher bring songs to class, they are listened to and then reviewed and given a mark, was a popular method with 78 % of the participants using it once or

twice per term. The rest (20.3 %) had not used this method. **Dialogues that pupils can sing out loud**, however, were used rarely for 93.2 % had not used them, 4.2 % had used them once or twice per term and 1.7 % almost every month.

Comparing the aspects of two or more songs was not that popular, either, since only 16.1 % had used them once or twice per term and 0.8 % almost every month. The large majority of 80.5 % had not used this method. **Presentation of a band or genre or singer**, etc. was used widely for 67.8 % had used this method once or twice per term and 5.9 % almost every month. A fourth of the participants, 24.6 %, had not used this method. The two last methods were not used so often. Only 11 % had asked once or twice per term pupils to present a **song that reflects their own personality or mood** etc. Moreover, 2.5 % had used this method almost every month and 0.8 % almost every week whereas the vast majority of 80.5 % had not used this method. **Recollection of songs which were important to pupils in different phases of life** was a method used only a bit more often: 16.1 % used this method once or twice per term, 3.4 % almost every month and 0.8 % almost every week. However, 78 % had not used this method in the past year.

Overall, discussion, music jury and presentation of a band or genre etc. were the most popular methods of practising oral skills via music. It is easy to understand why these are popular methods: they are easy to organise and usually pupils respond well to them. Methods which require pupils to reveal their personality (as with presenting a song which reflects own personality or which was once important) or sing in public (as with dialogues that can be sung) may sometimes be problematic with teenagers who are undergoing a sensitive time in their lives. These methods, however, can be very usable with younger or older pupils. Comparing songs can be too difficult a method for children of this age, at least if no aid is given, and that may explain why it was not used more often.

Culture

How music is used to teach the culture of the target language area was tested in the fifth part. The findings are summed up in table 7.

Table 7. How often teachers use music to practise culture (presented in percentages).

activity	n	never	once or twice per term	almost every month	almost every week	almost every day	x	s
1. playing an illustrative example	118	22.0	56.8	17.8	3.4	0	0	0.733
2. listening to national anthems	118	26.3	70.3	3.4	0	0	0	0.496
3. getting to know musical culture of target language area	117	13.6	66.1	16.1	3.4	0	0.8	0.656
4. listening/ singing traditional songs	118	7.6	88.1	4.2	0	0	0	0.344
5. analysing cultural features in songs	117	39.0	53.4	6.8	0	0	0.8	0.599

When a composer, an artist, a song, etc. is mentioned in a text or in some other context, **an illustrative example** can be played. Over half of the participants (56.8 %) had done that once or twice per term and 17.8 % almost every month while 22 % had not played an illustrative example at all and only 3.4 % of the participants had done that almost every week. The majority of the participants (70.3 %) had **listened to a national anthem** of some country once or twice per term. However, 26.3 % had not used this method and mere 3.4 % used it more often (almost every month). **Getting to know the musical culture of the target language area** was a method used more often: 66.1 % used it once or twice per term, 16.1 % almost every month and 3.4 % almost every week. Still, 13.6 % of the participants had not utilized this method.

Most participants had **listened to or sung traditional songs** for only 7.6 % had not used this method. In most cases this method was applied once or twice per term (88.1 %). Only 4.2 % of the participants used it almost every month. **Analysing cultural features in songs**, on the other hand, was a method used by over half of the participants as 53.4 % had used it once or twice per term and 6.8 % almost every month. Nevertheless, 39 % had not used this method. In addition, one participant mentioned that he or she introduces to pupils also musical instruments which are used in the target language area.

In summary, music was used quite widely for teaching culture. Getting to know the musical culture of the target language area and listening to national anthems were the most popular methods. It seems that the participants had realized that music is very usable material in the teaching at least certain aspects of culture.

Writing

The sixth part of the questionnaire tested how music was used for teaching writing. The results can be seen in a summarized form in table 8.

Table 8. How often teachers use music to practise writing (presented in percentages).

activity	n	never	once or twice per term	almost every month	almost every week	almost every day	x	s
1. writing an extra verse	115	91.5	5.9	0	0	0	2.5	0.240
2. writing a missing verse	117	83.1	16.1	0	0	0	0.8	0.370
3. writing own lyrics	112	75.4	19.5	0	0	0	5.1	0.406
4. free translation to Finnish/English	113	23.7	63.6	8.5	0	0	4.2	0.560
5. free writing/ essay writing inspired by music	116	67.8	29.7	0.8	0	0	1.7	0.486
6. creating a jingle to e.g. advert	116	96.6	1.7	0	0	0	1.7	0.131
7. creating a poster to advertise a concert	116	78.0	20.3	0	0	0	1.7	0.407
8. writing a fan letter	116	58.5	39.0	0.8	0	0	1.7	0.512
9. writing a music review	117	50.0	48.3	0.8	0	0	0.8	0.519
10. writing a summary of a song	114	83.9	11.0	1.7	0	0	3.4	0.404

Writing an extra verse to a song was a rarely used method: 91.5 % of the participants had not used it and only 5.9 % had done so once or twice per term. **Writing a missing or omitted verse to a song** was a method a bit more often used with 16.1 % of the participants having used it once or twice per term. Nevertheless, 83.1 % had opted not to use this method. **Writing own lyrics to a song** or a melody was used once or twice per term by a fifth (19.5 %) of the participants whereas 75.4 % had not used this method. **The free or "loose" translating of song lyrics to**

Finnish or English was, however, a fairly widely used method: 63.6 % had used it once or twice per term and 8.5 % almost every month. Nonetheless, 23.7 % of the participants had not utilized this method.

A third of the participants (29.7 %) had once or twice per term used **music as an inspiration for free writing or essay writing**. Furthermore, 0.8 % had used the method almost every month and 67.8 % not at all. Only 1.7 % of the participants had made pupils **create their own jingle for a TV or radio advert** etc. with the large majority of 96.6 % not having used this method. A fifth (20.3 %) had once or twice per term asked pupils to **create a poster to advertise a concert**. Once again, most participants (78 %) had not used this method.

Writing a fan letter to an artist or a band was a method used once or twice per term by 39 % of the participants and almost every month by 0.8 %. However, 58.5 % had chosen not to utilize this method. Almost half (48.3 %) of the participants had, however, made pupils **write music reviews** once or twice per term and 0.8 % almost every month. The other half (50 %) had not used this method. **Writing a summary of a song** was another infrequently used method: no more than 11 % had used it once or twice per term and 1.7 % almost every month. Again, the majority (83.9 %) opted not to use this method. An additional method introduced by one participant is writing an article about one's favourite artist or band, or alternatively writing a top 5 or 10 list.

All in all, music was not very often used for practising writing. The free translation of a song was clearly the most frequent method of practising writing through music, followed by writing fan letters or music reviews. It is somewhat puzzling why music was not used as an inspiration and basis for writing more often, after all, it is a subject which touches most lower secondary education pupils. One possible reason is that even though writing is practised in lower secondary education it is not emphasized as much as in upper secondary education. Furthermore, the general writing skills of a lower secondary education pupil are not yet very good and writing about music, with its specialized vocabulary, can be too challenging for some pupils.

Other purposes

In table 9 the results of the seventh part of the questionnaire can be seen summarized. This part dealt with the use of music for other possible purposes in the classroom.

Table 9. How often teachers use music for other purposes (presented in percentages).

activity	n	never	once or twice per term	almost every month	almost every week	almost every day	x	s
1. break music	116	33.9	29.7	22.0	11.0	1.7	1.7	1.076
2. background music	118	16.1	48.3	25.4	7.6	2.5	0	0.923
3. dramatizing a song	118	90.7	7.6	1.7	0	0	0	0.365
4. "tune in" music	118	15.3	35.6	34.7	12.7	1.7	0	0.959
5. suggestopedia	118	90.7	5.1	3.4	0	0.8	0	0.549

Break music is the music used during a breathing spell in the middle of a class or lecture. Music was used for this purpose once or twice per term by 29.7 %, almost every month by 22 %, almost every week by 11 % and almost every day by 1.7 %. Nevertheless, 33.9 % of the participants did not use music during breaks. **Background music** played during studying was used more often: 48.3 % of the participants used it once or twice per term, 25.4 % almost every month, 7.6 % almost every week and 2.5 % almost every day. Only 16.1 % had not used this method.

Dramatizing a song, however, was a seldom used method: 90.7 % of the participants had not used it, 7.6 % had used it once or twice per term and 1.7 % almost every month. **"Tune in" music**, that is, music used for introducing a new topic, was quite popular with 35.6 % of the participants having used it once or twice per term, 34.7 % almost every month, 12.7 % almost every week and 1.7 % almost every day. Nonetheless, 15.3 % had not used it. **Suggestopedia**, a teaching method introduced more closely earlier, was not used often. The majority of 90.7 % had not used it at all whereas 5.1 % had used it once or twice per term, 3.4 % almost every month and 0.8 % almost every day.

To sum up, break music, background music and "tune in" music were used quite often in classrooms. Playing a song is an easy way to get the pupils to focus on a new subject or relax between two topics. Dramatizing a song requires also drama skills from the teacher and can also be used in active groups in which pupils in general

have good language skills. Suggestopedia, too, requires extra skills from the teacher and is perhaps too conflicting a method to be widely used in lower secondary education.

