

TEACHERS' AND STUDENTS' ATTITUDES TOWARD THE USE OF MUSIC IN  
UAE ENGLISH LANGUAGE CLASSROOMS

A THESIS IN TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES

Presented to the faculty of the American University of Sharjah  
College of Arts and Sciences  
in partial fulfillment of  
the requirements for the degree

MASTER OF ARTS

by  
LINA K. HEJJAWI  
B.A. 1990

Sharjah, UAE  
January 2007

© 2007

LINA K. HEJJAWI

ALL RIGHTS RESERVED

We approve the thesis of Lina K. Hejjawi

Date of signature

---

Dr. Rodney Tyson  
Associate Professor  
Thesis Advisor

---

Dr. Cindy Gunn  
Assistant Professor  
Graduate Committee

---

Dr. Betty Lanteigne  
Assistant Professor  
Graduate Committee

---

Dr. Fatima Badry  
Program Director, MA TESOL

---

Dr. William Heidcamp  
Dean of the College of Arts and Sciences

---

Dr. Robert Cook  
Dean of Graduate Studies and Research

---

---

---

---

---

---

# TEACHERS' AND STUDENTS' ATTITUDES TOWARD THE USE OF MUSIC IN UAE ENGLISH LANGUAGE CLASSROOMS

Lina K. Hejjawi, Candidate for the Master of Arts Degree

American University of Sharjah, 2007

## ABSTRACT

Much research stresses the value of music and its usefulness in language learning, but casual observation suggests that music is seldom used in university and secondary school English classes in government schools in the United Arab Emirates (UAE). Adding music to language acquisition classes has been shown to lower learners' anxiety, increase motivation, and promote interest so that learning becomes more enjoyable and meaningful. Studies have also shown how music can be incorporated in language classrooms and suggest in which areas it could play a significant role and facilitate learning. However, there have not been any studies done on teachers' and students' attitudes toward music integration in language classrooms in schools in the UAE. The purpose of this thesis is to investigate to what extent and how music is being used in English language classrooms in the UAE, as well as teachers' and students' attitudes toward music use in language teaching and learning.

In this research, questionnaires and interviews were used. Subjects for the study included 160 participants from each of the following groups: Secondary and college female and male teachers and secondary and college female and male students. The findings indicate very little use of music and songs by these UAE teachers. Most of the teachers mentioned some religious and cultural considerations which prevented them from using music and songs. In Islam Teaching, the use of instrumental accompaniment is prohibited. However, the use of human voices and a

simple rhythmic device are not objectionable.

Many teachers also perceived other practical impediments in attempting to incorporate music and songs into their classes, including lack of teaching materials, lack of time, and difficulty in choosing music and songs effectively. Findings also indicate, however, that the few teachers who did use music generally felt their uses of music were successful, although they reported very little support or resources to bring music into the classroom. On the other hand, the findings indicate that most students in the study had positive attitudes toward the use of music in their language learning. Although, like the teachers, their qualitative responses indicated some religious considerations that prohibit music in Islam, some mentioned that, in Islam, singing without any instrumental accompaniment is acceptable, and they encouraged music integration based on this fact.

## CONTENTS

ABSTRACT.....	iii
LIST OF ILLUSTRATIONS.....	v
LIST OF FIGURES.....	vii
LIST OF TABLES.....	viii
ACKNOWLEDGEMENTS.....	ix
DEDICATION.....	x
Chapter	
1. INTRODUCTION.....	1
Overview of the study.....	1
2. REVIEW OF THE LITERATURE.....	5
Localization of Musical and Linguistic Functions in the Brain.....	5
Similarities and Relationships between Music and Language.....	7
How Music Incorporation Could Enhance Language Learning.....	8
Music Can Enhance Reading Skills.....	9
Music Integration in Vocabulary Acquisition.....	11
Music Integration in Teaching Writing Skills.....	13
Music Integration in Teaching Speaking and Listening Skills	14
Theoretical perspectives of songs: Strategies and Application.....	16
Music and Songs.....	16
Pop Songs.....	19
Rhythm, Intonation, and Jazz Chants.....	21
Conclusion.....	26
3. METHODOLOGY.....	28
Design of the Study.....	28
The Participants.....	29
Development of the Instruments.....	30
Survey.....	30
Interview.....	31
4. DATA ANALYSIS AND FINDINGS.....	33
Introduction.....	33
Demographics.....	33
Survey Findings and Analysis.....	34
Findings.....	34
Secondary School Students' Results.....	34

College Students' Results.....	38
Secondary Teachers' Results.....	43
College Teachers' Results.....	51
General Conclusion.....	56
5. CONCLUSIONS AND IMPLICATIONS.....	58
Summary of Teachers' Results.....	59
Summary of Students' Results.....	61
Pedagogical Implications for Teachers.....	62
Limitations of the Study and Directions for Further Research.....	66
Final Thoughts.....	67
6. REFERENCES.....	70
Appendix	
1a. The Arabic Version of the Secondary and College Students' research Instrument (n=80).....	73
1b. Secondary and College Students' Research Instrument (n=80).....	75
2. Secondary and College Teachers' Research Instrument (n=80).....	78
3. Students' and Teachers' Interview Questions.....	81
4. Survey Results- Secondary and College Students' Means.....	82
5. Survey Results- Secondary and College Teachers' Means.....	83
6. Survey Results- Secondary and College Students' and Teachers' Means.....	84
7. Survey Results- Secondary and College Students' Means.....	85
8. Survey Results- Secondary and College Teachers' Means.....	86
9. Survey Results- Frequencies of All Secondary Teachers (n=40).....	87
10. Survey Results- Frequencies of All College Teachers (n=40).....	88
11. Survey Results- Frequencies of All Secondary Students (n=40).....	89
12. Survey Results- Frequencies of All College Students (n=40).....	90
VITA.....	91

## FIGURES

Figure	Page
1. Secondary Students' Responses to Survey Statements.....	35
2. All Secondary Students' Responses to "Repeating the words of English songs has helped me to pronounce the words correctly" (n=40).....	37
3. College Female and Male Students' Responses to Survey Statements (n=40).....	39
4. All College Students Responses to "I like the kind of music that my teacher provides in my language classes" (n=40).....	40
5. All Secondary and College Students' Responses to Statements (n=80).....	43
6. Secondary Teachers' Responses to Survey Statements (n=40).....	44
7. Secondary Teachers' Responses to "I believe that music and songs can motivate students" (n=40).....	44
8. Secondary Teachers' Responses to "I use music and songs in my language teaching in the UAE" (n=40).....	47
9. Female and Male College Teachers' Responses to Statements (n=40).....	50
10. Secondary Teachers' Responses to "I use music and songs in my language teaching in the UAE" (n=40).....	51
11. College Level Teachers' Responses to "I am familiar with techniques and ways of using songs and music in language classrooms" (n=40).....	54
12. Uses of Music by College Teachers Based Upon Their Most Frequent Usage to Enhance Language Skills (n=40).....	54



## TABLES

Table	Page
1. Background Data about the Participants (n=160).....	33
2. Secondary Teachers' Attitudes toward Music Usefulness in Teaching Language Skills (n=40).....	45
3. Uses of Music by Secondary English Teachers Based Upon Gender.....	50

## ACKNOWLEDGEMENTS

This thesis would not have been possible without the support of many people. I wish to acknowledge the incomparable encouragement of my advisor Dr. Rodney Tyson, whose commitment to my research and to mentoring have proved the necessary ingredients for my success to this stage. I am really grateful for his time, his patience, and his private counsel that helped me complete this research. I offer my abundant gratefulness to my committee members, Dr. Cindy Gunn and Dr. Betty Lanteigne, for providing guidance and correction where necessary. Special thanks to Dr. Hana Sulieman, who assisted me with data analysis. Also, I wish to acknowledge the wonderful support provided by my colleagues Amal Thabit, Fatima Ahmad, and Fawzi Makni who helped me throughout this study and provided me with rich insights and support. I also would like to thank all members of the TESOL program who have welcomed and embraced me and my efforts in seeking new pathways. A special thanks to all students and teachers who donated their time and responded to my surveys. Finally, thanks to my numerous friends who endured this long process with me, always offering support and love.

## DEDICATION

This thesis is lovingly dedicated to my husband Mahmoud, who in his own way sustained me and supported me during this trial, enabling me to reach for something greater than I started with. To my wonderful children Kareem and Jumana, thank you for being very patient. I also wish to dedicate it to my beloved mother. I did it!

## CHAPTER 1

### OVERVIEW OF THE STUDY

Music is often used in language learning classrooms around the world, and it is considered a unique tool that can help language acquisition. However, I have noticed from classroom discussions with other MA TESOL students who are teachers that music is not being used in some government secondary schools around the UAE although, in fact, it is obvious that most students do enjoy listening to music. For example, they often listen to music in labs, cars, and cafes. I have also noticed many musical performances by young Emirati students on national television, which were organized by different local associations. Besides, classical music is considered prestigious in the UAE, and it is used as a background for many governmental occasions and ceremonies, which indicates a great interest in developing and encouraging music in the nation. Scholars indicate that music can enhance language learning and provide students with an authentic and effective experience. Language teachers can use different kinds of music such as classical, jazz, or songs to assist the learning of many language skills (Abott, 2002; Douville, 2001; Duggan, 2003; Falioni, 1993; Harvey, 1997; Kolb, 1996; Lems, 1996; Medina 2002; Murphey, 2002; Stansell, 2005; and others). Therefore, music can be considered a helpful technique that enriches classroom experience and makes language learning more meaningful and memorable. Yet, music is still not favored in academia, and it is rarely used in most government schools, especially in secondary schools and university-level language classrooms around the country. Tim Murphey (2002), a pioneer researcher promotes music and songs in teaching second languages, wonders why it is that although songs and music appear in our daily lives at cafes, in shopping malls, and in our cars, it seems that “the only place music and song is slow to catch on is in schools!” (p. 7).

This contradiction between the usage of music in many public events but not in language classrooms aroused my interest to investigate why most language teachers in the UAE are not using music. Therefore, I decided to study this particular phenomenon to identify teachers’ and students’ attitudes toward music use as a technique to help language acquisition in some government secondary schools and

universities in the UAE. Furthermore, there has been some research done on how to use music to assist language learning. However, there has not been any research done in this area in the UAE. I believe that the findings of this study are significant because they reveal teachers' and students' real attitudes toward music integration in language classrooms, specifically in the UAE. The findings help to clarify how frequently and when English teachers in the UAE use music in their language classrooms, and if they are not using it, why not. They also identify students' attitude toward the use of music in their language learning, which music they prefer, how often they think it should be used, and if they believe it helps them to acquire language.

For some teachers in the UAE, the use of music in language classrooms seems to be considered a relatively new idea. Other teachers do not seem to be familiar with the right techniques and methods of using music in their classrooms, or they may not be fully aware of the benefits of music in helping students' writing, vocabulary acquisition, memorization, and comprehension skills. Therefore, this study provides teachers with a review of the latest literature that discusses the efficiency of the use of music in language learning settings, and it examines to what extent the application of music in a linguistic environment helps students to acquire language. Moreover, I hope the results of this study will provoke teachers' awareness toward using music in their classrooms while giving them a clearer picture of its benefits. I also hope that this knowledge will encourage them to use music and discover its value as a unique tool and as a new technique that provides a meaningful way of teaching a second language.

In my study, the following specific research questions were investigated: First, do teachers in the UAE use music in their English classes? If so, how? If not, why not? Second, what are the attitudes of teachers and students in the UAE toward the use of music in English classes? I conducted my research on four major groups of English teachers and students. Each group consisted of 20 male and 20 female participants. Group 1 consisted of instructors working at the American University of Sharjah and the University of Sharjah. This group of college-level instructors taught intermediate and advanced levels of English courses in the Intensive English Program (IEP), and some had several years of experience in the UAE as well as in other countries. Out of the 40 male and female instructors of this group, there were 12 non-

Arab instructors. Two were from Canada , eight were from the USA, and two from the UK. Group 2 consisted of 20 male and 20 female intermediate-level college students between the ages of 17 and 22. The 20 college level male students were from the Men’s College of the University of Sharjah, and the 20 female college students were from the Women’s College of the University of Sharjah. Group 3 consisted of 20 Arab secondary government school teachers that were selected from Asma Bint Omaiss Girls’ Secondary School in Ajman, Al-Raheeb Primary and Secondary School in Ras Al-Khaimah, and Al-Wuheidah Secondary School in Dubai. Finally, group 4 consisted of 20 male and 20 female secondary school ESL learners. The male secondary students were selected from Al-Wuheidah Secondary School in Dubai, and the female secondary students were selected from Al-Raheeb Primary and Secondary School in Ras Al-Khaimah.

Data were obtained from two questionnaires, one for teachers and one for students (see Appendices 1a, 1b, and 2), and were completed by participants from each of the different groups. Questions were mainly designed to elicit attitudes of participants related to the research questions. I also included some open-ended questions in order for teachers and students to add their remarks, and to elicit qualitative responses regarding respondents’ attitudes toward music integration in their classrooms. Moreover, I interviewed four teachers and four students to better understand their attitudes toward music incorporation into their language classrooms. Data from the questionnaires were analyzed to determine frequencies and percentages for each response. Means were calculated for all responses, and the results are presented in quantitative tables and charts. Finally, the answers of the four groups are compared and supported by qualitative data including quotes from the interviews and open-ended questions.

Chapter 1 has presented the introduction, statement of the problem, research questions, significance of the study, design of the study, participants of the study, and organization of the study. Chapter 2 contains the review of research and related literature regarding the localization of music and language in the brain, a summary of connections and similarities between music and language features, and an overview of possible musical pedagogical integrations in EFL/ESL classrooms as well as how music can enhance language learning. There is also a discussion of the use of pop

songs and jazz chants in language teaching, including teachers' concerns, difficulties, and successes in using them in their classrooms. Chapter 3 presents the methodology and procedures which were used to gather data for the study. Data analysis and finding of the study are presented in chapter 4. Chapter 5 contains a summary of the study and findings, conclusion and implications, a discussion of limitations of the study, and recommendations for practice and for further research.

## CHAPTER 2

### REVIEW OF THE LITERATURE

#### Localization of Musical and Linguistic Functions in the Brain

McMullen and Saffran (2004) argue that cognitive neuroscience research has different views about faculties of music and language during development. They present neurological evidence and some imaging evidence as well for cortical separation of music and language in adults' brain. McMullen and Saffran demonstrate that it has been observed clinically that injury of the left temporal lobe of the brain often results in different kinds of language disabilities. However, this aphasia is less common if the damage occurs in the right temporal lobe. In accordance with this result, research has demonstrated that amusia, loss of musical ability, occurs due to damage in the right temporal lobe and not in the left. Furthermore, scientists have also tried to find out whether the cognitive processes in both domains are tied together or not. McMullen and Saffran explain that the theoretical issue of modularity of the mind has been initiated in cognitive science, which suggests possible relationships between music and language. However, they add that there are different views of modularity suggesting different possible relations. McMullen and Saffran (2004) explain that classic formulation of modularity advocates that distinct brain regions might promote language and music and that these regions are "informationally encapsulated such that there is no cross-talk between them" (para. 6). This view was supported by evidence of division with neurologically impaired adults, suggesting that the neural faculties promoting music are distinct from other processes in the brain.

On the other hand, McMullen and Saffran (2004) argue that although research has drawn some vital neurological evidence for cortical division between the faculties of music and language, it is crucial to notice the possibility for these faculties to converge. They believe that it is possible that when adult musical and linguistic processes are modularized that they can be perceived as separate entities, although similar developmental foundations occur in both domains. In addition, McMullen and Saffran report that although separation between music and language may occur, it is still unclear whether humans are born with this neural specialization or whether it is developed from experience in both fields. Furthermore, they point out that although



there are many supporting data which indicate separation of cortical regions subserving some musical and linguistic processing in adults, research indicates that brains of young children have plasticity that gives their brains the ability to reorganize after such an event as a head trauma. Therefore, it is still plausible that children may retain some of the same skills of learning each field when they become adults. Yet, the argument of the localization for functions in adults and children is not determined. Furthermore, McMullen and Saffran (2004) argue that modularity is often confounded with assumptions about innateness that propose some possible links between the faculties. They point out that modularity and innateness (i.e., coming directly from the mind rather than being acquired by experience or from external sources) of specific mental capacities are not “inextricably linked” (para. 7). However, McMullen and Saffran mention that the modularity question is debatable and it remains open for further investigations.