6.2 The choice and source of music

The second section of the questionnaire, compiled of three parts, dealt with the choice and source of music. The first part was designed to reveal the factors that influence teachers' choice of music. The participants answered on a Likert-type scale from 1 to 4 (1=not important at all, 2=only a little important, 3=fairly important, 4=important) how important they felt the presented factors were in their choice of music. In addition, the participants were able to mention other factors, which were not included in the questionnaire, which influenced their choice of music. These answers were not statistically analysed but are mentioned in the results. The second part concerned the sources of music, that is, where the teachers got the music used in the classroom. Again, the participants answered on a Likert-type scale from 1 to 4 (1=never, 2=rarely, 3=sometimes, 4=often) how often they used a specific source. In the third part the musical genres used by the participants were in the limelight. The participants answered once again on a Likert-type scale from 1 to 4 (1=never, 2=rarely, 3=sometimes, 4=often) how often they used a particular genre. In this part the participants were also able to add genres not mentioned in the questionnaire. As with other open-ended questions in this study, these answers were not analysed statistically but are merely mentioned in the results. The results of the second section of the questionnaire are reported in the subsequent chapter.

Factors that influence the choice of music

As mentioned before, the first part of the second section of the questionnaire dealt with the factors influencing the choice of music. The results are illustrated in valid percentages in table 10.

Table 10. The importance of different factors in choice of music (presented in valid percentages).
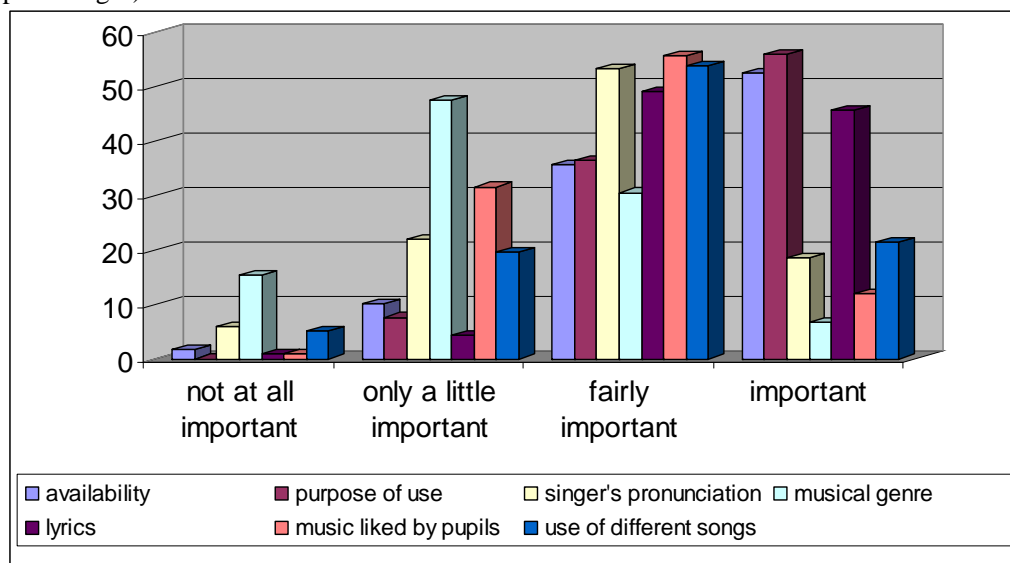
Over half of the participants (52.5 %) thought that **availability** was an important factor influencing their choice of music. Moreover, 35.6 % thought it was fairly important, 10.2 % thought it was only a little important and only 1.7 % thought it was not at all important. The next factor, **the purpose of the use of the song**, was considered important by 55.9 % of the participants, fairly important by 36.4 % and only a little important by 7.6 %. Not one participant thought it was not at all important. **The singer's clear pronunciation** was important according to 18.6 % of the participants, fairly important by 53.4 %, only a little important by 22 % and not at all important by 5.9 %. **The musical genre of the song** used in class was important for 6.8 %, fairly important for 30.5 %, only a little important for 47.5 % and not at all important for 15.3 %.

The lyrics of the song was thought important by 45.7 % of the participants, fairly important by 49.1 %, only a little important by 4.3 % and not at all important by 0.9 %. To use **music liked by pupils** was important according to 12 % of the participants. Furthermore, over a half, 55.6 %, thought this was fairly important, 31.6 % saw it as only a little important and 0.9 % thought it was not important at all. **Using different songs** was an important factor for 21.4 % of the participants, fairly important for 53.8 %, only a little important for 197 % and not at all important for 5.1 %.

The participants also mentioned a few factors influencing their choice of music that were not included in the questionnaire. One participant thought it was fairly important to introduce songs the pupils would not be likely to encounter otherwise. Moreover, one participant brought up the question of legality in relation to copyrights, but thought it was only a little important. Another participant said that a teacher's own taste in music is a factor, but influences only a little. One participant thought it was fairly important to play songs with appropriate language, that is, music that does not have swearing in it. Finally, one participant thought that it was important to have songs with up-to-date topics or songs that relate to the topic of that particular lesson.

All in all, the participants considered availability, purpose of use in class and the song's lyrics to be the most important factors when choosing music. The musical genre of the song was the least important factor influencing the choice of music.

The different sources of music

The second part of the second section of the questionnaire asked how often different sources of music had been used. The results can be found in valid percentages in table 11.

Table 11. How often different sources of music are used (presented in valid percentages).
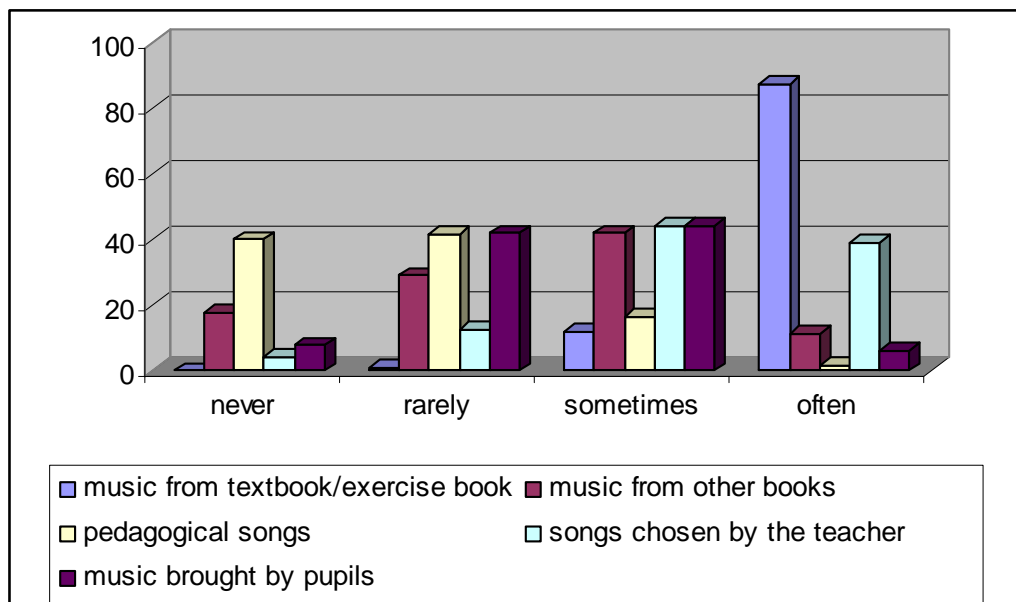
Music from the book series used for teaching was used often as a source of music by 87.3 % of the participants, sometimes by 11.9 % and rarely by 0.9 %. Not one participant answered that he or she never used the songs provided by the textbook or the exercise book. **Music from other EFL textbook series** was used often by 11.1 %, sometimes by 41.9 %, rarely by 29.1 % and never by 17.9 %. **Pedagogical songs**, i.e. songs composed particularly for teaching purposes, were used often by 1.7 % of the respondents, sometimes by 16.5 %, rarely by 41.7 % and never by 40 %. **Teachers themselves also choose songs for class**, and 39 % of the participants did this often, 44.1 % sometimes, 12.7 % rarely and 4.2 % never. One way to get songs for classroom is to have **pupils choose and bring music**. This method was used often by 6 % of the participants, sometimes by 44.4 %, rarely by 41.9 % and never by 7.7 %.

To sum up, the most often and the least used sources of music were very clear. The respondents utilize most frequently the songs provided by their textbook or exercise book. Pedagogical songs were by far the least popular. The popularity of music from the textbook or exercise book can be explained by the facts that they are easily available and the authors have seen them as suitable and related to the topic at hand thus encouraging teachers to use them. Moreover, these songs are perfectly legal to use in classroom as far as the copyrights go so that does not hinder the use of them. Furthermore, pupils often wish that the songs in the textbook are listened to and this may influence the teacher. Pedagogical songs related to EFL learning are often targeted at younger pupils and can be found at elementary school EFL books whereas books meant for older pupils do not seem to feature them. This, and the fact that teenagers easily spot anything that seems fake or artificial, can be the reasons behind the low popularity of pedagogical songs.

Other sources of music were used fairly equally. This may be due to the fact that the other sources of music can be more problematic: to look for suitable songs in other textbooks or from somewhere else requires extra work from the teacher and using them is not legal. Furthermore, what kind of music pupils bring to school is always a bit of a mystery. Teenaged pupils do not always have the best judgement when it comes to the suitability and appropriateness of the song. Moreover, the issue of legality is a question of interest with this source of music as well.

Popularity of different musical genres

The last part of the second section of the questionnaire focused on musical genres and how often they had been used. The summary of the results can be seen in table 12.

Table 12. How often different musical genres are used (presented in valid percentages).
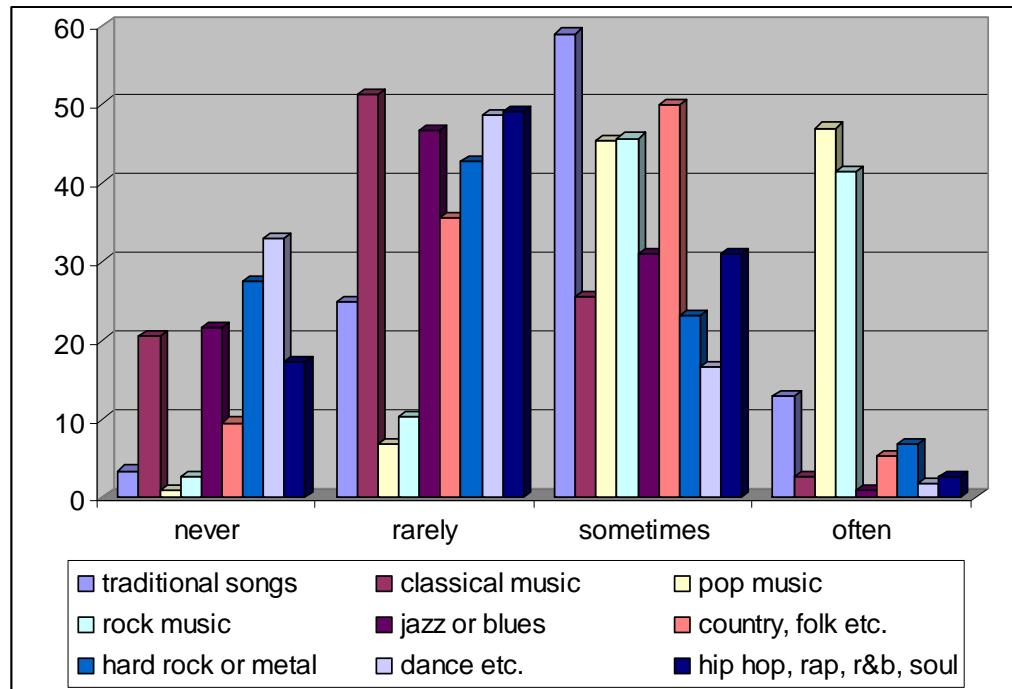
Traditional songs, such as Christmas carols, were used often by 12.8 % of the participants, sometimes by 59 %, rarely by 24.8 % and never by 3.4 %. **Classical music** was utilized often by 2.6 %, sometimes by 25.6 %, rarely by 51.3 % and never by 20.5 %. **Pop music** was an often used musical genre for 47 % of the participants, sometimes used for 45.3 %, rarely used for 6.8 % and never used for 0.9 %. **Rock music** was used often by 41.4 %, sometimes by 45.7 %, rarely by 10.3 % and never by 2.6 %. **Jazz or blues** was used by the participants often by 0.9 %, sometimes by 31 %, rarely by 46.6 % and never by 21.6 %.

Country, folk or world music was used often by 5.2 % of the participants, sometimes by 50 %, rarely by 35.3 % and never by 9.5 %. **Hard rock or metal music** was a genre used often by 6.8 %, sometimes by 23.1 %, rarely by 42.7 % and

never by 27.4 %. **Dance music** or other genres of music produced with machines were used often by 1.7 % of the participants, sometimes by 16.5 %, rarely by 48.7 % and never by 33 %. **Hip hop, rap, r&b or soul** were used often by 2.6 %, sometimes by 31 %, rarely by 49.1 % and never by 17.2 %. Other musical genres mentioned by the participants were gospel, music from musicals and songs composed by the teacher himself or herself. In addition, one participant brought up using canons for practising pronunciation.

In summary, the most popular musical genres were pop and rock music followed by traditional songs and country, folk and world music. The most unpopular genres were classical music, jazz or blues, hard rock or metal, dance music and hip hop, rap, r&b and soul. One reason why pop, rock, country, folk and world music are the most popular genres may be that the most popular source of music, the EFL textbook used in the class, rarely provides songs from other genres. In addition, one could say that worldwide pop and rock are the most common and widespread musical genres nowadays so there are lots of materials to choose from, and availability was an important factor for teachers when they chose music for class. Furthermore, the song's lyrics were important when choosing songs for classroom usage. Some of the genres may prove to be problematic in that respect: classical music and jazz often have no lyrics at all since the vocals are frequently missing; hard rock, metal, dance music, hip hop, rap, r&b and soul lyrics, on the other hand, often include elements that are not appropriate for classroom usage (such as swearing, references to drug use, sex and/or death and killing). Moreover, the way the lyrics are sung can hinder the use of a song in classroom: if the singing is unclear (for example, the singing in doom metal), really quick (for example, fast paced rapping) or incomprehensible (for example, stylized way of singing) the song often cannot serve its purpose in classroom.

6.3 Opinions on using music

The third section of the questionnaire was designed to measure the participants' opinions on using music to teach EFL. This was done by using multi-item scales to determine the opinions on pupils' responses to music, learning results, usability of

music and versatility of its use. Each target topic was measured with four items which were answered on a Likert-scale from 1 to 4 (1=disagree, 2=somewhat disagree, 3=somewhat agree, 4=agree). During data processing the scoring of the negatively worded items was reversed. Therefore, the results should be read so that the more the participants agree with the item, the more positively they feel about the subject. For example, the first subject is pupils' response to using music for EFL teaching. If the majority of the participants had answered "disagree" to the items considering this subject, the conclusion would be that the majority thinks that pupils respond badly to music being used in EFL lessons. This should be kept in mind while inspecting the results to be reported below.

Pupils' responses to using music in EFL teaching

Pupils' responses to using music for EFL teaching was measured with four items (the number refers to the number item has in the actual questionnaire):

1. Oppilaat nauttivat musiikista tunneilla. (Pupils enjoy it when music is incorporated into a lesson.)
10. Musiikki on hyvä keino oppilaiden virkistykseen ja rentoutukseen. (Music is good for pupils' recreation and relaxation.)
7. Musiikki tunneilla lisää kiinnostusta kielen opiskeluun. (Using music during lessons increases interest in studying the target language.)
14. Oppilaiden motivaatio kielen opiskeluun on suurempi, kun tunneilla käytetään musiikkia. (Pupils' motivation for studying the target language is greater when music is used during lessons.)

The participants' opinions are presented in valid percentages in table 13.

Table 13. Pupils' responses to using music in EFL teaching
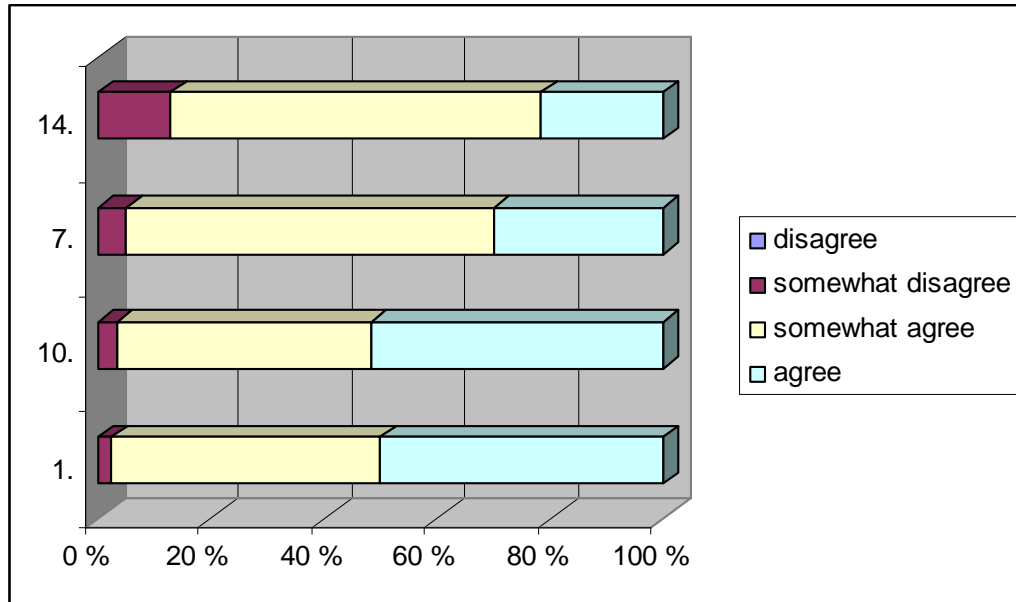
None of the participants disagreed with any of the statements concerning pupils' response to using music and, in addition, only few somewhat disagreed (2.5 % for item 1; 3.4 % for item 10; 5.1 % for item 7; and 12.9 % for item 14). The participants were most sceptical about the effect music has on pupils' motivation. However, the majority agreed or somewhat agreed with all of the statements and hence thought that the pupils responded well if music was incorporated into EFL lessons. In fact, over half of the participants (51.7 %) agreed that music was good for pupils' recreation and relaxation, this statement thus being the one the participants reacted most positively to.

Learning results when music is used in EFL lessons

Furthermore, the participants' opinions on the learning results resulting from the use of music in EFL lessons were measured with four items. They are the following:

9. Musiikin käyttäminen tunnilla vie aikaa oikealta opetukselta. (Using music during lessons takes time from real teaching.)

5. Musiikin käyttäminen saa aikaan hyviä oppimistuloksia. (Using music brings about good learning results.)

15. Oppilaat eivät opi musiikin avulla normaalia opetusta paremmin. (Pupils do not learn better with use of music when compared to normal teaching).

3. Musiikin käyttö tunnilla ei saa aikaan oppimista. (The use of music during lessons does not lead to learning.)

Items 9, 15 and 3 were worded negatively and their scoring was reversed in data coding. Table 14 illustrates the results.