Moreover, Bower (2001) states that research indicates that music and language have quite a lot in common and that there might be some link between them. He adds that it is possible that the brain corresponds to musical passages in both the left and right areas. Bower explains that a team of neuroscientists led by Bukhard Maess of the Max Planck Institute of Cognitive Neuroscience in Leipzig, Germany, points out that these brain regions deal with implicit rules that organize information such as music and language. Maess’s group used a technique called magnet encephalography (MEG) to measure magnetic fields produced by the brain’s electrical activity as the participants listened to musical chords. The six volunteers who participated in the experiment listened to five harmonic chords considered to follow correct musical rules, and another five with dissonant or unexpected chords. Results demonstrated that hearing unexpected dissonance chords was linked to magnetic activity in the left-brain, Broca’s area, and adjoining right-brain tissues that produced stronger magnetic fields. Bower relates this to previous MEG studies which indicated that these were the same areas that generate responses when people hear ungrammatical words in sentences. As a result, Broca’s area produces a stronger magnetic field than the right area. However, the right area reacts more strongly to musical breaches. Furthermore, Bower (2001) presents evidence that damage in Broca’s area not only impairs comprehension of language, but also damages the recognition of harmonically related

chords, which again suggests that music and language link in the brain. In addition, Bower (2004) comments on this experiment by pointing out that music appreciation is another “proposed extension” (para. 9) added to Broca’s area in addition to language. Additionally, Bower (2004) concludes that this experiment suggests that Broca’s area is related to music appreciation despite the fact that it has been considered by many linguists to be part of a brain network that works solely for language. Accordingly, he expects that this new finding will “spark controversy” (para. 9) between the two groups.

Similarly, Holden (2001) explains that scientists have found that musical syntax is not only processed in the same area as speech, but also at the same time as neural activity. Holden comments that Maess’s team has successfully demonstrated the process of musical syntax in the brain and shown that it overlaps with language responses. That is, “the human brain is finely tuned to recognize musical syntax exactly in the same way it recognizes verbal grammar” (para. 1). However, he concludes that whether language and music are part of the same system or separate ones is not yet certain and needs further investigations. On the other hand, McMullen and Saffran (2004) believe that whether or not music and language share common components, thinking about them as related functions may still be quite helpful in generating new hypotheses that can help us to better understand the two as separate domains.

#### Similarities and Relationships between Music and Language

Some scientists are interested in verifying any possible link between language and music in order to illuminate the nature of these two types of knowledge, their development, and their instantiation in the brain, which might help in founding methods of teaching language through music (McMullen & Saffran, 2004). On the surface, there is a vast difference between music and language. Listeners can easily differentiate between a Beethoven sonata and a political speech. However, from the perspective of the youngest infant as a listener, music and language might not seem different. Therefore, some researchers draw a comparison between the two domains in order to find contrasts and similarities.

McMullen and Saffran (2004) state that “both music and language are

organized temporally, with the relevant structures unfolding in time” (para. 3). They add that spoken language reaches our perceptual system as frequency spectra just like music. However, some of the significant characteristics are known universally, such as musical notes and phonemes, while other particular sets might differ from one culture to another. In addition, both music and language are gained implicitly from language and music exposure at early stages. Thus, music does not focus only on skilled performance, but also on the knowledge gained from environmental input, the same as language. Furthermore, Pearl (1995) states that the idea of the connection between music and language is not new. In fact, the resemblance between the construction of musical language and spoken language makes the relationship between the two areas even closer. They both share similar elements and concepts, such as the prosody of spoken language that has some musical significance. That is, prosody is the study of pitch, duration, and stress that are related to spoken language, and these are correlated to music as well. Similarly, Stansell (2005) asserts that music shares aspects of language such as tone, stress, pauses, timbre, and rhythm. He concludes that the use of both enhances learners’ awareness of sound, rhythm, pauses, and intonation. Stansell adds that because music and language share these essential qualities of pitch, rhythm, timbre, and dynamics, methods for teaching each one of them could work to teach the other.

#### How Music Incorporation Could Enhance Language Learning

Harvey (1997) states that there are a significant number of neurologists that study the relationship between music and brain function and development. Accordingly, Harvey points out that Howard Gardner, the developer of the theory of multiple intelligences in 1983, proposed seven basic intelligences that should be considered in educational assessments (logical mathematical, spatial, bodily kinesthetic, musical, interpersonal, and intrapersonal). Harvey explains that practitioners used to commonly assess people by a single measure of intelligence; however, Gardner believed that music should be viewed differently from other intelligences because it probably carries more emotional, spiritual, and cultural weight. Harvey adds that music helps some people organize their way of thinking and develop their math, language, and spatial reasoning as well. Harvey (1997) also states

that Gardner argued that schools who disregard music in the children's educational curriculum are "arrogant" (para. 10) and that children should be exposed to all artistic and cultural riches created by the human species. Similarly, Failoni (1993) advocates, based on Gardner's educational theory of multiple intelligences, that a person's intelligence in music can be used to enhance other skills in non-musical areas, such as second language acquisition.

Kolb (1996) states that one of the most effective ways of teaching languages is to offer a variety of meaningful experiences that gives students the opportunity to hear sounds, rhythms, and melodies. Therefore, music can play an important role in language acquisition because it can enrich classroom experience and make language lessons more memorable and enjoyable (Kolb, 1996; McMullen & Saffran, 2004; Medina, 1993). Kolb (1996) states that "music is an ideal tool" (para. 1) for helping children to learn various aspects of language. She adds that "music is a language with powerful appeal" which makes children "respond freely" after being exposed to a variety of tempos and beats (para. 1). Moreover, Kolb explains that through music, learners experience "the wholeness of language," and the presentation of ideas and emotions become more meaningful. Furthermore, Kolb reports that adding music to language acquisition classes has been shown to lower learners' anxiety, increase motivation, and promote interest so that learning becomes more meaningful. There also seem to be many benefits of incorporating the use of music into language classes to teach aspects of reading, vocabulary, writing, listening, and speaking.

#### Music Can Enhance Reading Skills

Kolb (1996) describes great success of music incorporation with reading. She states, "Music and reading go together because singing is a celebration of language" (para. 2). Kolb adds that children's language has a clear rhythm and melody, which they bring naturally to reading tasks. Therefore, using singing to teach reading takes advantage of this natural phenomenon. In addition, Kolb affirms that using songs at early stages of language learning has significant value. For example, it could facilitate sight vocabulary recognition, reading comprehension, and fluency. Kolb explains that the "singing-reading" (para. 2) connection assists students not only to read but also to love reading. She points out that teachers need to ask their students to repeat the song

several times until they feel comfortable with its lyrics and tunes. Additionally, teachers could use picture cards to help children understand and learn the lyrics. She also recommends printing the lyrics on charts and presenting them along with the song in order for the students to have a variety of reading experiences and help them to develop print awareness. What is more, she explains that pointing out each word as it appears in the song strengthens the link between speech and print. In addition, Kolb suggests acting out created motions and physical movements to facilitate children's recall of words.

Douville (2001) presents several benefits of using songs and chants to enhance reading. However, she believes that there are a number of considerations teachers have to be aware of when choosing songs. She advises them to consider selecting melodies, songs, and topics that are familiar to students. She also recommends choosing songs that have patterns of words or phrases that reflect the use of high frequency words or match with the text's vocabulary. Furthermore, Douville adds that teachers can develop their own chants to match any recognizable tune if they fail to find one. She gives an example of "The Wheels on the Bus Go Round and Round" as a possible tune to modify. Douville mentions that the words of this song could be changed into different words that teachers invent, such as "The sound of B is BBB...I hear it in the word bear" (para. 4), in order to help students master, recognize, and read letter sounds. Moreover, she believes that when students move beyond learning from print, songs can be used to promote reading in an accurate manner, rapidly, automatically, fluently, and with appropriate expression and phrasing. In addition, Douville adds that students can benefit from the usefulness of songs as an "instructional strategy" (para. 11). She explains that as students read the songs' lyrics, they will make various discoveries about language and the process of reading.

Duggan (2003) presents some evidence that some experiments have shown no considerable differences between students who perform language with music accompaniment compared to students who do not. However, the experiments presented "positive differences in students' attitudes toward studying material when music was present" (para. 7). Likewise, Duggan adds that information can turn out to be more meaningful when music is played as background during discussion. Similarly, Abbott (2002) argues that different classroom music activities that integrate

singing and rhythm help enhance the development of letter sounds, syllabification, auditory discrimination skills, and pronunciation of words. Lazar (2004) adds that clapping out syllables when practicing new vocabulary, for example, by presenting the word in separate syllables such as “wa-ter-me-lon,” helps students to read, pronounce, and spell the words accurately.

#### Music Integration in Vocabulary Acquisition

Duggan (2003) argues that music can enhance vocabulary recall. He states that in a major experiment concerning students' ability to recall read poems, results indicated that the participants scored higher when they heard the poem repeated in three verses and with a simple tune than when they heard it without music. Moreover, Duggan recommends using music as an “automatic strategy” (p. 45). He explains that creating songs using familiar tunes with students assisted them to learn verbs, prepositions, and vocabulary, and even to recall those songs years after graduating. Similarly, Kilgour, Jakobson, and Cuddy (2000) state that a group of researchers studied the effect of music on recalling spoken and sung lyrics. Results suggested that music acts as a mediator to enhance memory for spoken and sung lyrics.

In addition, Medina (2002) argues that music should be used in English as a second language (ESL) classrooms. She asserts that introducing students to new vocabulary in association with musical repetition makes the verbal practices more memorable, lowers the students' anxiety toward the new words, and increases memorization of the new target language sounds. Moreover, Medina (1993) notes that vocabulary acquisition through songs can be increased by illustrating with extra linguistic support such as pictures or physical gestures. Medina (1993) adds that songs are valuable because they use a larger variety of vocabulary and different sentence structures than the normal pattern of daily speech, adding that music illustration makes comprehension and recall easier. Furthermore, Abbott (2002) suggests that using call and response songs in early childhood language classrooms improves students' sensory awareness, makes them love their culture, encourages turn taking, and increases improvisation. She presents an example of singing and clapping in groups which helps build students' confidence, reduce anxiety, and increase confidence. Abbott comments that the use of music helps in acquiring not only

vocabulary, but also grammatical items and pronunciation. Finally, she advises teachers to increase enjoyment and motivation by asking the students to clap the beat, or perform different movements along with singing activities.

Moreover, Abbott (2002) mentions that songs can help students remember certain vocabulary, idioms, and metaphors. She explains that most people can still remember “the lines to their favorite high school songs even after 20 or 30 years” (p. 10). She argues that if ESL literacy learners first learn to speak or sing a song by memorizing it, it will logically be easier for them later to recognize and learn to read those words from the song when presented in written form, or memorize and use them in future conversations. She also advises that teachers ask students to read aloud with music accompaniment, making their voices loud or soft, fast or slow, bored or tired, and pausing depending on the music. This can help them develop their speaking in the target language.

Medina (2002) states that songs provide students with authentic examples of second language because they are presented in context. Furthermore, Medina points out that several educators recommend story-songs. She explains that a story-song is a particular poem that describes or tells a story. In addition, it is meant to be sung rather than spoken, because it has been arranged with musical elements. Medina suggests, however, that teachers have to be careful when choosing story-songs. They have to make sure that the story-song is appropriate in form and that the new-targeted vocabulary is clearly demonstrated. Besides, teachers also have to make sure that the recording is appealing to the students so that it will increase their motivation to hear, sing, and learn the song after class. In addition, Medina points out that complicated melodies hinder memorization and force students to give their attention to learning them rather than concentrating on the song’s lyrics. Therefore, she advises teachers to choose uncomplicated tunes. Moreover, Medina focuses teachers’ attention toward the songs’ tempo, and insists that they should choose songs with moderate ones. She notes that fast tempos hinder students’ capability to recognize and learn targeted words. Medina recommends providing students with a short list of new vocabulary that is found in the song. She also mentions that the level of proficiency of the chosen song should match the students’ level. Nevertheless, she notes that it is good to consider Krashen’s “i+1” suggestion to provide a rich learning experience. Finally,

Medina states that some educators fail to incorporate music in their language classes, so students do not fully benefit from the positive effects music can have on vocabulary acquisition.

### Music Integration in Teaching Writing Skills

Le (1999) states, “The sound of music brings into the words its magic power to activate the mind when it is dormant, to soothe the soul when it is in turmoil, and to heal the body when it is hurt” (para. 3). Therefore, he argues that music motivates students to write if played as a background. According to Ostrander, Schroeder, and Ostrander (2000), music can help students to relax and reduce their stress factors. These authors explain that playing certain kinds of music as a background works on lowering stress factors by lowering learners’ blood pressure and slowing their heartbeats, which could enhance learners’ immune systems and provide relaxation. They explain that in a calm state, your body reserves more energy for the brain, which makes it more active and highly productive. Ostrander, Schroeder, and Ostrander (2002) suggest that in language classrooms, teachers might use 60-beat per minute slow Baroque music as a background, which “relaxes the body and alerts the mind” (p. 105) to improve concentration, expand memory, and speed the learning process. They add that some researchers from Iowa State University reported that slow Baroque music alone speeded up language learning by 24% and increased learners’ memory by 26% when students listened to it as a background.

Ostrander, Schroeder, and Ostrander (2002) also mention that other researchers from Washington State University reported that music actually “eased the trauma” (p. 76) in English classes for adult immigrants by helping them pick up the language more quickly and use it in a new foreign culture. They suggest that teachers may use up-tempo Mozart music in late night adult classes to “energize learning and rebalance the body” (p. 115), especially for those who arrive tired to class after a long day’s work. Listening to up-tempo music makes the brain become harmonized and energized so that it begins to give signals to the rest of the system and “ease begins to replace dis-ease” (p. 105). Students then will feel energetic, which will probably increase their understanding and concentration. However, Duggan (2003) asserts that music must be meaningfully integrated, and not simply played while students write



whatever comes to their mind. He adds that music promotes better results in writing when teachers use familiar tunes that contain no lyrics. Harvey (1997) states that the ideas mentioned above were developed from the significant research that was done in 1993 by Frances Raucher Gordon, and other colleagues at the University of California, Irvine on the “Mozart Effect,” in which the researchers showed a relationship between music and aspects of intelligence. Harvey adds that this significant study provided evidence that music and musical education does have a measurable impact on individuals. He argues that certain music can increase cognitive ability and make learners smarter for long periods of time. Harvey explains that listening to Mozart for about 10 minutes over a period of time increased 36 college students’ spatial IQ scores.

Therefore, music might be beneficially used in pre-reading and pre-writing activities to assist students’ imagination and generating of words. Katchen (1995) agrees that classical music can help students use their imaginations to describe aural stimuli. She suggests using “Strauss Waltz” or “William Tell Overture” as a pre-reading and pre-writing activity to inspire students, and to make them think of a scene. These kinds of music activities encourage students, inspire their imagination, and develop creativity in writing.

#### Music Integration in Teaching Speaking and Listening Skills

Lanteigne (2006) states that pronunciation was strongly emphasized in isolated instruction and drills when the Audio-lingual Method of language instruction was used. However, later, the communicative approach strongly stressed fluency rather than accuracy, and therefore, pronunciation teaching became less important than getting students to talk. She explains that with more focus on fluency, accuracy in speech declined. As a result, some learners have misinterpretations in delivering messages due to wrong pronunciation. Lanteigne says that the goal of second language instruction is to enable students to communicate and to prevent them from being misunderstood by their listeners. Thus, recently, educators have been giving more attention to pronunciation teaching in order to help learners to communicate effectively. She adds that singing is one of the techniques that teachers can use to help students to correct pronunciation problems. She notes that stress and rhythm play a

major role in our language character, and both of these occur in singing.

Stansell (2005) says that music incorporation not only assists students' language learning and enhances EFL/ESL students' awareness of sounds, pauses, rhythms, and intonation, but also improves their pronunciation skills and prepares them to reach fluency through imitation. He discusses the effect of music on adult ESL learners and argues that the use of music leads to improvement in students' pronunciation, memory, and anticipation of patterns, and lowers their affective barriers. Stansell adds that the students of his study enjoyed singing and were motivated to rehearse songs by themselves after class. Furthermore, Stansell shows the value of music as a mnemonic (i.e., a short rhyme, phrase, or other mental technique for making information easier to memorize) in second language acquisition. He reports that applying context and rhyming, language songs, and imagery music along with Total Physical Response (TPR) helped thirty-four American children to learn conversational Chinese. The children were given twenty music sessions followed by a survey and diary records of their attitudes and daily individual achievement of Chinese. Stansell comments that the use of songs led to improvements in understanding vocabulary in meaningful contexts, invoking imagery, chunking up target sentences, organizing data, and preparing vocabulary for easier retrieval.

Le (1999) states that songs sung by native speakers help improve EFL/ESL learners' speaking and listening skills. He suggests that students should listen to the song more than one time to establish a feeling for it, sing it, sit in groups and write down the lyrics, and write the lyrics down on the board with the teacher as assistant. He comments that this could be a good activity to start a class with because singing helps students to tune to the target language so that the initial stage of language and cultural shock can be avoided. Abbott (2002) adds that songs can expose students to natural pronunciation, such as the reduction "wannabe." This can assist in providing good auditory material to ensure maximum ear training as a fundamental stage to help speaking. Music can also help students in their speaking if they sing the songs. Abbott suggests jazz chants, folk songs, country songs, or pop songs as speaking activities associated with music.

## Theoretical Perspectives of Songs: Strategies and Application

In recent years, researchers have noticed that there is a lack of literature that provides teachers with information about how to integrate music in language teaching. This lack of research prevents some teachers from extensively using music in their language classrooms (Murphey, 1989). Another reason is that literature that does exist lacks theoretical perspectives that emphasize descriptions of musical techniques and strategies in terms of their application in EFL/ESL classrooms. Murphey suggests several strategies to integrate pop songs in order to familiarize teachers with songs and encourage their use. He reviews some teachers' difficulties and concerns when using music and provides some possible ways teachers can deal with them. He also provides a detailed description of pop songs' discourse and informed teachers of their affective features. Moreover, one of the premiere researchers of music integration in language learning is the jazz musician and language teacher Caroline Graham. Graham believes in jazz chanting and states that music can have a rich potential if used in language classrooms. Her valuable suggestions about how to incorporate jazz chants into language teaching methodology have been noted and considered by many researchers (Lanteigne, 2006; Lems, 1996; Medina, 2002; Murphey, 2002).

### Music and Songs

Researchers have realized the importance of songs in language teaching. Murphey (2002) states that songs can develop many capacities in language learning. Yet, teachers have to use them creatively. He offers several techniques for using songs to reinforce language communication. He adds that teachers might be amazed how quickly students forget things; on other hand, teachers are often surprised that students still remember the few songs they have learnt.

Before exploring his techniques on how to use music in language classrooms, Murphey (2002) explains the importance of music and songs. He argues that singing a language is easier than speaking it. He relates his hypothesis to the development of human speech and argues that research indicates that infants start producing musical babbling that is returned by their parents, "motherese" before they are capable of producing words. However, in adolescence, things change and songs seem to replace motherese babbling to a certain extent. Therefore, over time, music and songs appear

in many places around us. According to Murphey (2002), using songs is important because songs can activate the repetition mechanism of Chomsky's language acquisition device. He refers to Piaget describing that children enjoy hearing themselves repeat, and explains that repetition is one of the necessities for children to learn a language. In addition, Murphey also points out that involuntary repetition is a natural tendency of our brains, as we hear things in order to make sense of them. Thus, songs can be a good tool for language learning because they provide the needed repetition in content that helps learners to feel and make sense of what they are reading or hearing. In addition to repetition, Murphey mentions another characteristic that makes songs valuable for language learning. He states that songs are more affective and motivating than texts, because they are more simple and analytical. He adds that songs are appropriate and applicable to learners in every place and time. Songs are general and relevant to any person who hears them. Finally, Murphey notes that songs are relaxing and they add fun and encouragement for most language learners.

Murphey (2002) describes some concerns expressed by participants in a workshop he gave at a group of commercial schools. They commented that music and songs are often not taken seriously by students, administrators, and teachers. They added that the sound caused by music and songs disturbed the neighboring classes. Moreover, while some students got excited, others did not sing. Other teachers did not know what the exact goal of using songs was, or how to exploit the material usefully. Also, some teachers thought that music takes away from the normal syllabus and that time is lost. Others believed that ESL songs are boring. There were also some teachers who asked which songs they should choose and what they should do if students bring music that they do not like. Murphey suggests that teachers should compare what they normally do with music and songs in everyday life to any text they use in language classrooms. He states that teachers should be able to do with music what they do with texts. For example, in everyday life, we listen to songs and talk about their lyrics, their production, their effects, and their authors. We can use similar activities in language classrooms and ask students to read songs, compose songs, write articles about songs, write letters to singers, or write dialogues using the words of a song.

Furthermore, Murphey (2002) states that teachers should pick songs that are

well known and available in their environment. Familiar songs facilitate the learning process and ensure effectiveness. He adds that they may have greater impact on students and motivate them to work harder. He believes that asking students to select their teaching material even makes them feel more responsible and increases their involvement in the lesson. He adds that this gives students the chance to build criteria for sorting relevant materials and encourages the student-centered approach. At the same time, it reduces teachers' time and effort, develops the student-teacher relationship, and provides both teachers and students with an excellent learning/teaching experience.

Similarly, Medina (2002) maintains that songs can be used to enhance language acquisition. However, some songs seem to be more effective than others. She proposes several ESL music activities demonstrating pedagogically-sound techniques that provide the full benefit of music. She gives a brief description of several activities followed by their pedagogical purpose and detailed instructions for teachers. She also classifies activities into three categories depending on their support for each language skill: before the song is learned, while the song is presented for the first time, and after it is learned. As a pre-song activity, Medina (2000) suggests introducing melody and song lyrics separately. She argues that students may suffer from cognitive overload if they are introduced to a new melody and lyrics at the same time. Therefore, warm up activities should familiarize students with either melody or the lyrics prior to hearing a new song. She adds that the second purpose of pre-song activities is to allow incidental learning to occur. While the song is being presented, Medina suggests dramatizing the song's lyrics. She states that drama helps to make the meaning of the song's lyrics or vocabulary clear and more comprehensible to listeners. After presenting the song activity, Medina (2000) advises teachers to create mini-dialogues that contain vocabulary or patterns from the song's lyrics. She explains that only singing the songs will not be beneficial for learners. She stresses the importance of learners having the ability to transfer or generate the specific knowledge they have learnt from the song's original utterances to new and different contexts in their future language use.

Cullen (1998) adds that teachers always wonder what to do with songs besides discussing their lyrics. Songs carry a great deal of external meaning within their

contents that can be used in many ways and lead to fruitful discussion. He stresses the importance of songs being written by composers that are affected by special surroundings, culture, or personal experiences. In this case, songs can reflect a society or culture. Sometimes, songs are also associated with advertisements, movies, or video clips. Therefore, songs can have a subject that students could interpret in several possible ways.

### Pop Songs

Several researchers have studied the use of pop songs in language classrooms. Based on a study that analyzed 50 English songs in the European Hot 100, Murphey (1992, 2002) concluded that pop songs have several positive communicative qualities that should encourage teachers to use them effectively. Analysis indicated that pop songs carry several features in their contents. Murphey mentions that pop songs can be characterized as repetitive, conversation-like, and about half the speed of spoken discourse. He adds that the simplicity of their affective dialogic features and their vague references allow listeners to associate with them personally. Murphey indicates that pop songs give listeners the freedom to respond with whatever they decide or feel; in other words, they can never be misinterpreted. He explains that artfully vague language allows learners to construct their own personal interpretations, because it is non-specific and it can fit any environment wherever it is heard. He explains that particular songs can cause students to flash back to a special experience. Accordingly, Murphey states that 94% of pop songs have no time referent and 80% of them have no place mentioned. Even when time and place are implied, they are not precise.

Another advantage of pop songs is that 86% of them contain unspecified “you” as a referent. Therefore, listeners can receive the messages as directed and refer them toward themselves. Apparently, in pop songs, there is usually no evidence that we are not being addressed because 94% of pop songs have no names mentioned. Murphey (1992, 2002) also states that pauses in pop songs give listeners some time to search for meaning. That is, the lyrics are often sung at a slower rate than words are spoken and with more pauses between utterances. He adds that 78% of pop songs are sung by an individual singer, addressing non-specific “you” in a dialogical form. Therefore, songs give listeners time and pauses to think and respond. Moreover, 62%

of songs address no gender. Thus, they give the chance for either sex to sing them without changing the words. These vague characteristics of pop songs give songs a great potential and make them good material to exploit if used in language classrooms.

Lems (1996) lists criteria for choosing songs for classroom use. She states that teachers have to make sure that words are provided easily, repetition is available for oral practice, well written by the native speaker, suitable range of notes that enable both sexes to sing easily, and target grammar is nicely illustrated. She also highly recommends that teachers should avoid songs that are overwhelming in length, complicated, and have unnatural stress on words. Lems also suggests some possible pedagogical implications to enhance reading and writing, listening and speaking, or second language culture learning using songs. She states that after introducing the song and discussing its vocabulary, teachers can play the song and ask students to fill in the blanks before, during, or after listening. Lems notes that even if students do not choose the exact word, this activity helps them to guess and encourages their forming hypothesis skills based on predicting. Besides, by clozing words, teachers can also target several grammar aspects such as tenses, prepositions, or auxiliaries. Another possible activity is to put lyrics in lines that are out of order and have students rearrange the puzzle in the correct order. In shorter songs, teachers can divide students into groups and ask them to put the lyrics in order. Later, groups can compare what they have with the actual lyrics.

For adults, Lems (1996) suggests several possible language activities using songs. She states that adults often enjoy talking about their experiences. Therefore, it is possible to ask them to compare topics of songs in their homelands with music in the targeted language. Teachers then may recognize that this activity will develop skills such as comparing and contrasting. Moreover, because songs tell a story, teachers can ask students to use their own words to describe or summarize a song. This exercise can improve summarizing skills, direct and reported speech skills, and narrative skills. Moreover, pop songs are rich with idioms and expressions. However, teachers have to pre-teach target vocabulary and idioms, and then illustrate them in a song's context. Lems adds that songs can be used to introduce second language culture. They carry different information about human relations, ethics, history,

customs, humor, and cultural differences. Falioni (1993) states that teachers may have the opportunity to introduce the cultural context of songs. She explains that most songs have authentic expressions of people, their everyday way of life, or their feelings. There are experiences found in popular contemporary music that discuss death, war, and social problems. Therefore, music could be used as a good example of cultural differences of targeted language. Falioni adds that pop songs could be used to portray how other cultures choose instruments, sing, or form their songs.

According to Lems (1996) songs should be carefully selected for adult learners. She suggests that teachers should ensure songs' clarity and loudness, and that lyrics are not submerged in the instrumental music. She also recommends that teachers pick songs that have appropriate vocabulary that matches students' proficiency levels. She also advises teachers to use short and slow songs for beginning-level students and to follow up with a word puzzle activity, a drawing song activity, or showing related pictures. For higher levels, Lems suggests using story songs and moving toward fast to longer songs that have high frequency vocabulary items. Finally, Lems notes that teachers should keep in mind that students often enjoy new pop songs more than old favorite ones.

### Rhythm, Intonation, and Jazz Chants

Ilciukiene (2005) states that English is a rhythmic language, and in order for ESL learners to acquire the correct use of rhythmic patterns, they have to first acquire its components. Therefore, she stresses the importance of teaching language prosodic features—rhythm, stress timing, and intonation—which helps students to acquire and produce satisfactory rhythmic patterns and leads to more comprehension and mastery of the spoken language. Moreover, Ilciukiene notes that in addition to teaching pronunciation, phonemes, and allophones, teachers should train learners to improve their overall articulation and expand their oral capacity in such areas as intonation, stress, and voice quality. However, she adds that teaching and learning English rhythm and intonation are very challenging due to the physical and psychological difficulties of ESL teachers and learners that might hinder their ability to master the rhythm of a new language.

In her study, Ilciukiene (2005) investigated a hundred English teachers in



primary and lower-secondary schools in Lithuania. Her results emphasized some of the major problems that students might face in learning prosodic sentence rhythm, such as stressing nearly every word, pronouncing words isolated one from the other, and pausing randomly in many places. In addition to learners' difficulties, Ilciukiene also mentions some of the teachers' difficulties in teaching prosodic features. Besides being non-native speakers of English, results indicated that the teachers had a shortage of teaching materials, limited guidance in literature and research, limited guidance in representing skills in demonstrating appropriate English rhythm, and lack of knowledge and confidence in teaching rhythm. Ilciukiene adds that some textbook materials seemed to lack instructions when describing what native speakers actually do with stress placements and rhythm. Therefore, teachers who emphasized rhythm-teaching activities mostly invented their own materials, which was definitely not easy and time consuming. Similarly, Murphey (1989) adds that in the literature, articles that describe music activities often guide teaching of a particular song and fail to give teachers general ideas that enable them to use other songs.

In addition, Ilciukiene (2005) mentions that some teachers from her study reported that they were not convinced by the use of jazz chants, which were first developed by Carolyn Graham. On the other hand, other teachers who believed in jazz chants in teaching English complained that this technique lacks linguistic sense. Ilciukiene's results also indicated that the majority of teachers were unsure of how to prepare jazz chants, while others had some concerns regarding the level of noise in class. Finally, some teachers in the study had some complaints that jazz chanting requires time, strength, and lots of a teacher's energy, but it is worth practicing. Ilciukiene comments that teachers should first understand similarities in music and language. She gives an example of speech and musical phrases that are similar in time, pitch, and length. Moreover, because music and language are both conveyed as sequences of sounds, the temporal or rhythmic aspects are considered essential in both domains. Thus, rhythm together with intonation plays an important role in communication due to its acoustic impression that gives a sequence of strong and heavily marked units, which native speakers rely on when processing speech. Ilciukiene states that failing to convey the stress-timed rhythm results in failing to successfully convey meaning.

Furthermore, Ilcuikiene (2005) notes that in order for teachers to succeed in teaching jazz chanting they should recognize the elements of jazz chants, which include beat, tempo, meter, and rhythm. She further explains that “rhythm” refers to the variation of the duration of sounds over time. “Duration” is the amount of time or time interval. “Meter” is a measurement for a musical line of stressed and unstressed beats, as well as a measurement for an individual musical piece as represented by the time signature. And finally, “beat” is the basic time unit of a piece; for example, each tap of your foot to music is a beat. Ilcuikiene remarks that in the music world, the majority of music pieces are in four beats. That is, it is possible to count measures stressing on one, as in “ONE two three four, ONE two three four.” However, jazz music differs in giving an optional accent on beat three, such as in “ONE two THREE four, ONE two THREE four.” Moreover, she indicates that jazz rhythmic presentations are similar to the natural rhythm of English; thus, jazz chants are considered to be an authentic technique in teaching English language due to its natural rhythm. Moreover, at an Egypt TESOL conference in Cairo, Lanteigne (2005) distinguished between singing and rhythmic chants for her Egyptian audience. Lanteigne states that rhythmic chanting is not singing, and she explains that it is a use of the natural rhythm of words and the rhythm of language. She notes that if teachers present rhythmic chanting as a way to help learners remember any content or address a problem, adult learners will see the value and appreciate the experience of rhythmic chanting. She adds that rhythmic chanting can be used to teach different language aspects such as pronunciation. It is also helpful if used to help learners learn content by addressing grammar rules, spelling rules, formulas, and/or summaries. She believes that rhythmic chant activities are simple enough for anyone who can recite poetry to do. Lanteigne states that teachers should first identify the content or address the problem that they want their students to learn. Then, they could create a rhyme and put it to chant. Teachers could use simple symbols to indicate the rhythm to facilitate students’ learning experience.

Ilcuikiene (2005) suggests that music could be used to facilitate the process of teaching rhythm because music rhythm greatly corresponds to the rhythm of English language. She specifically addresses Carolyn Graham’s jazz chanting as a relevant technique for teaching English rhythm. She adds that this relatively new techniques is

based on linking fragments of authentic spoken English language with the rhythm of jazz music that could possibly be a powerful memory aid due to its strong beat and meaningful lines. She suggests that adding music, movement, and role-play could further enhance jazz chant learning. Ilcuiliene describes these as Total Physical Response jazz chants, in which other senses such as body movements or kinesthetics are used to help learners feel and see the differences in lengths in English rhythm, and thus, produce more proper rhythmic patterns.

In explaining how teachers could teach rhythm, Ilcuikiene (2005) follows Carolyn Graham's steps by beginning with clapping, finger snapping, or tapping on the desk. She explains that clapping along with the teacher can help learners to get the sense of the beat and to establish a steady background for the chant. It is also possible to accompany the class chants with a rhythmic instrument or to use an electronic keyboard. As a following step, teachers may write their own jazz chants, which should be relevant to their teaching points. However, they have to recognize that chants should be written in simple statements based on four beats. At the same time, teachers have to remember that the first beat should fall on the first stressed word, which is not necessarily the first word in the sentence. Moreover, Ilcuikiene mentions that it is advisable to divide the jazz chant into two parts, consisting of a question and its answer, and then to create a possible variation by changing the question word form "where" to "when" and shifting the stress in the question to "WHERE did YOU go?" Murphey (2002) advises teachers to start with warm-up techniques before presenting jazz chants. He believes that this prepares students to participate and encourages those shy ones to get involved. One of his suggestions is to use repetition as a start. He mentions that teachers should never think of repetition as a boring technique. In fact, he states that most children enjoy repeating chants more than teachers do. Later, teachers can introduce the jazz chant without a singing melody, and finally end the activity by adding a tune. He focuses on the importance of songs being Total Physical Response or action songs.