Table 14. Learning results when music is used in EFL lessons
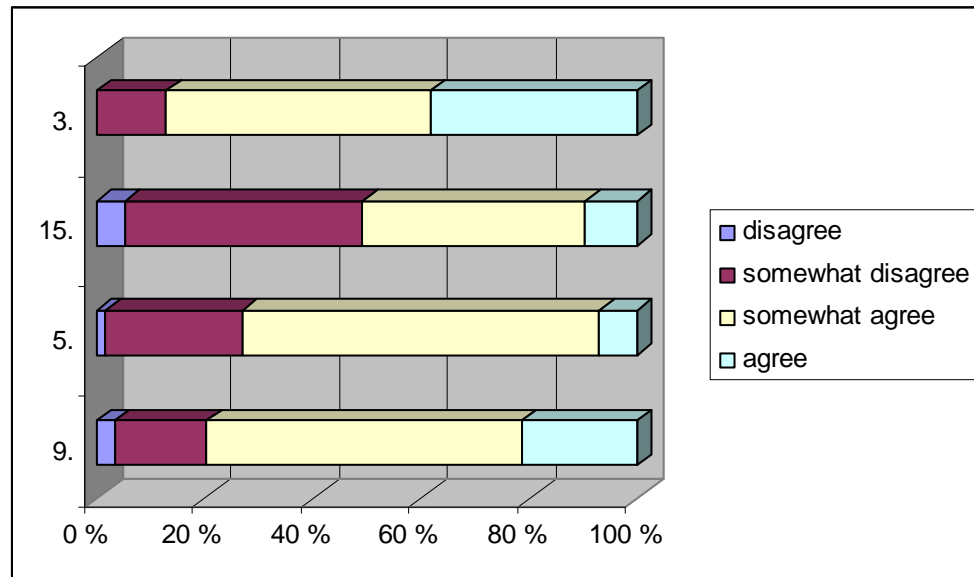
The participants' opinions about the learning resulting from the use of music were more negative than their opinions on the pupils' responses. Still, in each item over half agreed or somewhat agreed with the statement. For item 15, which compared teaching with the aid of music to "normal" teaching, 49.2 % of the participants answered disagree or somewhat disagree. Consequently, nearly half of the participants were sceptical about music bringing better learning results than "normal" teaching. However, other items (5 and 3) show that the participants believed that using music had led to learning. Nevertheless, a fifth of the participants (20.5 %) in item 9 believed that using music took time from "real" teaching, and thus, was not considered "real" teaching. The answers to these statements reveal that many of the participants felt that using music was something extra, something that was not part of normal teaching. Perhaps attitudes will change at some point and normal teaching will be seen as more than the textbook and the exercise book.

The usability of music in EFL teaching

Again four items measured how usable an extra material music had been in EFL teaching. The items were:

12. Opetuskäyttöön sopivaa musiikkia on vaikea löytää. (It is difficult to find music suitable for educational purposes.)

13. Musiikin käyttäminen lisämateriaalina on työlästä opettajalle. (Using music as an extra material is laborious for teacher.)

8. Musiikin käyttäminen opetuksessa vaatii ylimääräistä työtä opettajalta. (Using music in teaching demands extra work from teacher.)

2. Opettajan on helppo käyttää musiikkia englannin opetuksessa. (It is easy for teacher to use music in teaching English.)

Items 12, 13 and 8 were worded negatively and their scoring was reversed in data coding. The results are presented in table 15.

Table 15. The usability of music in EFL teaching
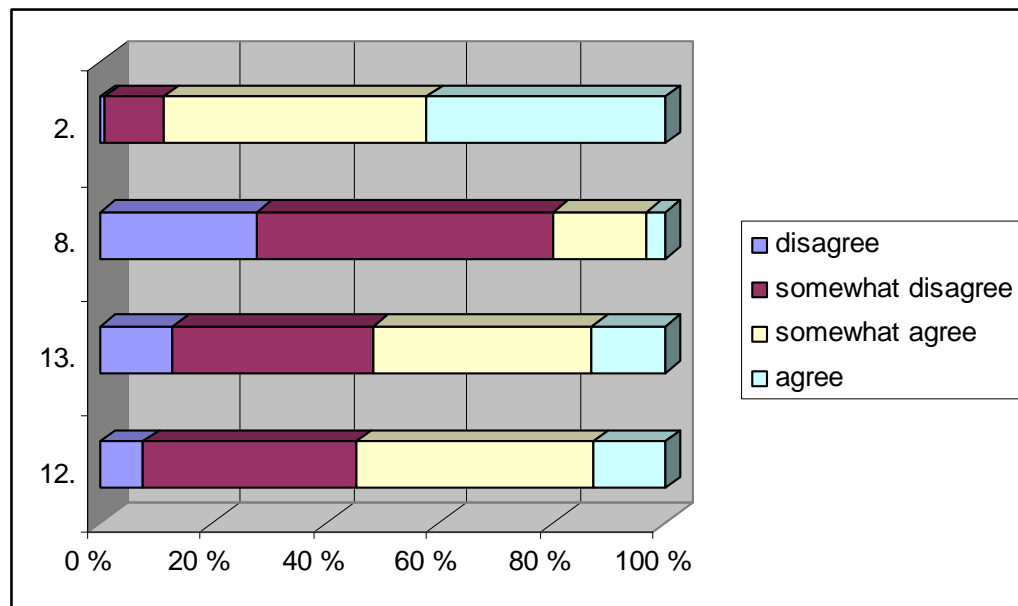
The results for this topic were perhaps a bit conflicting. When it comes to item 2, 88,8 % of the participants agreed or somewhat agreed that it was easy to use music in teaching English. However, the negatively worded item 8 brought about answers which would suggest that the participants believed that using music demands extra work from the teacher. In addition, almost half of the participants thought that it is

difficult to find suitable music and using music was laborious for a teacher. To sum up, the participants felt that using music may have been easy, but it demanded extra work and finding suitable music may have been a problem.

Versatility of music in EFL teaching

The following four items measured the versatility of music as an extra material used in EFL teaching:

    11. Musiikin mahdollisuudet kielenopetuksen tukena ovat moninaiset. (The possibilities to use music to support EFL teaching are versatile.)

    16. On vaikea keksiä, miten käyttää musiikkia kielen opetuksessa. (It is difficult to think of how to use music in EFL teaching.)

    6. Musiikkia pystyy käyttämään kielenopetuksessa vain rajoitetusti. (Uses for music in EFL teaching are limited.)

    4. Musiikkia voi käyttää lähes minkä tahansa asian opettamiseen. (Music can be used to teach practically anything.)

Items 16 and 6 were worded negatively and their scoring was reversed in data coding. The results can be seen in table 16.

Table 16. Versatility of music in EFL teaching
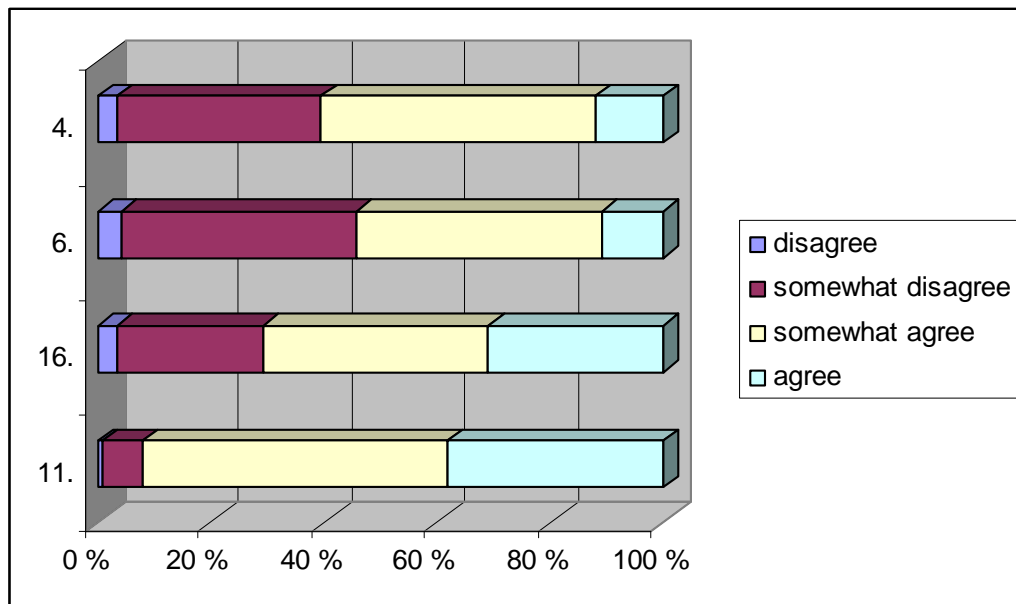
All most all of the participants, 92.4 %, agreed or somewhat agreed that the possibilities for using music were versatile. However, 29.3 % thought that it was difficult to think of how to use music, but the majority (60.7 %) did not find it difficult. Over half of the participants (60.4 %) felt that music could be used to teach practically anything. Nearly half (45.7 %) felt that uses for music were limited.

All in all, it seems that most participants acknowledge that music can be a versatile extra material, but some have problems with coming up with different ways of using it.

7 CONCLUSION

The main purpose of the study was to find out how teachers used music in EFL teaching at lower secondary education in the county of Western Finland. The research questions focused on in which form, how frequently and for what purpose the teachers used music; how the music was chosen and what kind of music was used; what the teachers' opinions were on how pupils respond to music, what the learning results were like, and how usable and versatile music was as a teaching material. The data was collected using a questionnaire and then analyzed statistically.

In this last chapter, a summary of the results of the current study will be presented and, moreover, the results will be compared with those of previous studies (7.1). Correlations between different parts of the questionnaire are also analysed (7.1.1). In addition, the reliability and the validity of the current study are discussed (7.2). Lastly, there will be a discussion on the possible implications of the current study and suggestions for further studies on the subject (7.3).