Similarly, by following these steps, jazz chants could be used in English language teaching to enhance a variety of other language aspects such as grammatical concepts, intonation, language functions, vocabulary acquisition, developing listening and speaking skills, introducing cultural perspectives, or creating an authentic and

interesting teaching atmosphere. Most importantly, jazz chants can encourage learners to participate, to communicate, and to use the language more effectively, which in turn increases their confidence and their fluency, and encourages student-centered roles. Murphey (2002) adds that Carolyn Graham's jazz chants are simpler than songs and much easier to use by children. He explains that jazz chants consist of simple time-stressed phrases of certain lengths, which helps teachers and students to tap them out with their hands or feet. They are also simple enough that teachers could ask students to create one. Murphey also mentions that jazz chants are effective when they are used in Total Physical Response to perform actions with words. He explains that jazz chants help students to move and do what is said and to match the words to the action, which enhances the language learning and increases memorability. Thus, music allows learners to be silent while still showing comprehension through their actions.

According to Cakir (1999), Carolyn Graham is not the only language teacher to recognize jazz chants for natural language learning. In fact, in Turkey, language teachers have also used songs and chants to improve their learners' second language. He presents some of the main ideas that ESL teachers could apply in classrooms to enhance language learning and acquisition. Cakir explains that because songs and chants have numerous virtues, they could be effectively used in teaching the stress and intonation patterns of English. He explains that songs and chants are unique because they have an appeal to the ear, bring pleasure to listeners, and help learners develop an aesthetic taste. Besides, they contain expressions and offer repetition, which facilitate memorizing when associated with linguistic items. They also can reinforce English structures and vocabulary when used as Total Physical Response activities.

Cakir (1999) discusses how teachers can find the right musical materials for young ESL learners. He comments that although applied linguists have proposed several systematic well-grounded techniques and activities, these strict steps mostly do not lead to effective results because of the variation in songs' form, tune, words, meaning, and level. Cakir asserts that teachers should probably develop better guidelines for selecting songs that better suit their own students and goals. While teachers often worry about how and where to find chants, Cakir suggests that they

should focus on turning ordinary language into chants that children find natural and easy. He gives an example of the sentence “We’re going to the beach,” and suggests that teachers could change “the beach” into the zoo, the park, the moon, etc. As a following step, Cakir adds that teachers should encourage children to make up a little tune to the chosen words or to make up new chants of their own. In addition, he notes that teachers could use a well-known tune to accompany their own words, such as the famous French tune “*Frere Jacque*.”

Moreover, Cakir (1999) proposes some suggestion for older learners and more advanced levels. Primarily, he recommends that teachers adapt sensitivity to the theme, work on creating interest in the chant, present the song using some gestures or by acting out the dialogue, invite students to express their remarks or feedback, and encourage learners to formulate and verify hypotheses on the words’ pronunciation.

In his conclusion, Cakir (1999) states, based on Krashen’s input hypothesis, there is always more than one possible way to acquire language. Therefore, teaching activities should be supplied to help learners acquire and understand input in easy ways. He reasserts that songs and chants are wonderful materials to use in second language teaching and learning because of their authenticity and comprehensibility. Most importantly is that jazz chants are full of real life language that teachers need in teaching second language. All that is needed is to share them with learners, and this requires a little prior planning before class.

### Conclusion

The literature reviewed in this chapter covered areas that are relevant to my study. In fact, it discussed a number of major developments in recent years that have strengthened music integration in teaching ESL/ESL classrooms. First, it highlighted a significant number of neurological studies that investigated the relationship between music and brain development, and showed a correlation between music and language mechanisms. Second, it discussed the relevance of Howard Gardner’s “Theory of Multiple Intelligences,” which gives music a significant place in development of educational programs, and it reviewed the research of Frances Rauscher, Gordon Shaw, and colleagues at the University of California, Irvine, which showed evidence that listening to music can increase different spatial and cognitive intelligences.

Moreover, this literature review has shed light on several correlations and relationships between music and language features. Several researchers reported information on similarities between music and language prosodies such as stress, intonation, rhythm, and pitch, and argued that these essential features should be used in teaching second language skills.

In addition, this literature review has suggested a number of possible ways to integrate music into teaching/learning language skills. It has shown how music and songs can be effectively used to teach reading/writing and listening/speaking. Finally, teachers' concerns and attitudes toward using music and songs were addressed, and the literature reviewed showed that they have some difficulties such as lack of teaching materials, lack of time, and difficulty in choosing music and songs effectively. These difficulties have discouraged most of teachers from incorporating music in their teaching. Several solutions were also proposed by pioneer research which has been interested in identifying some of the obstacles and difficulties that teachers had while using music and songs in their language classroom. In accordance with this, a number of types of music and songs, such as jazz chants and pop songs, were explicitly discussed in order to help teachers understand when, how, and where to use each of them in EFL/ESL teaching.

Although this literature review presents valuable information about songs and music in EFL/ESL countries, there has been no research done on how music and songs are being used in Arab countries, specifically in the UAE context. Moreover, there has also been no research done on teachers' and student' attitudes toward music integration in their second language learning in the UAE.

## CHAPTER 3

### METHODOLOGY

#### Design of the Study

The primary purpose of this study was to investigate secondary and college teachers' and students' attitude toward music incorporation in second language classrooms in the UAE. Specifically, the study aimed, first of all, to understand some of the teachers' concerns, obstacles, and personal opinions about the integration of music and songs in teaching and learning second languages. The study illustrates how often teachers use music in their language classrooms. It examined whether teachers have the opportunity to use music and songs in language classrooms, when they use them and how, and if they do not use music, why. It also exposes teachers' background knowledge and points out their different capabilities of integrating music and songs, and indicates whether teachers are interested in sharing teaching materials and methods that advocate the use of music and songs in language teaching. Moreover, the study attempts to clarify if music is encouraged and available in their schools' curriculums. At the same time, the study also investigated students' attitudes and examined if they benefit from the use of music and songs in learning English as a second language. Therefore, the study focused on students' attitudes toward incorporating music in their classroom and questioned learners' preferred music styles.

The study relied on a combination of qualitative and quantitative techniques for collecting data. First, two questionnaires were designed to gather quantitative information from students and teachers (see Appendix 1a, 1b, and 2). The questionnaires helped in understanding students' and teachers' attitudes toward music. The participants from each group were asked to read the statements and choose among four optional responses: "Always," "Usually," "Sometimes," or "Never." Moreover, both teachers' and students' questionnaires contained several open-ended questions to encourage participants to briefly write their suggestions and comments. Second, interviews with at least two persons of each group opened the chance for teachers and students to convey their points of view, and therefore, more detailed qualitative information was obtained (see Appendix 3). The interviewees were chosen

from interested volunteers who signed their names and contact information at the end of the questionnaire.

### The Participants

The populations of the teachers' groups in this study were experienced secondary and college level teachers selected from different government schools and universities in the UAE. The first group contained 20 male and 20 female EFL secondary school teachers who taught grades 9 to 12. All teachers had experienced teaching English in the UAE for several years, so they were aware of the curriculum's textbooks, region's culture, and teaching routines. Moreover, all teachers in this group were Arabs that came from different Arab countries to teach English as a foreign language in the UAE. There were eight from Palestine, six from Jordan, six from Egypt, five from Tunisia, and 15 Emiratis. An equivalent number of male and female college level English teachers also participated as the second group in this study. However, unlike the rest of the groups, 12 instructors from this group were international teachers. Two were from Canada, eight from the USA, and two from the UK. All of the college instructors taught English for intermediate and advanced level students.

The two groups of male and female secondary and college level instructors were selected from the Language Center of the Women's College of the University of Sharjah, the American University of Sharjah Intensive English Program, Asma Bint Omaiss Girls' Secondary School in Ajman, Al-Raheeb Primary and Secondary School in Ras Al-Khaimah, and Al-Wuheidah Secondary School in Dubai. As for the secondary and college level students, they were selected from a number of governmental schools around the UAE. The 20 secondary male students were from Al-Wuheidah Secondary School in Dubai. The 20 college level male students were from the Men's College of the University of Sharjah. The 20 female secondary students were from Asma Bint Omaiss Girls' Secondary School in Ajman and Al-Raheeb Primary and Secondary School in Ras Al-Khaimah, and the 20 female college students were from the Women's College of the University of Sharjah.

Private schools were excluded from this study because public schools are more strictly supervised by the Ministry of Education. Therefore, I felt that



government schools teachers' and students' attitudes might more clearly reflect general attitudes toward music incorporation in the UAE. Additionally, in many private schools, English is not taught as a foreign or second language. In these schools, students have different native languages, and some of them are English native speakers.

## Development of the Instruments

### Surveys

In order to obtain data for this study, two survey instruments (see Appendix 1a, 1b, and 2) were designed. The survey items were developed from the research questions and from some significant ideas identified in the related literature. Each questionnaire contained three sections. Section one collected personal information about the participants. I used a multiple choice format and short answer format to determine demographic characteristics of the respondents, including their gender, years of teaching experience for teachers, grade level of students, and average school size. One question was included to gain information on the participants' musical backgrounds. In section two, 18 statements were designed for quantitative analysis, and Likert scale formatting was used to determine teachers' and students' attitudes toward the use of music in language teaching and learning. The responses were scaled from "Always" (meaning all the time), "Usually" (meaning most of the time), "Sometimes" (meaning from time to time), and "Never" (meaning not at all). I decided not to include "Neutral" among the options in order to obtain real attitudes from both students and teachers. I felt that teachers' and students' responses could be better interpreted, positively or negatively toward the use of music and songs in their language teaching and learning with a four-choice scale.

In the teachers' survey, the first eight statements asked participants to answer by ticking the box that actually reflected their beliefs about music usefulness in teaching the different language skills of reading, writing, speaking, and listening. Statements nine to 18 were designed to examine teachers' personal feedback and difficulties regarding the application of music in their language classrooms. Section three required teachers who used and who did not use music to answer separately.

Open-ended questions were designed to obtain qualitative responses regarding the uses of music and songs in language teaching that some respondents had found to be successful and to allow them to describe unsuccessful experiences. Teachers who did not use music were asked to explain why.

In the students' survey, statements one to 12 were designed to investigate students' opinion and feedback on how music and songs can enhance their language skills. Statements 14 to 18 were included to examine students' general attitude about the kind of music and songs that they would like to have in their language classrooms. Open-ended questions were designed to obtain qualitative responses regarding the use of music and songs in students' language learning and to allow them to further comment on previous musical experiences in their language learning. The students' survey was translated into Arabic to help students to answer more comfortably and provide more information.

In order to ensure usefulness and practicality, and to identify problems and weaknesses of its content, the teachers' survey was piloted by a number of teachers who attended the 1<sup>st</sup> American University of Sharjah TESOL Symposium in Spring 2006. A random selection of 20 secondary and college level teachers helped me in finding some of the problems that needed to be improved. Changes were made in the format and content. Moreover, nine of my graduate TESOL colleagues helped in evaluating the students' questionnaire. As a result, their suggestions were considered and the questionnaire was translated into Arabic. The surveys of both students and teachers were then ready for use. Three teachers helped me in administering the questionnaires. The reason I could not conduct the surveys myself was that I would have needed permission from the schools' and universities' administrations which was a lengthy process. Therefore, my colleague teacher-graduate students Fatimah Amad, Amal Thabit, and Fawzi Makni administrated the surveys in their own classes. They also ensured that students understood how to complete the surveys, assisted them in answering the questions, and stressed to students how important it was to read the statements carefully and to answer them truthfully.

## Interviews

Eight interested teachers and students were interviewed after the survey. All

interviews were tape-recorded. A number of questions were prepared to further investigate teachers' and students' attitudes toward music use in teaching and learning English (see Appendix 3). The teachers' and student' comments and insights helped me especially in understanding their main concerns and obstacles for not using music in class. The interviews also provided me with useful information that suggested implications for teaching. They gave me a more in-depth picture of the use of music and songs in the UAE. They talked about their textbooks and the level at which music and songs are used, and commented on some of the applications, content, and appeal of music to encourage students to interact in class. The interviews also made me aware of other issues in using music and songs in language classrooms, such as teachers' capability in using music and songs, as well as students' favorite types of songs, music, and singers. These valuable insights helped me address my research questions and helped me in highlighting some of the major issues related to using music and songs in UAE English classrooms.

## CHAPTER 4

### DATA ANALYSIS AND FINDINGS

#### Introduction

This chapter presents the data analysis and the findings of the study. The first section presents the demographics of the respondents. Later sections present some tables and pie charts to summarize and explain the data. Results are divided and presented based on four groups: secondary level students' data results, college level students' data results, secondary level teachers' data results, and college level teachers' data results.

The data were collected from three major institutions: the Intensive English Program at the University of Sharjah, Men's and Women's Colleges; the Intensive English Program at the American University of Sharjah; Asma Bint Omaiss Girls' Secondary School in Ajman; Al-Raheeb Primary and Secondary School in Ras Al-Khaimah; and Al-Wuheidah Secondary School in Dubai. The total number of surveys included in the statistical analyses, then, was 160 collected from eight groups (see Table 1).

Table 1: Background Data about the Participants (n=160)

Secondary Level (n=80)				College Level (n=80)			
Students (n=40)		Teachers (n=40)		Students (n=40)		Teachers (n=40)	
Female (n=20)	Male (n=20)	Female (n=20)	Male (n=20)	Female (n=20)	Male (n=20)	Female (n=20)	Male (n=20)

#### Demographics

A total of 80 secondary and college female and male teachers responded to the survey. All teachers provided demographic information by filling in blanks and by choosing from multiple choice questions. Teachers were categorized by grade level they taught and by gender. Teachers identified as secondary school teachers taught grades 9, 10, 11, and 12. On the other hand, college instructors mainly taught beginning, intermediate, or advanced English courses in university Intensive English

Programs (IEPs). Some teachers mentioned that they also taught introductory ESL writing courses. The demographic analysis also investigated teachers' musical backgrounds. Respondents were asked to report any musical education they had such as playing an instrument or singing in a choir. Results showed that 37% of the secondary and college instructors had musical backgrounds. 64% of that 37% reported that they use music and songs in their language classrooms. In addition, hand 80 secondary and college female and male students responded to the survey. Secondary students that responded to the survey were in grades 11 and 12. College level students were in their first or second year of studying in universities. Mostly, they were taking introductory English courses in the IEP. The demographic analysis also investigated students' musical backgrounds. 36% of the college and secondary students that filled out the survey had musical backgrounds. 59% of that 36% believed that music and songs should be integrated in their ESL language classrooms.

### Survey Findings and Analysis

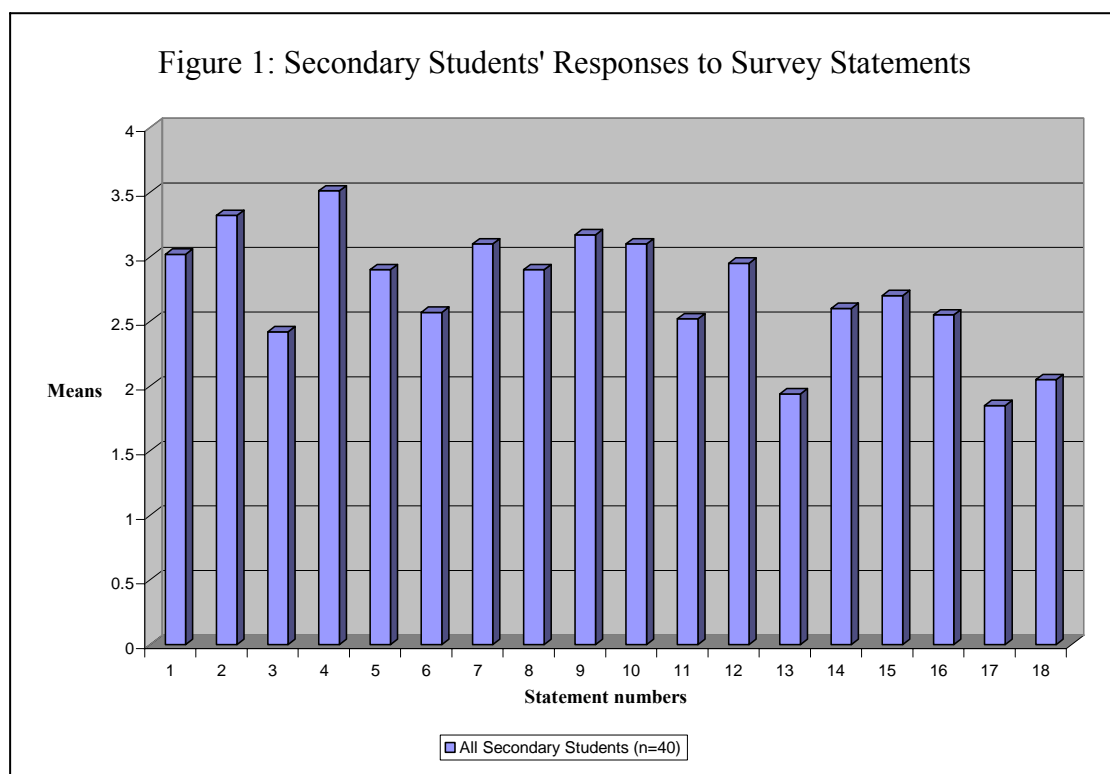
The questionnaires were analyzed by calculating means, frequencies, percentages, and standard deviations for all students' and teachers' statements. A Likert scale from 1 to 4 was used to indicate responses from "Never" (= 1) to "Always" (= 4). All information gathered from the quantitative instruments concerning means and standard deviations is presented in tables (see Appendices 4 to 8). I have also provided tables to summarize all students' and teachers' frequencies and percentages for each statement (see Appendices 9 to 12). Qualitative data from open-ended questions and interviews was categorized by carefully reading and identifying responses. Significant commonalities and differences among responses are mentioned below. I translated the students' survey into Arabic in order to make it easier for students to give their feedback, as I was advised to do by secondary teachers who piloted the questionnaire. Therefore, all students' quotes included in the analysis below are my own translations from Arabic.