7.1 Summary of the findings

The results of the study indicated that the teachers used music in rough average a couple of times per term per used teaching method. When it comes to practising different language skills, music was used the most often for practising culture, reading and listening comprehension, oral skills, and grammar. It was rarer to use music for practising writing, pronunciation and vocabulary. It was popular to use music in the classroom for other purposes.

Some methods for practising different language skills were clearly more popular than others. Reading and listening comprehension were usually practised through cloze exercises or translating the lyrics. Pronunciation was trained by singing and vocabulary by finding certain types of words in the lyrics. Grammar practise was done by using a cloze exercise or by finding examples in the lyrics. Music jury was the most popular method for practising oral skills closely followed by a presentation on a band or a genre. The culture of the target language area was learned by listening to illustrative examples or by listening to or singing traditional songs. Writing was

practised through writing a free translation or a music review. Furthermore, it was common to use music for other purposes: "tune in" music, break music and background music were used even more often than the methods mentioned earlier.

As to the choice and source of music, availability, purpose of use in class and the song's lyrics were the most important factors for the teachers when choosing music. The musical genre of the song, on the other hand, was not considered important. The respondents used the most often the music provided by the textbook or the exercise book whereas pedagogical songs were used rarely. The most popular musical genres were pop and rock, traditional songs, and country, folk and world music. Classical music, jazz or blues, hard rock or metal, dance music and hip hop, rap, r&b and soul were musical genres which were used the least.

The teachers' opinions on how pupils respond to music being used in the classroom were quite unanimous. The respondents felt that pupils generally respond positively when music is incorporated into a lesson and that music also serves well pupils' recreation and relaxation. Furthermore, music may increase interest and motivation in EFL learning. The respondents' opinions on the learning results brought about by using music were more mixed: the respondents thought that using music did result to some learning but it took time from "real" teaching. When it comes to the usability of music in EFL teaching, the respondents felt that using music was easy but required extra work from the teacher. In addition, finding suitable music was not always easy. Versatility of music in EFL teaching was judged to be good by the respondents but sometimes it was difficult to come up with new ways of using music.

It is quite difficult to compare the results of the current study to the findings of previous studies because the subject has not been studied much and, moreover, the studies that have been done on the subject differ methodologically from the current study thus hindering comparisons. Nonetheless, the major similarities and differences between the results of the current study and previous studies will be examined next.

The results of the current study show that the respondents use music more often for other purposes, that is, as break music, "tune in" music and background music, than to practise different language skills. This is in line with what U. Pasanen (1983)

found in her study of teacher trainees' use of music: music was used more often for recreational than pedagogical purposes. However, two things are worth noting in this context. Firstly, U. Pasanen's study classified different methods or uses for music differently and, for example, singing was categorised as recreational. Secondly, the teacher trainees used break music to a much larger degree than the teachers of the current study.

When examining the pedagogical use of music, the teachers of the current study used music the most often for practising culture, and particularly used illustrative examples. The teacher trainees in the study by U. Pasanen used music the most often for enlivening a subject, learning vocabulary and teaching grammar. Enlivening a subject and playing illustrative examples are methods which can be seen, if not identical in purpose, at least overlapping. Teaching grammar through music was also popular among the respondents of the current study thus showing similarity between the teacher trainees and the teachers. Learning vocabulary, on the other hand, was not one of the most popular uses for music for the teachers of the current study and, consequently, the results of the two studies differ in this matter.

There are also similarities between the two studies on the musical genres used in language teaching. The teachers of the current study preferred pop and folk music along with some other genres. At lower secondary education, also the teacher trainees used mainly pop, folk and light music. In the study by Viitala (1987), which focused on primary education's teachers use of music in teaching Finnish as a mother tongue, folk music was also one of the most popular musical genres. The findings of the study, however, differ somewhat from those of the current study and the study by U. Pasanen. That is, the Finnish teachers also used children's music, classical and sacred music. The use of children's music or sacred music was not studied in the current study nor did the teacher trainees mention using them. Classical music, on the other hand, was not used very much by the teacher trainees or the teachers.

The three studies had fairly similar results concerning the respondents' opinions on the use of music, in other words, the general attitude towards music in the classroom was positive. Some of the respondents in both the current study and the study by U. Pasanen felt that music is sort of a folly that takes time from "real" teaching and,

therefore, is not considered part of it. Furthermore, the teachers and the teacher trainees agreed on that music can motivate pupils and can be used in teaching for all kinds of purposes.

7.1.1 Correlations between different parts of the questionnaire

Relationships between the different parts of the questionnaire were also analyzed using Pearson correlation coefficients. Table 17 illustrates all the statistically significant relationships, that is, statistically insignificant correlation figures between -.300 and .300 have been excluded. A positive correlation figure means that the participants have answered the statements in a similar way and, hence, a negative correlation figure indicates different responses to statements. It should be kept in mind, though, that a Pearson correlation coefficient simply points out a relationship between answers, it does not entitle to make any other presumptions about cause or effect.

Table 17. Pearson correlation coefficients for the questionnaire

		reading and listening comprehens	pronunciati on and	grammar	oral skills	culture	writing	other uses for music	factors inf-luencing	sources of music	used musi-cal genres	opinions
reading and listening comprehension	r	-	.738	.626	.477	.319	.491			.326	.314	.456
	n		117	117	116	117	117			117	116	
pronunciation and vocabulary	r	.738	-	.670	.568	.388	.454	.488			.302	.373
	n	117		117	116	117	117	117			116	117
grammar	r	.626	.670	-	.414			.397				.391
	n	117	117		116			117				117
oral skills	r	.477	.568	.414	-	.449	.451	.352				.328
	n	116	116	116		117	116	117				117
culture	r	.319	.388		.449	-		.329		.334	.326	.345
	n	117	117		117			118		118	117	118
writing	r	.491	.454		.451		-			.444	.312	
	n	117	117		116					117	116	
other uses for music	r		.488	.397	.352	.329		-			.302	
	n		117	117	117	118					117	
factors influencing choice of music	r								-			
	n											
sources of music	r	.326				.334	.444			-	.513	.440
	n	117				118	117				117	118
used musical genres	r	.314	.302			.326	.312	.302		.513	-	.547
	n	116	116			117	116	117		117		117
opinions	r	.456	.373	.391	.328	.345				.440	.547	-
	n	117	117	117	117	118				118	117	

All in all, the Pearson correlation coefficients show plenty of relationships between different parts of the questionnaire. None of the coefficients were negative so it is fair to say that the participants were consequential in their answers. The only striking exception to the rule is the first part of the second section of the questionnaire, that is, factors which influence the participants' choice of music. That part had no significant correlation with any other part of the questionnaire. Reasons to that can only be speculated.

7.2 Reliability and validity of the current study

Reliability "refers to the extent to which scores on the instrument are free from errors of measurement" (Dörnyei 2003: 110-112). The data for the current study was collected using a questionnaire, which can lead to errors of measurement for several reasons. These reasons were discussed in chapter 5.2 and, therefore, will not be discussed further in this connection.

However, it should be noted that a few precautions were made when constructing the questionnaire in order to prevent errors of measurement and to increase the validity of the current study. Firstly, the length of the questionnaire was limited to four pages in order to avoid the effects of fatigue. Secondly, the statements were made as unambiguous as possible so that the respondents would interpret them correctly. Thirdly, the Likert-scales in the first part of the questionnaire (that is, 1=never, 2=once or twice per term, 3=almost every month, 4=almost every week, 5=almost every day) were selected so that also teachers from schools which do not organize teaching in periods and courses would be able to fill in the questionnaire easily. Nevertheless, it should be kept in mind when examining the results of the current study that there is no possibility of knowing whether the respondents perceived the statements correctly and, furthermore, if they answered them honestly.

The data for the study was collected using an Internet questionnaire. The response rate was not very high (33.7 %) though everyone who had checked out the provided link to the questionnaire had eventually filled in the questionnaire. There is a risk that those who decided to fill in the questionnaire were more interested in the topic than those who did not even take a look at the questionnaire and, therefore, the

respondents would have been already inclined to think positively about the subject. If this is the case, the results of the study can be distorted and may give a wrong picture of the extent to which music is used in the EFL classroom and how positively teachers feel about the use of music. Furthermore, the data of the study consists of 118 filled-in questionnaires. Though the respondents represent a fairly large part of Finland (that is, the county of Western Finland), the number of respondents is not very large. Consequently, the findings cannot be generalised to be valid for all teachers in Finland.

The internal consistency reliability of the current study was also examined by calculating the Cronbach Alpha coefficient for each part of the questionnaire. Table 18 summarizes the Cronbach's Alphas for the questionnaire.

Table 18. Cronbach's Alphas for the questionnaire

Part of the Questionnaire	Number of Items	Cronbach's Alpha
Reading and listening comprehension	9	0.764
Pronunciation and vocabulary	9	0.710
Grammar	4	0.765
Oral skills	7	0.612
Culture	5	0.633
Writing	10	0.624
Other purposes	5	0.691
Factors that influence the choice of music	7	0.633
The different sources of music	5	0.343
Popularity of different musical genres	9	0.678
Opinions on the use of music	16	0.859

Dörnyei (2003: 112) points out that in second language research "even with short scales of 3-4 items we should aim at reliability coefficients in excess of 0.70; if the Cronbach Alpha does not reach 0.60, this should sound warning bells". In the first section of the questionnaire the first three parts (reading and listening comprehension; pronunciation and vocabulary; grammar) have Cronbach's Alphas over 0.70 and, thus, show good reliability. The rest of the parts (oral skills; culture; writing; other purposes) have reliability coefficients under 0.70 but still over 0,60

and, consequently, the reliability is acceptable for a study of this calibre. The first and third parts of the questionnaire (factors that influence the choice of music; and popularity of different musical genres) have sufficient Cronbach's Alphas as they are over 0.60. The second part (the different sources of music), however, has a low coefficient, only 0.343, and therefore the reliability of that part of the questionnaire is questionable and the results should be considered non-reliable. Cronbach's Alpha for the third section of the questionnaire (opinions on the use of music) is 0.859 and thus the reliability of the section is good.

7.3 Discussion

The information provided by the current study has some implications for EFL teaching in Finland. Firstly, considering that the respondents thought that music was well received by pupils and might enhance motivation, the use of music in EFL teaching at lower secondary education should be increased. This claim is further supported by the importance of music to teenagers (see Chapter 1), the way it may facilitate the remembering of new information, and how music also provides up-to-date, authentic teaching material (see Chapter 2). Secondly, the use of music could be made more versatile. The results of the current study show that only some of the methods were used actively by teachers and that a large part of the methods were unfamiliar to them. This impression was confirmed by the respondents in their free comments in the questionnaires: nine respondents mentioned how pleased they were to get new ideas on how to use music. Consequently, it is called for teacher training and the updating career training for teachers (the so-called VESO-training) to address these issues to raise awareness on the benefits of using music and different ways of using it.

Thirdly, the respondents felt that using music requires extra work from the teacher. This is partly due to the fact that though textbooks and exercise books contain songs they rarely include exercises on them or directions for the teacher on how to use them. Thus, ready-made teaching materials could ensure a better use of the songs they provide and make the teachers' work easier. Fourthly, some respondents found it hard to find suitable songs for classroom use. The songs most liked by pupils often

include inappropriate language, and another problem is the repetitive nature of song lyrics: it is difficult to find a song which would, for example, have many different examples of the conditional mood. Compiling a list of suitable songs for different uses in the EFL classroom with tips on how to use them would facilitate teachers' work and possibly increase the use of music.

There are still many things left unknown in relation to using music in EFL teaching. Further research is required to find out whether there are factors that influence teachers' use of music; for example, if teacher's own interest in music increases the use of music in teaching as the study by U. Pasanen indicates. Moreover, the teachers' age, gender, education and teaching experience could also influence their use of music. Furthermore, it could be studied whether the opinions and beliefs held by the respondents of the current study actually are verifiable. What are the learning results like if music is used when compared to traditional teaching? Does music increase pupils' motivation? What are pupils' own opinions on the use of music in the EFL classroom? In addition, one point of view worth studying is if the use of music could benefit special education pupils. Could music help to calm down a violent or a restless pupil or activate a passive one? Some studies on the matter exist but the results are preliminary. It could also be studied what exactly it is in songs that facilitates memorization and how this phenomenon could be better taken advantage of in EFL teaching. As mentioned before, the use of music in language teaching has not been studied widely and many points of view on it remain to be found.

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Appendix 1 The Questionnaire for English Teachers

Kyselyyn vastataan täysin anonyymisti. Sinusta ei siis jää muita tietoja kuin mitä itse vastaukseksi syötät.

Kyselyyn vastaaminen

Kysely: Musiikin käyttö englannin opetuksessa perusopetuksen luokilla 7-9

Kysymysryhmä

I Musiikin käyttö englannin opetuksessa: Alla on lueteltu eri tapoja käyttää musiikkia kielen eri osa-alueiden harjoittamiseen. Valitkaa, kuinka usein yleensä käytätte kyseistä työtapaa yhteensä kaikilla ryhmillänne ja/tai kursseillanne. Huomatkaa, että musiikin käytöksi lasketaan ihan muutaman minuutin pätkä tunnista, koko tunnin ei tarvitse keskittyä musiikkiin.

1. Kuullun ja luetun ymmärtämisen harjoittelu.

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
1. Laulun sanoituksista tehty aukkotehtävä	☐	☐	☐	☐	☐
2. Monivalintakysymyksiä laulusta	☐	☐	☐	☐	☐
3. Oikein-väärin-väittämiä laulusta	☐	☐	☐	☐	☐
4. Avoimia kysymyksiä laulusta	☐	☐	☐	☐	☐
5. Laulun tulkinta ja analyysi	☐	☐	☐	☐	☐
6. Laulun sisällön kertominen laulun jälkeen	☐	☐	☐	☐	☐
7. Epäjärjestyksessä annettujen säkeiden järjestäminen	☐	☐	☐	☐	☐
8. Laululeikki, jossa laulun sisältö näytellään	☐	☐	☐	☐	☐
9. Sanoitusten kääntäminen	☐	☐	☐	☐	☐
10. Muu, mikä?	☐	☐	☐	☐	☐

Kirjoittakaa tähän.

2. Ääntämisen ja sanaston harjoittelu

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
1. Oppilaat laulavat ääneen	☐	☐	☐	☐	☐
2. Oppilaat lukevat toisilleen laulun sanoja ääneen	☐	☐	☐	☐	☐
3. Loppusointujen tai samalla lailla lausuttavien sanojen etsiminen	☐	☐	☐	☐	☐
4. Laulajan ääntämisen analysointi	☐	☐	☐	☐	☐
5. Tietyn sanaston etsiminen laulusta	☐	☐	☐	☐	☐
6. Laulun sanojen korvaaminen väärillä sanoilla, kuuntelun jälkeen tuotetaan oikeat	☐	☐	☐	☐	☐
7. Kauneimman, soinnukkaimman, pelottavimman tms. sanan etsiminen	☐	☐	☐	☐	☐
8. Synonyymien tai vastakohtien etsiminen tai korvaaminen laulun sanoissa	☐	☐	☐	☐	☐
9. Eri sanaluokkiin kuuluvien sanojen etsiminen tekstistä	☐	☐	☐	☐	☐
10. Muu, mikä?	☐	☐	☐	☐	☐

Kirjoittakaa tähän.

3. Kieliopin harjoittelu

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
1. Kielioppiasioiden täyttäminen aukotettuun laulun tekstiin	☐	☐	☐	☐	☐
2. Kielioppiasioiden etsiminen laulun sanoista	☐	☐	☐	☐	☐
3. Kielioppisääntöjen päätteleminen laulun esimerkkien avulla	☐	☐	☐	☐	☐

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
4. Laulun muuntaminen (esim. aktiivista passiiviin, preesensistä imperfektiin)	☐	☐	☐	☐	☐
5. Muu, mikä?	☐	☐	☐	☐	☐

Kirjoittakaa tähän.

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4. Suullisen kielitaidon harjoittelu

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
1. Musiikkiin pohjautuva keskustelu	☐	☐	☐	☐	☐
2. Levyraati	☐	☐	☐	☐	☐
3. Laulettavat dialogit	☐	☐	☐	☐	☐
4. Kahden tai useamman laulun vertailu	☐	☐	☐	☐	☐
5. Esitelmä artistista/bändistä/genrestä jne.	☐	☐	☐	☐	☐
6. Omaa persoonallisuutta/senhetkistä tunnetilaa tms. heijastavan laulun esittely	☐	☐	☐	☐	☐
7. Eri elämänvaiheissa itselle merkittävien laulujen muistelu	☐	☐	☐	☐	☐
8. Muu, mikä?	☐	☐	☐	☐	☐

Kirjoittakaa tähän.

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5. Kulttuurin opettaminen

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
1. Havainnollistavan näytteen soittaminen (jos oppikirjassa mainitaan säveltäjä tms.)	☐	☐	☐	☐	☐

2. Kansallislaulujen kuunteleminen	☐	☐	☐	☐	☐
3. Kielialueen musiikkikulttuuriin tutustuminen	☐	☐	☐	☐	☐
4. Perinteisten laulujen kuunteleminen ja/tai laulaminen (esim. joululaulut)	☐	☐	☐	☐	☐
5. Lauluissa esiintyvien kulttuuristen piirteiden analysointi	☐	☐	☐	☐	☐
6. Muu, mikä?	☐	☐	☐	☐	☐

Kirjoittakaa tähän.

6. Kirjoittamisen harjoittelu

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
1. Lisäsäkeen kirjoittaminen lauluun	☐	☐	☐	☐	☐
2. Puuttuvan säkeen kirjoittaminen	☐	☐	☐	☐	☐
3. Omien sanoitusten keksiminen	☐	☐	☐	☐	☐
4. Laulun kääntäminen omin sanoin englanniksi/suomeksi	☐	☐	☐	☐	☐
5. Aineen kirjoittaminen tai vapaa kirjoittaminen musiikin inspiroimana	☐	☐	☐	☐	☐
6. Laulunpätkä esim. TV-mainokseen	☐	☐	☐	☐	☐
7. Mainosjuliste konserttiin	☐	☐	☐	☐	☐
8. Ihailijakirje suosikkibändille	☐	☐	☐	☐	☐
9. Musiikkiarvostelu	☐	☐	☐	☐	☐
10. Tiivistelmä laulusta	☐	☐	☐	☐	☐
11. Muu, mikä?	☐	☐	☐	☐	☐

Kirjoittakaa tähän.

7. Musiikin muu käyttö opetuksessa

	En koskaan	1-2 kertaa lukukaudessa	Lähes joka kuukausi	Lähes joka viikko	Lähes joka päivä
1. Taukomusiikki	☐	☐	☐	☐	☐
2. Taustamusiikki	☐	☐	☐	☐	☐
3. Laulun dramatisointi	☐	☐	☐	☐	☐
4. Viritysmusiikki (uuteen aiheeseen siirryttäessä)	☐	☐	☐	☐	☐
5. Musiikin käyttö suggestopedisessä kielenopetuksessa	☐	☐	☐	☐	☐
6. Muu, mikä?	☐	☐	☐	☐	☐

Kirjoittakaa tähän.