### Findings

#### Secondary School Students' Results

Overall, as shown in Figure 1, most of the female and male secondary

students' responses in this group indicated an enthusiasm for the use of music in their language classroom (see Appendix 4). According to the secondary level students in this study, music seems to be welcomed and appreciated in their ESL classrooms. 70% of the respondents stated that they “Always” or “Usually” enjoy listening to songs in their English language classes, and 78% felt that music should be included in their language classes. One student commented in response to an open-ended question, “Music integration in our English classes has increased my concentration. I think changing the boring routine in any different way always attracts our attention to what the teacher wants to say.”



Another student wrote, “Please, please, please bring music to our boring English classes. My elementary English teachers always used songs in class. I liked it because my teacher used them when we were about to fall asleep and it worked!” In addition, 85% of students supported the involvement of music and songs “Always,” “Usually,” or “Sometimes” in their English classrooms; yet, they wanted music activities to last for only a few minutes. For example, one student remarked, “We should have music activities in our English language curriculum, but I believe they should not take a

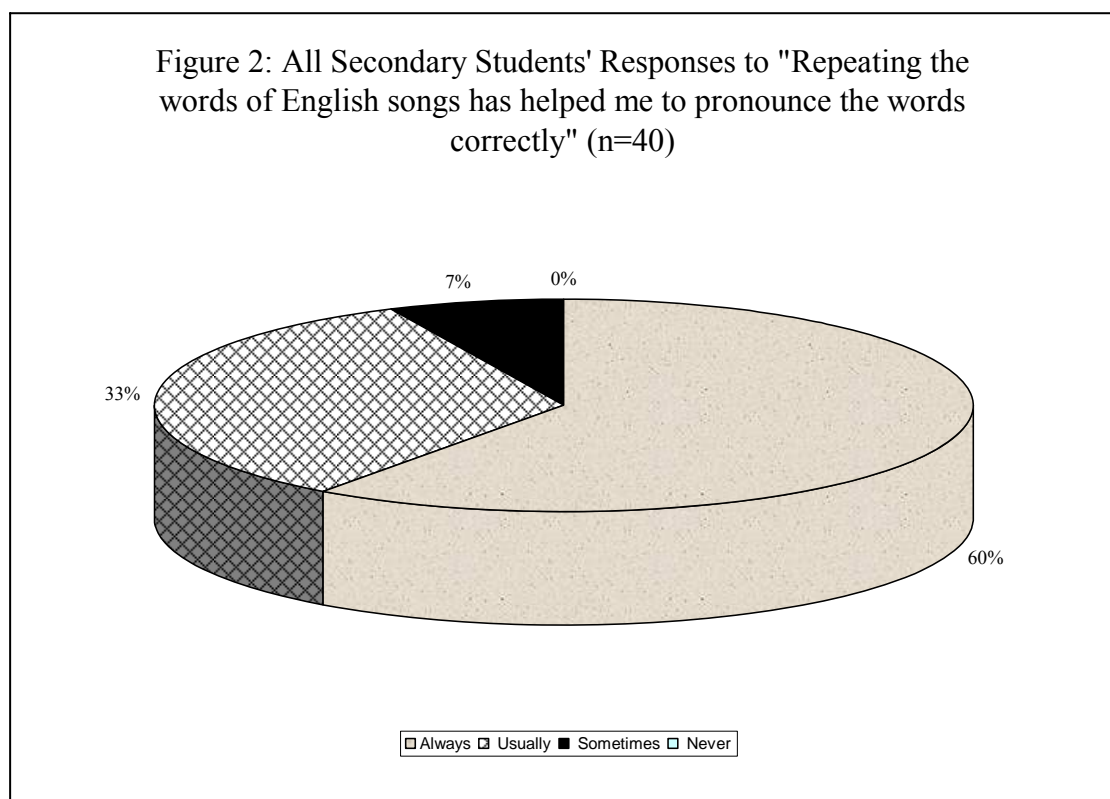
whole period. That would be a waste of time.”

In response to statement 12, only 6 (15%) secondary students were against music and songs activities in classrooms. They explained in the open-ended questions and interviews four reasons for their objection to music. First, a few students seemed to be influenced by their religion teachers’ musical judgments. They mentioned to me in their interviews that their religion teachers do not allow music in school, and they are punished if they sing at school. Second, some students felt that English music and songs in language classrooms are difficult to understand. One said in an interview to me, “I don’t understand the vocabulary of the song, and therefore, I do not enjoy or prefer it in class.” When I asked him if his opinion would change if the teacher provided him with the written text, he answered, “Then it would be a different story. Because then I could read what I could not understand. OK, then it would be a good activity....I mean, then it would be similar to any other activity my teacher does in class using handouts...yes...OK.” Third, a few students seemed to develop their opinion against music and songs in class based on what they estimated is the view of others as a whole class. For example, one student wrote, “It is nice to have music in class, but other students don’t agree because it is *haram* [prohibited in Islam].” Fourth, many of the students who were against music and songs thought that music is annoying and brings a lot of noise to class. One student wrote, “I don’t like music or songs in class because they are very noisy and annoying.”

Another important result was that 83% of the students agreed that repetition of words in songs has helped them to pronounce words correctly (see Figure 2). Interestingly, 0% of the students mentioned that songs have never helped them pronounce words. One male student I interviewed mentioned, “My English teacher is not a native speaker, which I don’t mind, but for example, he does not use words like ‘gonna or wanna.’ I hear these words in songs, and I like the way they sound, you know, they sound like real English.”

In addition, it seems that music can help secondary students acquire vocabulary. 88% of them agreed that music can enhance vocabulary memorization and acquisition, and 70% believed that they still remember certain words and phrases of songs they learned earlier. Accordingly, 83% indicated using some of the songs’ vocabulary “Always” or “Usually” in their daily use of English language. Students

supported their beliefs through several comments in the open-ended qualitative questions. For example, one student wrote, “Songs have always helped me remember English vocabulary. They implant words’ meanings in my head.” Another wrote, “Songs always introduce me to new vocabulary, especially, phrases.... I like those ones.” In an interview, one student said, “If I forget one word I know that I have learned from a song, all I do is sing the song. This way it will come to me.” When I asked her to mention some of the words she learned from songs, she said that she often listens to Celine Dion, and sang a few phrases, such as “Step out the door, with a little faith, have a chance, believe in you....”



Results also indicated that 83% of the secondary students have had interest in learning songs’ lyrics after listening to them. A student stated in his interview that if he likes a song, he will definitely work to learn its words by heart. When I asked him where he gets the words from, he answered, “Nowadays, the majority of CDs have the songs’ lyrics written in a special index. But, if it happen that they are not available, I look on the internet.” I also wanted to know how many words they usually can get out of songs. One interviewee said, “Normally, I understand 50% of the song’s words.



But sometimes, the music is very fast and I lose track. But, if the song is slow and I hear it a few times, I understand something like, um...70% of it.” On the other hand, one student wrote, “I can’t ask my teacher to explain every word in the song; therefore, it is sometimes disappointing. If my teacher did not explain it to me, who would?”

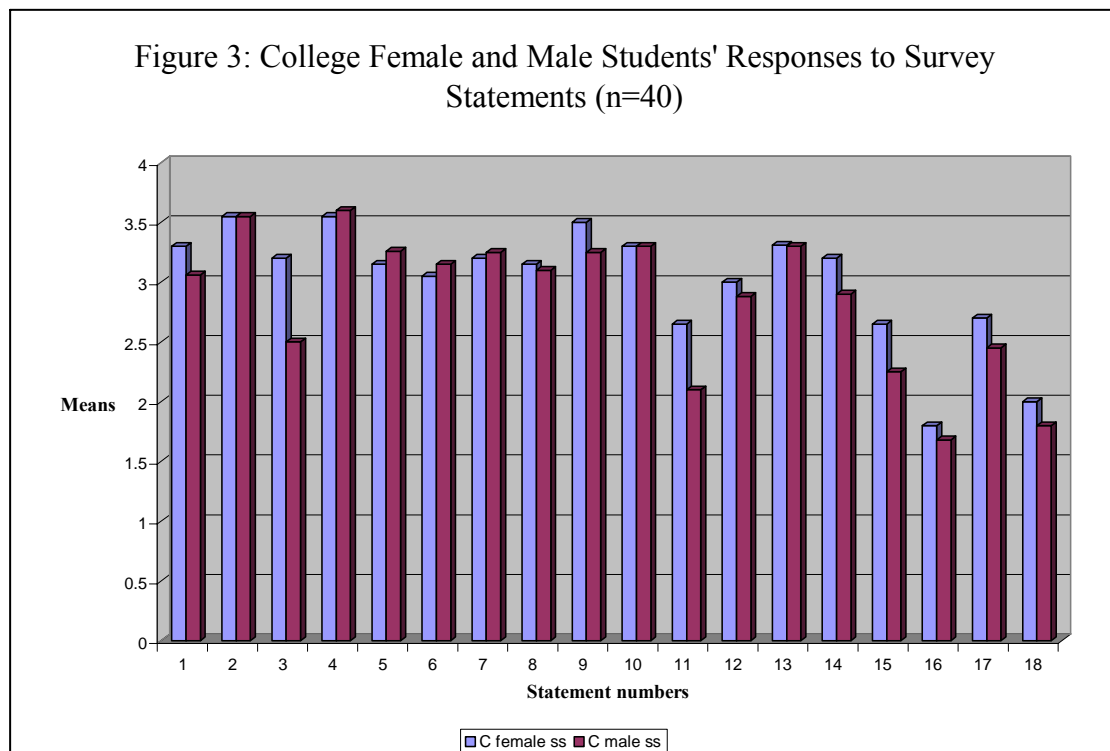
Data analysis also presented some major differences between male and female secondary students’ perspectives and preferences regarding the implementation of music and songs in their language learning. For example, female secondary students registered a low mean of 2.00 out of 4.00 compared to male students’ mean of 2.80 when asked if they prefer to listen to music as a background in writing assignments (refer to Appendix 4). Female students wrote that despite the fact that they enjoy music, they don’t prefer it as a background because it might disturb their thinking and become annoying and interrupting. A few male secondary students also mentioned that instrumental music is *haram* and it should not be allowed in classrooms. However, results indicated that a mean of 3.35 out of 4.00 secondary male students like to listen to music and songs while they are studying at home. Furthermore, male and female music perceptions differed in the type of music they prefer to listen to. A female mean of 3.00 compared to a male mean of 2.40 indicated that, in general, female students seemed to prefer Arabic songs more than English songs. Finally, male students in this study seemed to benefit from songs’ vocabulary and use of songs’ phrases in their daily English communication more than female students.

### College Students’ Results

Overall, both female and male college students also showed positive attitudes toward the use of music and songs in their language classrooms. In general, responses to survey statements emphasized a positive acceptance and agreement to the use of music and songs in the survey’s statements (see Appendix 4 and 12). Many students wrote comments encouraging music in class, while there were only a few who rejected it. However, a few of the students who supported musical activities in ESL classrooms mentioned that it should be used not more than once a week. On the other hand, among the few students’ comments that rejected music, I noticed a desire to try music in class. For example, one student wrote, “If you are conducting this survey for

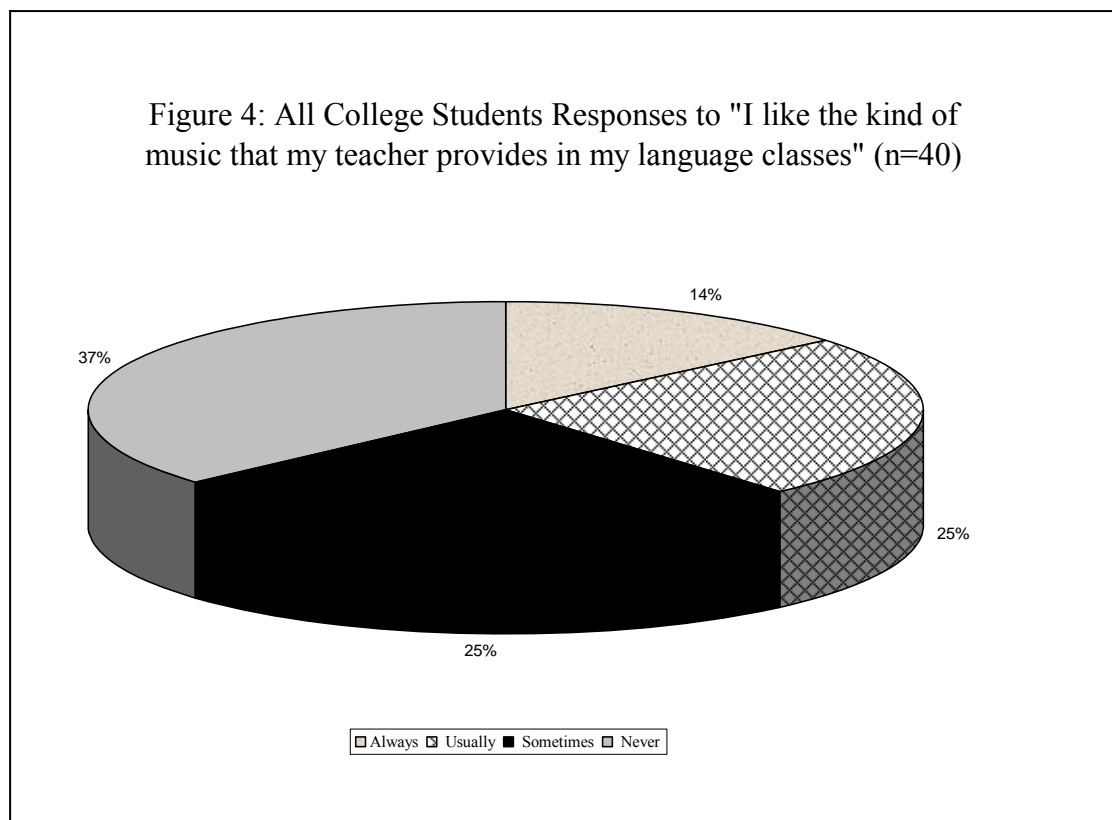
the challenge of examining whether music would work or not, please go ahead and try. Maybe it will work for you.”

In terms of memorization and concentration, 74% of the college level students felt that music in English classrooms has increased their concentration. One student wrote, “Musical involvement in English classrooms kills the boredom, changes and refreshes the classroom’s atmosphere, and increases students’ motivation and attention to learn.” 93% of students said in their responses that they “Always” or “Usually” benefited from songs in terms of vocabulary learning (see Figure 3). At the same time, data analysis revealed that 83% of the students said they still remember lots of vocabulary from old songs they learned earlier.



Open-ended responses contained evidence that the college students believed that incorporation of music can enhance their memory and vocabulary acquisition. One student wrote, “Listening to English songs helps me not only learn vocabulary, but also learn some of the slang of the west.” Another student wrote in her comments, “I enjoy listening to English pop songs. However, sometimes I don’t understand a few of their words. In order to learn them properly and not to forget them, I translate the songs into Arabic. In fact, this helps me most of the time to learn some of the hard

expressions and develop my English speaking skills.” Correspondingly, 93% of the college students agreed that songs can help them pronounce words correctly. On the other hand, while 70% of the college students said they enjoy listening to songs in their language classrooms, results indicated that 30% of them “Sometimes” or “Never” like it. It is possible to explain their dislike of music from what the qualitative data shows. One of them commented, “Our teachers have to play songs that have clear acoustics. Usually, I don’t understand the song because I can’t hear the singer well. So why waste my time in musical activities?” Another agreed, saying, “I lose some of my concentration when music plays; therefore, I don’t like it in class. But I like to listen to music in my free time.” Another possible explanation is provided by students’ responses to question 16. Some college students noted that they do not like the kind of music their teachers provide in class (see Figure 4). Others declared that they don’t like the songs’ ideas or the songs’ themes.



Qualitative analysis of written responses and interviews revealed several explanations for this group of students. For example, one student wrote, “I don’t like

songs in my English classes because our teacher plays children's songs in class." The same student added, "I don't like music from the sixties, but our teacher insists on bringing this kind of songs to class. It is very old!" Another student commented, "Western songs usually promote love stories and topics that are embarrassing and should not be discussed in class. I will not accept these kinds of ideas in class." In an interview, one female college student stated, "When we were small children, we used to listen to songs that were related to our lesson. However, sometimes I feel that the songs we listen to now have nothing to do with what we are doing in class." She also mentioned, "I don't like the way that our teacher introduces songs. She never tells us anything about them or gives any introduction about the topic. Therefore, the song activity does not make any sense to us." Also, there were some who mentioned that music is *haram* and remarked that if songs have to be used, then they should only be sung with human voices, not with instrumental accompaniment.

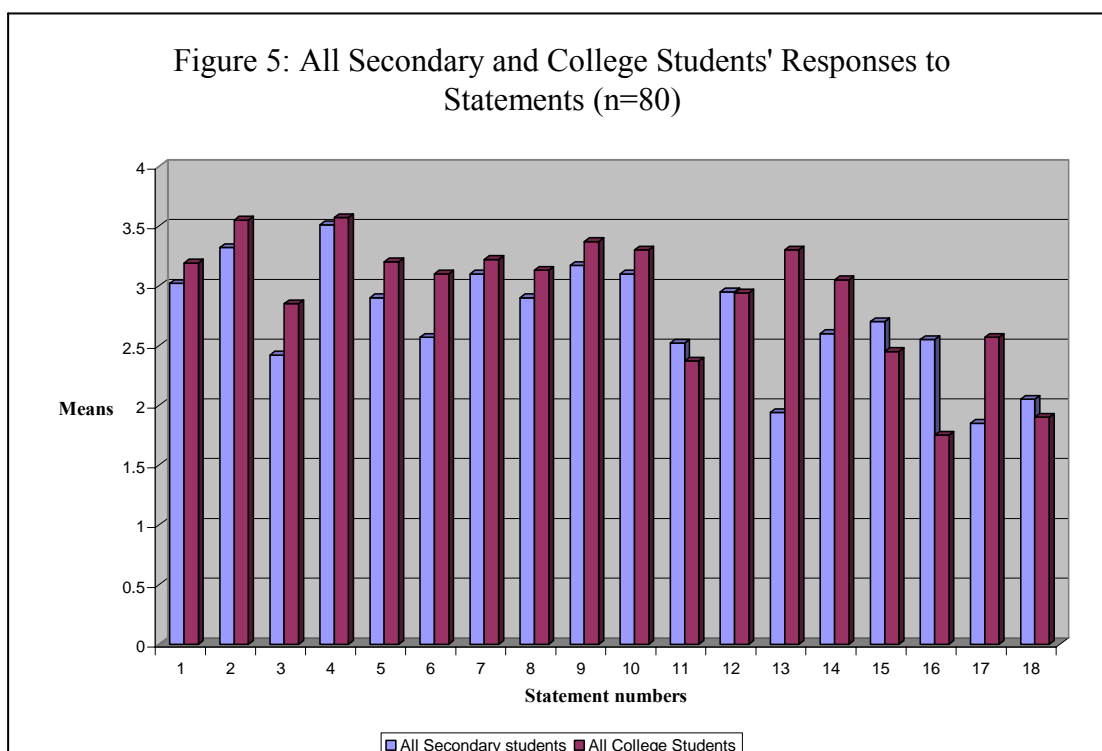
Others explained that their support for music depends on what kinds of songs are being used, and that they prefer songs from movies. Furthermore, the results of statement 15 provide evidence of these college students' preferred music. 50% of them preferred listening to Arabic songs more than English songs. Alternatively, the other 50% preferred listening to English more than Arabic songs. Their answers to the open-ended questions provided a long list of the types of songs they like ranging from pop songs to jazz music, to classical music, to songs by their favorite singers. Their answers were divided almost equally between western and eastern music and singers.

In response to question 18, 38% of the respondents pointed out that their school teachers have "Never" used music and songs in their language classrooms, 40% agreed that their teachers "Sometimes" use music, and 22% agreed that their teachers "Always" or "Usually" use music in class. In the open-ended questions, students mentioned their wish to incorporate music into ESL classes. One wrote, "I wish my teacher would agree to try using music even once. But teachers at my school said that at our school nothing like singing or music should exist. They believe it is nonsense, and nonacademic." On the other hand, other students seemed to believe that teachers should not use music in class for several reasons. First, they felt that music disturbs the lesson's balance and, as one put it, "distracts students' attention and concentration." Moreover, another student wrote that music "makes some students

forget about the main purpose of being in school. We are here to learn to speak the language and not to sing it. This is the main objective and other than that is waste of time.” One male student mentioned in his interview, “I am afraid it will not be a pleasant experience for some of us. I can’t imagine a serious and respectful class with the involvement of music.” Finally, in addition to stressing the fact that music is *haram*, some students used stronger language to express their opinion against music. As one put it, “Music turns the class into a singing hall or a party. That is for sure not acceptable at all.”

Again, a difference could be noted between male and female college students. Responses to survey statement 11 indicated greater female interest in singing in class. Female respondents approved of singing in class more strongly ( $M=2.65$ ,  $SD=1.08$ ) than the male students ( $M=2.10$ ,  $SD=1.16$ ). Qualitative responses included a few remarkable explanations from the male side. One male student said in an interview, “No, I can’t sing. Singing in class! Oh, no, no, no. People will laugh at me.” When I asked him why, he answered, “Because I don’t have a nice voice. Also, singing needs practice.”

To summarize, both female and male secondary and college level students in this study mostly encouraged the use of music and songs in their language classrooms, (see Figure 5). Their comments indicated the type of music and songs that they would prefer in their language classrooms, and their qualitative responses also showed an enthusiasm and a positive attitude toward music implementation in language classrooms. But a number of students of both genders had serious religious concerns



and negative personal opinions in terms of singing in class, listening to instrumental music, or accepting music and songs in the first place in their ESL classroom. Some students also revealed several other reasons for rejecting music. Some mentioned that it is simply both annoying and interrupting. Others stated that they do not like the types of songs their teachers choose or the way they are presented.

### Secondary Teachers' Results

Results indicated that the 40 secondary school teachers in this group seemed to have less interest in using music in their language teaching than their students did. In terms of secondary teachers' attitudes toward music, Figure 6 presents means of teachers' responses to the survey statements. In response to the first statement in the survey, only 6% of the secondary teachers believed that music and songs can "Always" motivate students to learn. 17% assumed that music can "Usually" motivate students in ESL classrooms, and 49% felt that music can "Sometimes" motivate students to learn. On the other hand, 30% of them responded that music can "Never" motivate students to learn English (see Figure 7).

Figure 6: Secondary Teachers' Responses to Survey Statements (n=40)

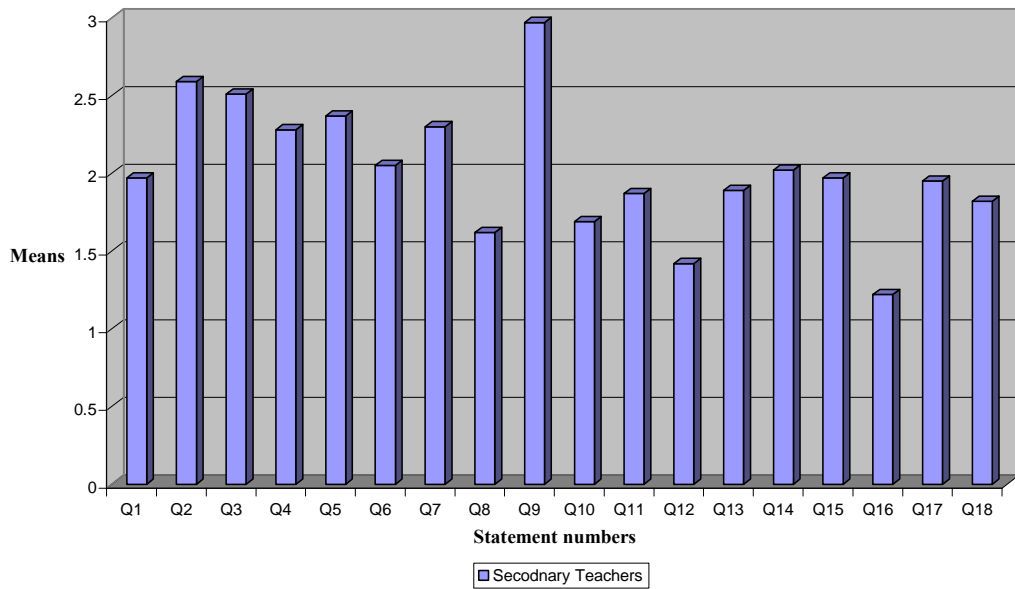
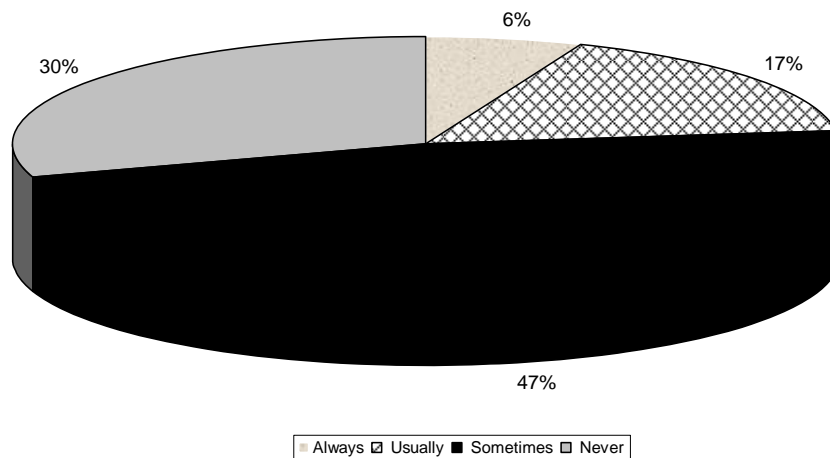


Figure 7: Secondary Teachers' Responses to "I believe that music and songs can motivate students" (n=40)



In terms of music usefulness in teaching different ESL language skills, 50% of secondary teachers believed that music can “Always” or “Usually” enhance students’

memory and improve vocabulary learning, while 47% thought that music “Sometimes” enhances vocabulary learning. However, no teachers believed that songs can “Never” encourage students to learn English vocabulary. Besides, statement 9 registered the highest mean of 2.97, out of 4.00 which means that 83% of teachers agreed that music and songs can enhance students’ listening and speaking skills (see Table 2).

Table 2: Secondary Teachers’ Attitudes toward Music Usefulness in Teaching Language Skills (n=40).

	Statements	Always	Usually	Sometimes	Never
Q.2	I think that songs can enhance students’ memory and improve vocabulary learning.	3 (8%)	17 (42%)	19 (48%)	0 %
Q.6	I believe that if slow tempo music is played as a background, it could relax students and inspire their imagination in writing.	4 (10%)	9 (23%)	12 (30%)	15 (37%)
Q.9	I think that songs can enhance listening and speaking skills	11 (27%)	18 (45%)	10 (25%)	1 (3%)

Qualitative responses also indicated positive attitudes by secondary school teachers toward the use of music to enhance language skills. One teacher wrote, “Music can be pretty helpful in promoting students’ pronunciation.” Another wrote, “I use music to teach new vocabulary. I think students’ pick up the assigned new words very quickly.” Furthermore, in opposition to the quantitative results, some of the secondary teachers mentioned in interviews that music plays a major role in vocabulary learning. One teacher said, “In my opinion, music works well if it is used to review vocabulary and help students to remember the words and even use them later on.” Moreover, another teacher stated, “Appropriate songs and rhymes can help with vocabulary and idioms. I believe it is good listening practice too.”

Moreover, the survey results demonstrated that 52% of the secondary teachers assumed that students will use the vocabulary of songs after playing them several times. Qualitative data agreed with the quantitative frequencies. When I asked her if she had ever heard students repeating vocabulary from a song they had learned in class, one teacher answered, “Yes, of course. I myself still remember the songs I



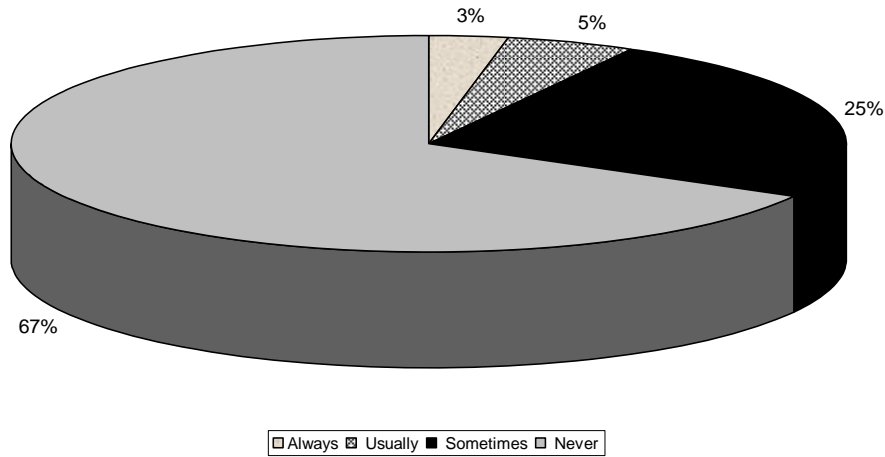
learned when I was at school. So yes it helps, and students do use them every once in a while.” In addition, one male teacher stated,

I can't say that I have heard students repeating certain vocabulary because I am not around them a lot. What I can say is, I do have students sometimes come up with a phrase and say something in class and I asked where they've heard it and often they heard it from music or film.

On the other hand, very little of the qualitative responses seemed to support the idea of incorporating music to inspire students' writing. However, it is worthwhile to mention here that the quantitative results showed major differences based upon gender. A female secondary teacher mean of 2.55 out of 4.00 compared to 1.55 for secondary male teachers indicates that female teachers of this group more strongly believed that music can inspire students' writing. A female teacher commented in the open-ended questions, “Slow music used as a background during the writing activity motivates pupils and encourages them to write.”

The quantitative data also showed a lack of support for use of music by these UAE secondary school teachers. In response to survey statement 12, “I use music and songs in my language teaching in the UAE,” secondary teachers' responses ( $M=1.42$ ,  $SD=0.71$ ) provided evidence of lack of music in their classrooms. 67% of the school teachers answered that they “Never” integrate music in their language classrooms in the UAE, and only 8% of them remarked that they “Always” or “Usually” use it (see Figure 8). In fact, out of the 8% of college teachers who use music in their language classrooms, female respondents incorporated music 35% more often than their male colleagues.

Figure 8: Secondary Teachers' Responses to " I use music and songs in my language teaching in the UAE" (n=40)



In addition, responses to statement 13 also explained that 39% of the secondary teachers have not successfully integrated music in their language classrooms, while 43% of them have succeeded “Sometimes.” Actually, the majority of teachers in this group gave several reasons in response to the open-ended questions to explain their attitudes toward music use in language classrooms. Almost half of the secondary male teachers declared that music is *haram* and it should not be in classrooms. For example, in response to survey question 21, one male teacher explained why he has never used music in his language classrooms: “I believe that music and songs are *haram*. This keeps me and my students away from using it in my classroom.” Another agreed, “The concept of *haram* in this country for many of our students in the UAE is a barrier.”

Many other teachers also mentioned several other obstacles that prevented them from using music in the UAE in the survey and interviews. First, a male secondary teacher stated, “I don’t use music because it does not exist in the secondary level curriculum or in textbooks, although it is available in the elementary level textbooks.” Second, a few teachers seemed to believe that music is not appropriate for secondary level students. One female teacher wrote, “Using music and songs for kids

would be interesting. But high school students don't find music a useful thing or fun." Another teacher added, "The culture of our society and the age of my students are two obstacles." Third, there was a teacher who mentioned that her students refused to sing. She commented, "I tried to encourage students to sing at the beginning of the class to get energy, but they refused. They said, good morning, is enough." Fourth, one teacher specified that students' gender is the major obstacle. She believed that music might not be culturally accepted by male students only. Fifth, one teacher explained to me that she will use music only when she knows that her students will benefit from it. According to her, finding a useful song is impossible, and she refuses to use music for amusement or for fun. Sixth, one male teacher commented that students' age is the problem. He wrote, "Music will be interesting in primary classes; it will not add anything to the lesson in secondary classes. Pupils are too old to benefit from music in education." Seventh, an Egyptian secondary level teacher surprised me when he said in an interview,

I will not use music due to many reasons. Firstly, students here in the UAE lack the sense of artistic ability. Secondly, their heritage is defective in this area. Thirdly, they didn't use to practice it when they were young. Finally, they may think—conservatively—it is against Islamic teachings.