II Musiikin valinta

1. Kuinka tärkeänä pidätte seuraavia tekijöitä kun valitsette musiikkia käytettäväksi englannin opetuksessa? Valitkaa sopivin vaihtoehto.

	Ei lainkaan tärkeä	Vain vähän tärkeä	Melko tärkeä	Tärkeä
1. Musiikin saatavuus	☐	☐	☐	☐
2. Käyttötarkoitus tunnilla	☐	☐	☐	☐
3. Laulajan selkeä ääntämys	☐	☐	☐	☐
4. Musiikkigenre	☐	☐	☐	☐
5. Laulun sanat	☐	☐	☐	☐
6. Oppilaille mieluinen musiikki	☐	☐	☐	☐
7. Erilaisten laulujen käyttö	☐	☐	☐	☐
8. Muu, mikä?	☐	☐	☐	☐

Kirjoittakaa tähän.

2. Musiikin lähteet. Mistä saatte käyttämänne musiikin ja miten usein käytätte eri lähteistä saamaanne musiikkia? Valitkaa sopivin vaihtoehto.

	En koskaan	Harvoin	Toisinaan	Usein
1. Käytän käyttämäni oppikirjasarjan musiikkia.	☐	☐	☐	☐
2. Käytän musiikkia muista oppikirjasarjoista.	☐	☐	☐	☐
3. Käytän pelkästään opetuskäyttöön tehtyä musiikkia eli ns. pedagogisia lauluja (esim. kielioppilaulut).	☐	☐	☐	☐
4. Käytän itse valitsemaani ja tunnille tuomaani musiikkia.	☐	☐	☐	☐
5. Käytän oppilaiden valitsemaa ja tunnille tuomaa musiikkia.	☐	☐	☐	☐

3. Minkälaista musiikkia käytätte tunneilla? Valitkaa sopivin vaihtoehto.

	En koskaan	Harvoin	Toisinaan	Usein
1. Perinnelaulut (kuten joululaulut)	☐	☐	☐	☐
2. Klassinen musiikki	☐	☐	☐	☐
3. Popmusiikki	☐	☐	☐	☐
4. Rockmusiikki	☐	☐	☐	☐
5. Jazz tai blues	☐	☐	☐	☐
6. Country-, folk- tai maailmanmusiikki	☐	☐	☐	☐
7. Hard rock tai metal	☐	☐	☐	☐
8. Dance tai muu konemusiikki	☐	☐	☐	☐
9. Hip hop, rap, r&b tai soul	☐	☐	☐	☐
10. Muu, mikä?	☐	☐	☐	☐

Kirjoittakaa tähän.

III Mielipiteenne musiikin käytöstä

Alla on väittämiä liittyen musiikin käyttöön englannin opetuksessa. Valitkaa sopivin vaihtoehto.

	Eri mieltä	Jokseenkin eri mieltä	Jokseenkin samaa mieltä	Samaa mieltä
1. Oppilaat nauttivat musiikista tunneilla.	☐	☐	☐	☐
2. Opettajan on helppo käyttää musiikkia englannin opetuksessa.	☐	☐	☐	☐
3. Musiikin käyttö tunnilla ei saa aikaan oppimista.	☐	☐	☐	☐
4. Musiikkia voi käyttää lähes minkä tahansa asian opettamiseen.	☐	☐	☐	☐
5. Musiikin käyttäminen saa aikaan hyviä oppimistuloksia.	☐	☐	☐	☐
6. Musiikkia pystyy käyttämään kielenopetuksessa vain rajoitetusti.	☐	☐	☐	☐
7. Musiikki tunneilla lisää kiinnostusta kielen opiskeluun.	☐	☐	☐	☐
8. Musiikin käyttäminen opetuksessa vaatii ylimääräistä työtä opettajalta.	☐	☐	☐	☐
9. Musiikin käyttäminen tunnilla vie aikaa oikealta opetukselta.	☐	☐	☐	☐
10. Musiikki on hyvä keino oppilaiden virkistykseen ja rentoutukseen.	☐	☐	☐	☐
11. Musiikin mahdollisuudet kielenopetuksen tukena ovat moninaiset.	☐	☐	☐	☐
12. Opetuskäyttöön sopivaa musiikkia on vaikea löytää.	☐	☐	☐	☐
13. Musiikin käyttäminen lisämateriaalina on työlästä opettajalle.	☐	☐	☐	☐
14. Oppilaiden motivaatio kielen opiskeluun on suurempi, kun tunneilla käytetään musiikkia.	☐	☐	☐	☐
15. Oppilaat eivät opi musiikin avulla normaalia opetusta paremmin.	☐	☐	☐	☐
16. On vaikea keksiä, miten käyttää musiikkia kielen opetuksessa.	☐	☐	☐	☐

IV Taustatietoa

Lopuksi pyydän Teitä vastaamaan joihinkin taustatietoa antaviin kysymyksiin. Valitkaa sopivin vaihtoehto.

1. Sukupuolenne
- [ ] Nainen
- [ ] Mies

2. Ikänne
- [ ] alle 30-vuotta
- [ ] 30-39 vuotta
- [ ] 40-49 vuotta
- [ ] 50-59 vuotta
- [ ] 60-vuotta tai enemmän

3. Olette opiskellut yliopistossa.
- [ ] Kyllä
- [ ] Ei

(Jos vastasitte ei, siirtykää kysymykseen 8.)

4. Olette opiskellut yliopistossa,
- [ ] ja Teillä on maisterin tutkinto.
- [ ] ja Teillä on kandidaatin tutkinto.
- [ ] mutta Teillä ei ole tutkintoa.

5. Yliopistossa englannin kieli oli Teidän pääaineenne.
- [ ] Kyllä
- [ ] Ei

6. Olette suorittanut opettajan pedagogiset opinnot.
- [ ] Kyllä
- [ ] Ei

(Jos vastasitte ei, siirtykää kysymykseen 8.)

7. Olette suorittanut opettajan pedagogiset opinnot
- [ ] 2000-luvulla
- [ ] 1990-luvulla
- [ ] 1980-luvulla
- [ ] 1970-luvulla
- [ ] 1960-luvulla

8. Opetuskokemuksenne perusopetuksen luokilla 7-9 on
- [ ] alle 5 vuotta
- [ ] 5-9 vuotta
- [ ] 10-19 vuotta
- [ ] 20-29 vuotta
- [ ] 30-39 vuotta
- [ ] 40 vuotta tai enemmän

9. Arvionne keskimääräisestä englannin
viikkotuntimäärästänne luokilla 7-9

☐ alle 5 tuntia

☐ 5-9 tuntia

☐ 10-14 tuntia

☐ 15-19 tuntia

☐ 20-24 tuntia

☐ 25 tuntia tai
enemmän

10. Oma kiinnostuksenne musiikkia
kohtaan

☐ Harrastatte musiikkia (soitatte ja/tai
laulatte).

☐ Kuuntelette aktiivisesti musiikkia.

☐ Kuuntelette jonkin verran musiikkia.

☐ Ette ole erityisen kiinnostunut
musiikista.

**Kiitoksia vastauksestanne! Jos haluatte antaa tekijälle palautetta tai
kommentoida kyselyä jotenkin, niin siihen on mahdollisuus tässä.**

Kirjoittakaa tähän.

Appendix 2 Cover Letter for the Questionnaire

Otsikko: Musiikin käyttö englannin opetuksessa - kysely gradua varten

Teksti:
Jyväskylässä 14.11.2007

Arvoisa englanninopettaja

Olen englantia pääaineena opiskeleva tuleva aineenopettaja. Teen pro gradu -tutkielmaa Jyväskylän yliopistolle aiheesta Musiikin käyttö englannin opetuksessa perusopetuksen luokilla 7-9, ja olen kiinnostunut Teidän kokemuksistanne ja mielipiteistänne kyseisestä aiheesta. Musiikki on opettajalle hyvä autenttisen ja mielenkiintoisen lisämateriaalin lähde, ja musiikki on hyvin lähellä etenkin yläkouluikäisten nuorten sydämiä. Musiikin käytön on myös todettu lisäävän oppilaiden opiskelumotivaatiota. Kuitenkin musiikin käyttöä opetuksessa on tutkittu vähän, ja siksi haluankin kartoittaa, kuinka musiikkia hyödynnetään englannin opetuksessa yläkoulussa. Vastauksenne tuottavat arvokasta tietoa graduani varten, vaikka opettaisitte vain vähän luokilla 7-9.
   Kysely täytetään Internetissä Jyväskylän yliopiston Korppi-sivustolla. Kyselyn täyttämiseen ei mene kuin hetki aikaa, ja jokainen täytetty lomake on tärkeä tutkimukseni kannalta. Kysely on toteutettu niin, että kyselyyn vastataan täysin anonyymisti, ja vastaukset käsitellään luottamuksellisesti. Vastaattehan kyselyyn viikon kuluessa eli viimeistään 21.11. mennessä, ja mahdollisimman rehellisesti.
   Älkää epäröikö ottaa yhteyttä, jos Teillä herää kysymyksiä. Kiitoksia vaivannäöstänne!