Similarly, a teacher that helped me in distributing my survey in her class reported to me that she wanted to do the survey at the beginning of the lesson because she had a fear that the religion teacher, who would come next, would be angry at both students and her for filling out a questionnaire that talks about music and songs. Eighth, one teacher cited discipline problems caused by music. He commented, "I had to stop using music after one student asked me to stop because it is *haram*." Quantitative results also indicated that 78% of these teachers believed that music leads to difficulty in controlling the class, because some students will get over excited. Only 13% of them noted that music would "Never" create discipline problems.

Finally, an interesting reason obtained from the interviews was that these teachers seemed to be very careful when using music and songs in class, because that might cause conflicts with parents, the administration, or religion teachers. A female secondary teacher expressed her concerns by saying,

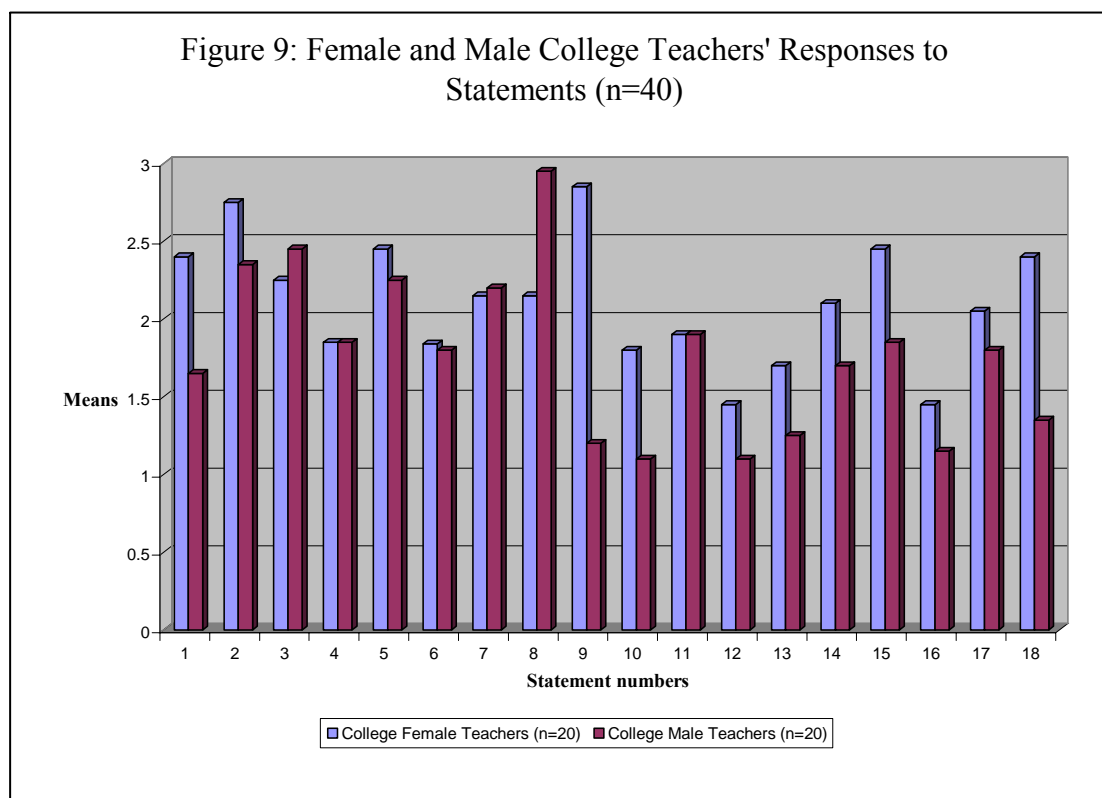
Honestly, I have not tried to use music because it is not welcomed by the students or even the parents. They believe it is not that useful and it is a waste of time, again because of religious considerations. If the administration knew, or even teachers who teach religion in the same school, if they hear other teachers sing in the class, especially in secondary school, they would be upset!”

On the other hand, 33% of this group of teachers indicated that they have used music in the UAE and that their students have benefited from songs’ integration into their language learning (refer to Figure 8). Those who used music also seemed to have better attitudes toward implementing music in their classrooms, and they mentioned several encouraging comments in the qualitative responses. For example, one teacher wrote, “Music is always a success. I like to enhance my students’ listening and speaking skills by providing a story song activity. You would not believe how it could help in retelling.” Other teachers have tried to use music to teach grammar. One commented, “Songs help a lot in introducing some grammatical points like comparisons.” Music and songs also seemed to help teachers in teaching pronunciation. A female secondary teacher asserted, “I use examples from songs in class to teach my students to remember vowels like /æ/, /i/, /a/, and others.” Moreover, one teacher in an interview mentioned that she uses rhymes as simple musical devices to help her students acquire vocabulary and idioms. There was another teacher who mentioned that she plays music as a background during writing activities to motivate her students and encourage them to write.

Overall, almost half of the female and male secondary teachers in this study said they have used music and songs in their language teaching, but not always in the UAE context. In addition, 64% of them showed a willingness to assimilate music and songs in their future ESL teaching. Moreover, data analysis has also shown differences between male and female perceptions in terms of music use and musical involvement in language classrooms. Table 3 summarizes some of the major differences between female and male secondary teachers.

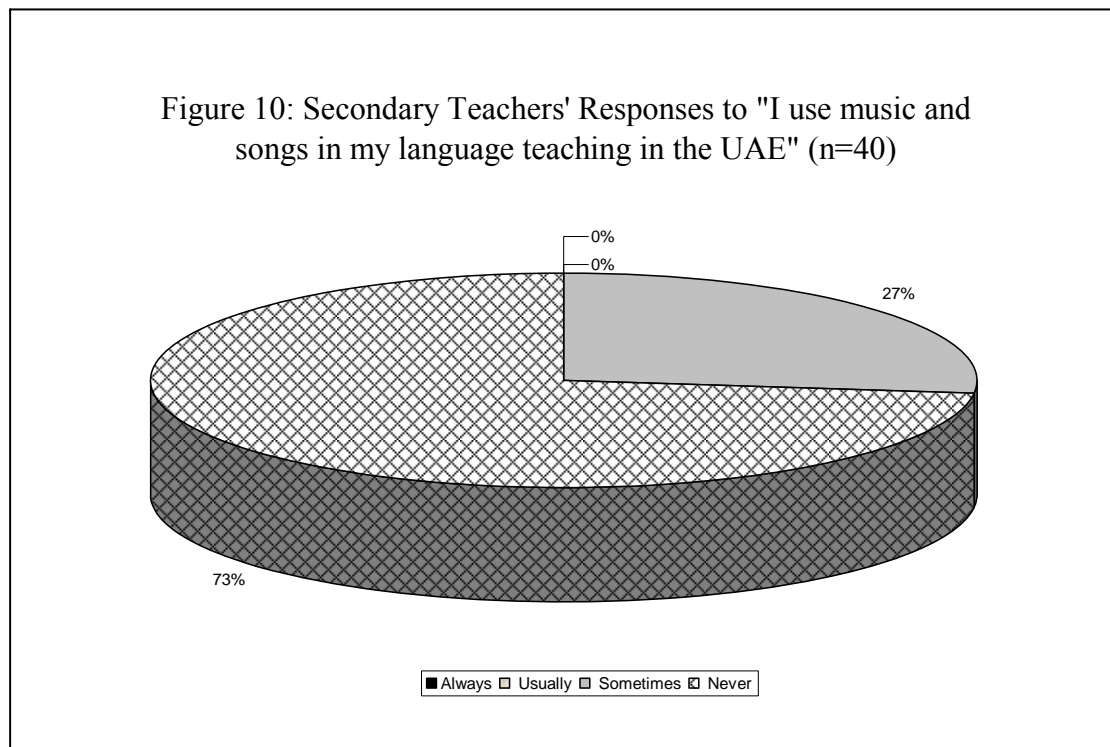
Table 3: Uses of Music by Secondary English Teachers Based Upon Gender

Statement	Female (n=20)		Male (n=20)	
	M	SD	M	SD
I assume that students will use the vocabulary of songs after playing them several times.	2.05	0.82	2.80	1.10
I believe that if slow tempo music is played as a background, it could relax students and inspire their imagination in writing.	2.25	0.96	2.90	1.07
I believe that songs can be used to teach second language culture.	2.65	0.87	3.55	0.75
I use recorded music in my classroom	2.75	0.78	3.05	0.88
I think that songs can enhance listening and speaking skills	2.85	0.81	3.50	0.76
I sing with my students in my classroom.	2.84	1.06	3.35	0.93
I have integrated music successfully in my language teaching in the UAE.	1.68	0.88	2.20	1.32
I will use music and songs in the future in my classroom.	2.15	0.87	3.05	1.09
I would like to use music but I have some difficulties in applying it in my class.	3.00	0.97	2.40	1.23



## College Teachers' Results

The Likert scale responses for college teachers' survey items verified their attitudes to music integration in language classrooms and registered means as high as 2.55 out of 4.00. Moreover, quantitative analysis showed vast differences between male and female responses (see Figure 9). The college level teachers in this study seemed to have less desire for integrating music in their language classrooms than the secondary school teachers. In response to statement 12, 73% of the college teachers responded that they have never used music or songs in their language teaching in the UAE. Only 27% of them responded that they "Sometimes" incorporated music (see Figure 10).



Teachers' comments in the open-ended questions explained some of the teachers' points of view for not supporting music use. For example, one teacher wrote, "It is interesting, but very difficult to use in the UAE. You have to take permission from the administration which stops your liberty. Therefore, I refuse to use it." Another male teacher stated, "Music can be problematic in the Arab world where some students may see it as *haram*. Some students in my class believed music is *haram* and they left

the classroom.” Others said that music is very noisy, which makes classroom management and discipline almost impossible to control.

Moreover, some other teachers said they do not use music in the UAE because of some technical and psychological concerns. Qualitative responses from the open-ended questions illustrate some of the teachers’ complaints. For example, one teacher wrote, “I have tried to teach songs before to my students in the UAE, but found that the students were very shy and reluctant... Perhaps it would have work better in a less formal situation, but NOT classrooms.” Also, 71% of college teachers responded that they do not sing in class with students. One of them commented, “No, no, no. I am a horrible singer, but there are some teachers I’m sure that they do it.” Another wrote, “I teach writing but, I have not used music here in the UAE because of the constraints of the class. We don’t have speakers!” In addition, some teachers mentioned that music integration in ESL classes needs a lot of preparation. For example, one said, “The only reason I don’t use it a lot is just the time factor here. And because it is a very academically oriented program.”

In my interview with one male college instructor, he said that he is not against music integration in language classes, but he does not use it because he is not comfortable with it. Another said that music has not been used much in the UAE “because of lack of trained teachers and the accompanying necessary material (e.g., cassettes, tapes, some user friendly musical instruments, etc.)” There were others who blamed teachers themselves for not using music. One said to me, “It is not that well known among teachers as a technique. I mean honestly they do not have a background about how useful is it and how is it used. And probably this is part of it—ignorance—they don’t know.” Finally, when I asked a female college teacher about the reason behind the absence of music and songs in language programs in the UAE, she replied, “Probably you should know, Lina, almost twenty years ago, students in the preparatory school used to take music. I mean music was in the school curriculum. But because of social and religious considerations, the Ministry of Education decided to stop musical integration at grade five.”

Furthermore, according to 41% of the college teachers in this study, music and songs can “Never” motivate students in class. Qualitative responses also included negative attitudes toward music, mainly based on religious constraints. For example,

one teacher wrote, “I believe that music cannot motivate male students because they believe it is *haram*.” In addition, some college teachers mentioned that they have stopped using music because they had unfortunate and unsuccessful experiences integrating music into their language teaching. 60% of them responded that their experiences in using music have not been successful, while 40% declared that they had success in using music in their language teaching in the UAE. One teacher described an unsuccessful experience, writing, “Poorly chosen songs demotivated a class previously excited about the opportunity.”

The college instructors’ data also showed that 82% of this group would like to use music; however, they “Always (10%),” “Usually (12%),” or “Sometimes (60%)” have some difficulties in applying it in their classrooms. Most of the teachers mentioned that they cannot find the right music, or that they have had serious discipline problems or lack time and prepared materials. Accordingly, a majority of 88% of these college level instructors also noted that they are “Sometimes” or “Never” familiar with techniques and ways of using songs and music in language classrooms, and maybe that explains their positive responses toward learning and reviewing curricular materials that would bring music into English learning (see Figure 11). For example, one teacher commented, “I just never thought about it, or how I might do it. But it probably would be a great approach, if I knew how.” On the other hand, in response to survey question 18, the college teachers described their specific uses of music that they have found to be particularly successful in teaching English language skills (see Figure 12). One of the American teachers commented, “I taught a series of classes to advanced students using American folk songs. The songs (singing together with students) mostly provided focus for discussion and culture analysis.” For others, music has helped them in teaching grammar, developing students’ speaking/listening skills, and teaching vocabulary.

For example, one of the teachers commented, “Exercises that use popular songs are often good motivators. Some grammatical forms and vocabulary are easily learned through lyrics.” Another wrote, “I have been successful in using music to practice speech rhythms.” Moreover, some teachers have used music to change the routine of class and to create a pleasant environment. In one of the interviews, one college instructor remarked, “Usually I use songs to kind of break up the week



Figure 11: College Level Teachers' Responses to "I am familiar with techniques and ways of using songs and music in language classrooms" (n=40)

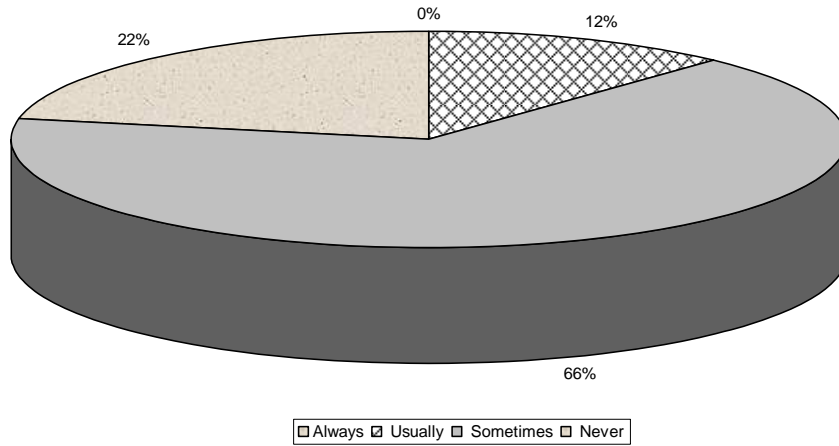
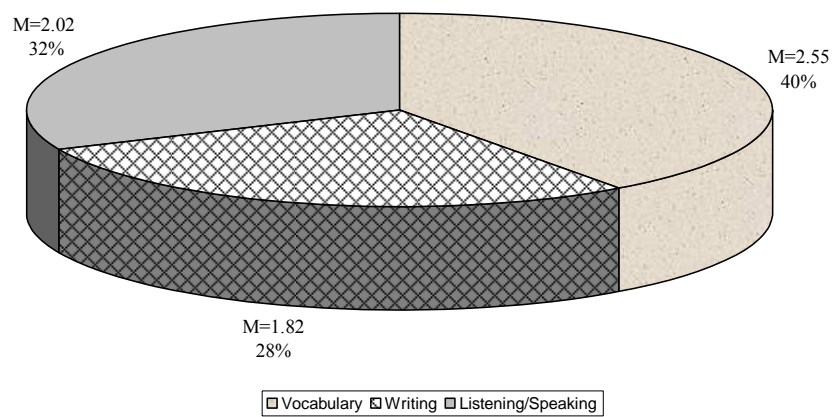


Figure 12: Uses of Music by College Teachers Based Upon Their Most Frequent Usage to Enhance Language Skills (n=40)



sometimes, or at the end of the week, or at the end of the class. Normally I use it for a purpose so it will be maybe just to give students a different type of activity and a break from more academically oriented stuff.”

Finally, analysis of the college teachers’ surveys indicated that 0% of them were willing to “Always” use music in their future teaching, but 68% of them believed that they will “Usually” or “Sometimes” use it in their language teaching. Yet, qualitative analysis showed that teachers are careful to have full student agreement before using music in their language learning because of major cultural and religious considerations. For example, one instructor said, “I would never introduce music in a language classroom prior to having FULL agreement of all involved: students, parents, principal, and the Ministry of Higher Education. Another said, “It is a very big step that has to be very carefully worked out. If we were to introduce music in language classrooms, it needs much pre-planning, organization, training for teachers, materials, and most important, it would need behavior modification of the UAE language learners.” One instructor said, “Music can be a contentious issue in the UAE, so I only use it after complete student’s agreement.” On the other hand, although other college teachers also believed that students’ approval is essential, they have different ways of dealing with it. For example, in an interview, a male college instructor said, “My feeling is, if they really do not want to listen to it they will come up and tell me and fine, like OK, why don’t you go out for this activity. I mean that is fair enough. Yeah, I can understand that. But I don’t take their agreement prior to using it.” In addition, some teachers are careful in applying music in their language teaching because of the nature of English songs’ lyrics that might conflict with the cultural perceptions of the UAE. For example one of the American teachers noted, “You don’t wanna include songs that have lyrics that are going to get somebody upset, right?”