Kysely: https://korppi.jyu.fi/kotka/r.jsp?questionnaireid=1997

Aurinkoisin talventuloterveisin,

Hanna Pasanen
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puh.: 040-767 4569

Tutkielman ohjaaja
Professori Paula Kalaja Jyväskylän yliopisto
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Appendix 3 Cronbach's Alphas and Correlations

Reliability

Scale: (a11-a19)

Case Processing Summary

		N	%
Cases	Valid	109	92,4
	Excluded[a]	9	7,6
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,764	9

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
A11	12,96	10,739	,269	,767
A12	13,68	10,813	,324	,758
A13	13,74	10,304	,551	,732
A14	12,99	8,472	,662	,701
A15	13,21	9,483	,549	,724
A16	12,77	8,141	,614	,712
A17	13,87	11,928	,118	,775
A18	13,90	11,166	,315	,759
A19	12,87	9,113	,548	,724

Scale: (a21-a29)

Case Processing Summary

		N	%
Cases	Valid	*110*	*93,2*
	Excluded[a]	*8*	*6,8*
	Total	*118*	*100,0*

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,710	*9*

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
A21	*10,58*	*5,915*	*,398*	*,690*
A22	*11,25*	*6,627*	*,458*	*,672*
A23	*11,11*	*6,208*	*,568*	*,649*
A24	*11,20*	*7,317*	*,224*	*,711*
A25	*10,71*	*5,639*	*,501*	*,661*
A26	*11,46*	*8,086*	*,041*	*,723*
A27	*11,43*	*8,008*	*,061*	*,723*
A28	*11,26*	*5,921*	*,711*	*,622*
A29	*11,07*	*6,545*	*,385*	*,685*

Scale: (a31-a34)

Case Processing Summary

		N	%
	Valid	114	96,6
Cases	Excluded[a]	4	3,4
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,765	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
A31	4,50	2,500	,507	,738
A32	4,34	1,785	,771	,578
A33	4,66	1,749	,684	,644
A34	5,13	3,177	,388	,795

Scale: (a41-a47)

Case Processing Summary

		N	%
	Valid	108	91,5
Cases	Excluded[a]	10	8,5
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,612	7

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
A41	8,23	2,049	,488	,508
A42	8,19	2,607	,288	,587
A43	8,93	2,910	,193	,610
A44	8,81	2,657	,296	,585
A45	8,19	2,564	,208	,617
A46	8,79	2,281	,387	,552
A47	8,75	2,227	,423	,538

Scale: (a51-a55)

Case Processing Summary

		N	%
Cases	Valid	116	98,3
	Excluded[a]	2	1,7
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,633	5

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
A51	7,50	2,096	,385	,592
A52	7,75	2,728	,287	,622
A53	7,42	2,003	,544	,488
A54	7,55	2,893	,371	,603
A55	7,84	2,341	,408	,568

Scale: (a61-a610)

Case Processing Summary

		N	%
Cases	Valid	102	86,4
	Excluded[a]	16	13,6
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,624	10

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
A61	11,71	3,477	,354	,599
A62	11,58	3,395	,191	,619
A63	11,57	3,159	,359	,584
A64	10,93	2,956	,270	,612
A65	11,46	3,102	,309	,595
A66	11,74	3,840	-,090	,641
A67	11,55	3,161	,335	,589

A68	11,34	2,762	,459	,552
A69	11,26	2,909	,379	,576
A610	11,66	3,396	,295	,601

Scale: (a71-a75)

Case Processing Summary

		N	%
Cases	Valid	116	98,3
	Excluded^a	2	1,7
	Total	118	100,0

a. Listwise deletion based on all variables in the

procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,691	5

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
A71	7,09	3,721	,650	,534
A72	6,92	4,385	,598	,566
A73	8,14	6,937	,262	,708
A74	6,74	4,419	,550	,591
A75	8,10	6,667	,217	,716

Scale: (b11-b17)

Case Processing Summary

		N	%
Cases	Valid	114	96,6
	Excluded^a	4	3,4
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,633	7

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
B11	17,75	6,988	,135	,660
B12	17,65	6,265	,445	,569
B13	18,31	5,542	,493	,541
B14	18,85	5,898	,374	,586
B15	17,76	6,289	,449	,569
B16	18,34	6,670	,287	,612
B17	18,24	6,324	,277	,619

Scale: (b21-b25)

Case Processing Summary

		N	%
Cases	Valid	113	95,8
	Excluded^a	5	4,2
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,343	5

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
B21	9,90	3,446	,176	,318
B22	11,33	2,061	,336	,102
B23	11,99	3,027	,045	,401
B24	10,63	2,914	,062	,393
B25	11,30	2,552	,298	,181

Scale: (b31-b39)

Case Processing Summary

		N	%
Cases	Valid	113	95,8
	Excludedª	5	4,2
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,678	9

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
B31	19,43	11,444	,144	,690
B32	20,14	10,765	,266	,669
B33	18,82	10,468	,392	,645
B34	18,96	9,856	,457	,629
B35	20,12	10,306	,361	,649
B36	19,73	10,375	,354	,651
B37	20,15	9,629	,397	,642
B38	20,36	10,340	,355	,651
B39	20,04	9,909	,447	,631

Scale: (c1-c4)

Case Processing Summary

		N	%
Cases	Valid	99	83,9
	Excluded[a]	19	16,1
	Total	118	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,859	16

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
C1	43,54	38,333	,280	,859
C10	43,48	37,334	,429	,853
C7	43,71	36,699	,579	,848

C14	*43,88*	*36,863*	*,491*	*,851*
C9	*43,95*	*35,926*	*,473*	*,851*
C5	*44,19*	*36,687*	*,481*	*,851*
C15	*44,46*	*36,333*	*,420*	*,854*
C3	*43,73*	*34,915*	*,666*	*,842*
C12	*44,38*	*35,423*	*,443*	*,854*
C13	*44,51*	*34,477*	*,495*	*,851*
C8	*45,07*	*37,087*	*,312*	*,860*
C2	*43,72*	*35,368*	*,570*	*,846*
C11	*43,68*	*36,384*	*,497*	*,850*
C16	*43,95*	*34,702*	*,529*	*,848*
C6	*44,33*	*34,265*	*,661*	*,841*
C4	*44,27*	*35,262*	*,528*	*,848*

Correlations

Correlations

		a1	a2	a3	a4	a5	a6	a7	b1	b2	b3	c
a1	Pearson Correlation	1,000	,738	,626	,477	,319	,491	,278	,214	,326	,314	,456
	Sig. (2-tailed)		,000	,000	,000	,000	,000	,002	,020	,000	,001	,000
	N	117,000	117	117	116	117	117	117	117	117	116	117
a2	Pearson Correlation	,738	1,000	,670	,568	,388	,454	,488	,181	,292	,302	,373
	Sig. (2-tailed)	,000		,000	,000	,000	,000	,000	,051	,001	,001	,000
	N	117	117,000	117	116	117	117	117	117	117	116	117
a3	Pearson Correlation	,626	,670	1,000	,414	,277	,295	,397	,130	,293	,274	,391
	Sig. (2-tailed)	,000	,000		,000	,002	,001	,000	,164	,001	,003	,000
	N	117	117	117,000	116	117	117	117	117	117	116	117
a4	Pearson Correlation	,477	,568	,414	1,000	,449	,451	,352	,060	,226	,284	,328
	Sig. (2-tailed)	,000	,000	,000		,000	,000	,000	,521	,014	,002	,000
	N	116	116	116	117,000	117	116	117	117	117	116	117
a5	Pearson Correlation	,319	,388	,277	,449	1,000	,219	,329	,077	,334	,326	,345
	Sig. (2-tailed)	,000	,000	,002	,000		,017	,000	,406	,000	,000	,000
	N	117	117	117	117	118,000	117	118	118	118	117	118
a6	Pearson Correlation	,491	,454	,295	,451	,219	1,000	,259	,177	,444	,312	,264
	Sig. (2-tailed)	,000	,000	,001	,000	,017		,005	,056	,000	,001	,004
	N	117	117	117	116	117	117,000	117	117	117	116	117
a7	Pearson Correlation	,278	,488	,397	,352	,329	,259	1,000	,142	,231	,302	,287
	Sig. (2-tailed)	,002	,000	,000	,000	,000	,005		,126	,012	,001	,002
	N	117	117	117	117	118	117	118,000	118	118	117	118
b1	Pearson Correlation	,214	,181	,130	,060	,077	,177	,142	1,000	,232	,134	,257
	Sig. (2-tailed)	,020	,051	,164	,521	,406	,056	,126		,012	,149	,005
	N	117	117	117	117	118	117	118	118,000	118	117	118

b2	**Pearson Correlation**	*,326*	*,292*	*,293*	*,226*	*,334*	*,444*	*,231*	*,232*	*1,000*	*,513*	*,440*
	Sig. (2-tailed)	*,000*	*,001*	*,001*	*,014*	*,000*	*,000*	*,012*	*,012*		*,000*	*,000*
	N	*117*	*117*	*117*	*117*	*118*	*117*	*118*	*118*	*118,000*	*117*	*118*
b3	**Pearson Correlation**	*,314*	*,302*	*,274*	*,284*	*,326*	*,312*	*,302*	*,134*	*,513*	*1,000*	*,547*
	Sig. (2-tailed)	*,001*	*,001*	*,003*	*,002*	*,000*	*,001*	*,001*	*,149*	*,000*		*,000*
	N	*116*	*116*	*116*	*116*	*117*	*116*	*117*	*117*	*117*	*117,000*	*117*
c	**Pearson Correlation**	*,456*	*,373*	*,391*	*,328*	*,345*	*,264*	*,287*	*,257*	*,440*	*,547*	*1,000*
	Sig. (2-tailed)	*,000*	*,000*	*,000*	*,000*	*,000*	*,004*	*,002*	*,005*	*,000*	*,000*	
	N	*117*	*117*	*117*	*117*	*118*	*117*	*118*	*118*	*118*	*117*	*118,000*