In summary, based on data analysis for college level ESL instructors in this study, results indicated little use of music in language teaching for a number of reasons. Some of the teachers seemed to avoid music and songs because they are *haram*. Other seemed to have some technical problems, or lack of time and musical teaching materials. Moreover, some of them care about students’ cultural concerns

and refuse to integrate music against parents' wishes or administration regulations. On the other hand, mostly all of the secondary teachers were aware of the effectiveness of music and songs in teaching vocabulary, enhancing listening and speaking skills, and stimulating students' writing.

#### General Conclusion

In general, data results for secondary and college teachers from both genders illustrate little use of music in their language teaching in the UAE. In response to statement 13, "I have integrated music successfully in my language teaching in the UAE," less than half of the teachers responded positively. In regard to teachers' anticipation for using music and songs in their future language teaching, quantitative results showed a mean of only 1.67 out of 4.00. Additionally, qualitative results showed several teachers' objections to music. Based on the qualitative data, almost half of the participants in this study mentioned religious and cultural dilemmas, while others seemed to be more comfortable in applying music in their classrooms. Moreover, almost 70% of all secondary and college teachers in this study reported having difficulties in using music to enhance language skills, and 85% of them have not integrated music successfully into their language classrooms. Some mentioned that they had discipline problems caused by music, while others reported a lack of teaching materials and musical supplements to suit their classes. And finally, 85% of teachers in this study remarked that music is not emphasized in their school curriculum due to religious and cultural considerations.

A mean of 2.95 out of 4.00 of all secondary and college level students' data responses in this study indicated students' confirmation and positive attitudes toward the use of music in their language learning. Nearly all their quantitative responses also supported their opinions promoting music in English classrooms. According to 85% of the students in this study, music should be incorporated into their language lessons. However, results indicated little musical incorporation by their teachers in language classrooms, although reported results showed more use of music by female secondary teachers than their male counterparts.

In addition, the majority of students believed that they have mainly benefited from music and songs in vocabulary learning. Developing speaking and pronunciation are other areas in which students in the study seemed to benefit. Music

accompaniment to inspire their writing creativity registered last. Also, almost all of the students in this study favored listening to recorded songs over singing in class. In addition, their qualitative responses indicated some religious considerations that prohibit music in Islam, although some mentioned that in Islam singing without any instrumental accompaniment is acceptable and encouraged music integration based on this fact. Moreover, results indicated that most of these students did not like the kind of songs and musical activities that their teachers provided.

## CHAPTER 5

### CONCLUSIONS AND IMPLICATIONS

The objective of this study was to examine teachers' and students' attitudes toward the use of music in their language classrooms in the UAE. Specifically, the study investigated how often teachers use music in their classrooms and how they present it. It also investigated teachers' opinions, judgments, and personal beliefs about the extent to which music is useful in language learning and teaching. Moreover, the study helped in finding the impediments that teachers face in attempting to integrate music into their language classrooms. In addition, the study explored students' attitudes toward using music and songs in their language classrooms in the UAE. The study indicated which kind of music students like, and it helped in understanding whether they accept music and songs in their second language learning. Some of the specific questions which guided the study of secondary and college level ESL teachers are the following:

1. Do ESL teachers use music and songs in their classrooms in the UAE?
2. How often do secondary school teachers and college instructors use music in their language classrooms?
3. What are some of the obstacles that face teachers when they attempt to incorporate music and songs?
4. Which music activities or techniques do teachers find most successful?
5. For what purpose do teachers use music in their language classrooms? Which language skills are involved?
6. To what extent are teachers interested in getting resources and teaching materials that incorporate music in language teaching?
7. To what extent is music supported by school administrations and curriculum?

The study also answered several questions related to students' attitudes toward music and songs. Some of the questions that dealt with students' opinions are the following:

1. Do students like to listen to music in their English classes?
2. Do students like to listen to music as a background of a writing assignment?
3. Do songs help students in learning vocabulary?

4. Do students like to sing some English songs in class?
5. Have students benefited from previous experiences of music and songs in their language learning?
6. Do students still remember some of the songs or vocabulary from songs they learned in their early ESL classes?
7. Do students think that music and songs should be used in their ESL classes?
8. What are some of the issues or concerns that hinder students' learning process when using music?

### Summary of Teachers' Results

Data results corresponded, to a certain extent, with what is available in the literature in terms of the little music incorporation in ESL classrooms. Qualitative and quantitative responses indicated very little accessibility to music in language teaching in the UAE as well. According to the secondary and college level teachers in this study, music implementation is a challenge and a debatable issue that has to be carefully reviewed and prepared before its application. Qualitative data revealed how teachers from both levels struggled in implementing music, and therefore some decided to disregard it. Arab teachers also seemed to have major religious and cultural considerations that stopped most of them from using music in their language classrooms. International teachers, especially at college level, seemed to be aware of students' religious considerations.

Moreover, some secondary and college level teachers in the UAE are also facing difficulties in using music in their language teaching due to lack of equipment and music teaching materials. A few teachers also simply mentioned they don't use music because they don't know how. Others stated that their teaching load is overwhelming and music is time consuming. Finally, some teachers believed that music is not suitable in an academic setting and students at this age will not benefit from it compared to the elementary level. On the other hand, there were a few teachers who reported some major successful musical experiences and that their students have benefited a lot. Some teachers mentioned that they use it as a warm up activity. Others stated that music has worked successfully in creating pleasant atmospheres and initiating a break from lecturing. Most teachers also remarked that

music creates an interactive environment between the teacher and students and lessens anxiety in a language classroom.

Findings of this study also indicated that the majority of these ESL teachers in the UAE believed that music can enhance second language skills. According to teachers that are using music activities in their language classes, music seems to help in developing vocabulary. Music and songs are also used to a lesser extent among teachers in the UAE for the purpose of developing listening and speaking, as well as to stimulate students' writing. It is interesting to mention here that students' opinions in this study differed from teachers' in terms of music usefulness to enhance their language skills. The students noted that music has benefited their speaking skills first, and then their vocabulary and writing skills. On the other hand, only half of the teachers in the study seemed to believe that music can enliven learning and accelerate students' learning process.

Results also indicated that some teachers are not aware of how music can enrich second language culture learning. Only half of them responded that songs can be substantial in teaching cultural aspects. Another result is that although the majority of teachers recognized and appreciated music as a unique technique to enhance students' second language learning, only a few of them were interested in reviewing curricular materials that would bring music into their language teaching. It is possible to say here that teachers are not very interested in musical teaching materials because they unconsciously believe that students will not value it. Another possible explanation is that teachers are sensitive to musical integration because the Ministry of Education and school administrations discourage it in the secondary levels. Thus, they do not supply teachers with appropriate teaching materials. Finally, although it is very unfortunate to say, as we all know, teachers in the UAE are heavily loaded. As a result, they might not have the time to review new teaching techniques or to apply music and reflect on it. Another interesting finding was that female teachers indicated more frequent incorporation of music, more success in using music, and more interest in continuing to use music than their male colleagues. It is also interesting to mention that the findings revealed more noticeable musical incorporation by respondents that had musical backgrounds than their less musically educated colleagues.

## Summary of Students' Results

Data analysis indicated that the majority of students from both levels did welcome and approve music and songs integration into their language learning. Their qualitative responses contained several positive attitudes toward music and songs. Students in this study declared by a mean as high as 3.10 out of 4.00 that they enjoy listening to songs in their English language classes, and the majority of them also agreed that music should be included in their language classrooms. Interestingly, some of the students who supported music showed their enthusiasm and invited their teachers to take a chance to try music in class. Moreover, nearly all of the students agreed that they have benefited from music and songs in learning their second language. The majority stated that music and songs have helped them primarily in developing their speaking skills, and that it has also enhanced their vocabulary learning and inspired their writing. A mean of 3.27 also indicated that listening to songs has aroused students' interest to learn the songs' lyrics, and the majority of them reported that they still remember lots of vocabulary from their old favorite English songs. Some students mentioned that songs have helped them in learning phrases and more natural language and that songs have helped in introducing the slang of the west.

Students' qualitative answers also indicated their dislike of the songs and music that their teachers bring to class. Some mentioned that music from the sixties is very old and boring, while others thought children's songs are not appropriate for their level. There were also some complaints about the quality of acoustics. But above all, students mentioned that some songs' vocabulary is hard to understand, especially since some teachers do not seem to prepare or introduce musical activities properly. On the other hand, only a small percentage of students of both genders had serious religious concerns and negative personal opinions in terms of listening to instrumental music or accepting music and songs in the first place in their ESL classrooms. Students' qualitative responses showed that the majority of students respected the Islamic teaching that does not allow instrumental music background in their language classrooms. However, some wrote that only the use of human voices is acceptable and not objectionable. Moreover, the majority of teachers were aware of students' religious concerns and they feared using music because of the



students' views. Also, some students declared several other reasons for rejecting music, including simply because it is both annoying and interrupting. In addition, almost half of the students expressed their objection and unwillingness to sing in class. Qualitative responses showed that students felt uncomfortable about singing because they are shy or because they believe that singing needs practicing. It was obvious from their quantitative responses that they would prefer recorded music to singing. Interestingly, female and male students from the secondary level had equivalent opinions about singing in class; however, results showed differences between female and male college students. It was obvious that the female college students were more positive in terms of singing in class than the male participants.

### Pedagogical Implications for Teachers

According to the review of research and related literature, music is a technique that is not very commonly used by English language teachers in some countries around the world. Some teachers in this study mentioned that at the elementary level, music is available in the ESL curriculum in the UAE, and both teachers and students seem to enjoy musical activities that are being used to develop phonemic awareness and vocabulary acquisition. Most importantly, the Ministry of Education approved music and provides necessary supplemental teaching materials for the primary level only. However, the story is different at the secondary level. Teachers have been reluctant to use music more widely because the Ministry of Education does not encourage it at that level in the first place, and because students are seen as grown-ups who should have also developed the cultural awareness that music should not be used due to religious objections.

Still, it seems to be impossible to avoid hearing music even in a country like the UAE. Music is all around us at weddings, on TV, and in malls, attempting to convey a message or provide an image for various purposes. However, if the academic society declines musical incorporation in higher levels of education, then, it is not surprising that the use of music among teachers is a hotly debated and controversial issue, and whether or not to use it depends heavily on each teacher's personal judgments and beliefs. The only solution I see is to try to compromise between Islamic teachings and our students' educational needs.

In Islam, Allah (S.W.T.) has ordered Muslims to read the Quran by *tarteel* (i.e., slowly with rhythmic intonation) because of its beautifying effect on both the reader and the listener (Al-Albaani, 1389 AH). Scholars of *tajweed* (i.e., correct pronunciation of letters) say that *tarteel* of the Quran helps the reader and the listener to concentrate more and memorize it better and easier (Al-Albaani, 1389 AH). Moreover, Allah (S.W.T.) instructed his Prophet [Peace be upon Him (PBUH)] and said, “Ratel al Quran tarteela” (You must recite the Quran by *tarteel*) so that spirits are purified and hearts become flawless. It is said that the Prophet Muhammad (PBUH) used to enjoy listening to Quran recitation by *mogawedeen* (i.e., those who read the Quran by *tajweed*) with lovely voices because of its pacifying effect on Him (PBUH). He (PBUH) also used to command recitation of the Quran in a pleasant tone, saying, “Study the Book of Allah; recite it repeatedly; acquire (memorise) it; and recite it in a melodious tone” (Al-Albaani, 1389 AH). Based on what is mentioned in Islamic teaching, chanting and the use of simple rhythmic beats are not objectionable and help some of us to learn and memorize certain texts, and that is what we could do in language classrooms here in the UAE. Accordingly, quantitative and qualitative results of this study have indicated that most students and teachers would not object to chanting songs using students’ voices solely with no instrumental accompaniment. Thus, a workable compromise may be to focus on songs’ words only without any instrumental background.

In order to ensure success, songs’ lyrics have to have the essential and appropriate elements. Teachers have to make sure to use targeted vocabulary that matches the students’ level with consideration to Krashen’s “i+1” concept in order to enrich the learning experience. At the same time and based on the lessons’ objective, teachers have to introduce the songs’ lyrics and help their students to understand the main purpose behind choosing a particular song. For example, if it is a song from the sixties, teachers should verify that the song carries some cultural perspectives or it is appropriate to their students’ level of proficiency and does not contradict their cultural values.

Another option is to consider the students’ choices of songs, consult them, and involve them in choosing songs. Students’ participation has a great impact on their

motivation, as they feel more responsible and that increases their involvement in the lesson. Moreover, students' contribution in terms of choosing songs helps teachers in finding appropriate songs and reducing their time and effort in trying to find them. Thus, it reduces the teachers' role and encourages a student-centered approach. At the same time, it develops the student-teacher relationship and encourages shy students to participate in class. In such activities, teachers can ask students, for example, to explain in writing why they chose a particular song. What do they like about it, how it does differ from an Arabic song, etc.? Thus, it can provide the chance for students to generate ideas and encourage discussion in class. Teachers could also highlight some language forms, vocabulary, slang, or idioms by providing multiple choice questions in a handout or in a cloze activity.

Another possible activity is that teachers can work with students on adapting songs or creating their own song lyrics. Of course, this is not an easy task, but teachers can help students by providing the vocabulary that they want students to use. Teachers can divide the class in half, for example, and ask one group of students to write "wh" questions and a second group to provide answers. Then they can apply simple clapping or tapping to the lyrics created by the students. Teachers can also provide a song text and ask students to change the words based on their own experiences. It is also possible to ask students to replace underlined words in the songs with their own vocabulary.

On the other hand, based on this study's results, some teachers felt comfortable making music and songs a more integrated component in their English language classes at both secondary and college levels. They had some successful experiences in using music to relax students and to create connections with other art forms. In order to maintain the use of music in class and to overcome some of the obstacles mentioned in this study, I recommend teachers to, first, choose songs that are related to the class objective and written by a native speaker. Second, if an activity is provided to teach vocabulary, make sure that the song includes repetition because that will make the verbal practice more memorable and activate the repetition mechanism of the language acquisition device. In addition, it will lower the students' anxiety toward the new words and increase memorization of the target sounds.

Teachers also need to make sure to introduce the song with a pre-listening or warm-up activity in which new vocabulary might be introduced and ideas discussed to establish a common background for all students in class and familiarize students with the new melody prior to hearing it to allow incidental learning to occur. It is also important for teachers to note that vocabulary acquisition from songs can be increased by providing extra linguistic support such as pictures or physical gestures. I suggest trying to provide a newspaper or magazine article that talks about that particular song. However, teachers should adapt materials written for a particular readership to the level of their students. Most importantly, teachers have to increase their students' ability to transfer or generate the specific knowledge they have learned from a song's original utterances to new and different contexts in their future language use. I advise teachers to create mini-dialogues that contain vocabulary or patterns from the song's lyrics or to ask students to write articles about songs, letters to singers, or dialogues using the words of a song.

If the song is used to teach second language culture, teachers can provide the lyrics, divide the students into groups, and ask them to discuss and find targeted similarities and differences. Songs might carry much meaning within their contents that can be used in many ways and lead to fruitful discussions. If a song was written based on a particular cultural or personal experience, tell your students about that occasion. This might encourage them to consider several possible interpretations. It would also be an excellent idea if that song is presented in a video clip. Then teachers might highlight visual ideas and themes in the clip to teach culture, like some socio-cultural symbols such as clothing, city scenes if available, cars, nature, etc. There are plenty of songs that illustrate topics like war, peace, family, and so on.

Furthermore, if teachers want to use music to develop some listening or speaking skills, I advise them to provide songs that have clear acoustics without heavy instrumentals or loud backgrounds and with moderate tempo. In general, in a listening activity words should be appropriate for the students' level, and they have to be very clear. Of course, it depends on the purpose of the activity and on what teachers want their students to be doing. If teachers want students to pick out some vocabulary or discrete words and write them in blanks, then student must be able to hear everything, so music tempo should be between moderate and slow. But if teachers want students

to take dictation, then music has to be slow to enable students to write everything they hear.

In addition, teachers might try to do singing dictation, in which teachers sing one line at a time and students repeat. After doing the first three lines, teachers can ask students to write the song from memory. In listening exercises, teachers could also provide lines of lyrics in cut out strips and ask students to put them in order, or provide pictures that accompany a story song and ask students to put them in order based on the song's events. Cloze exercises are also possible and effective. Students can fill in the blanks before, during, or after listening to a song. I believe that even if students do not choose the correct word, these kinds of activities still help in developing learners' guessing and predicting strategies.

Songs can also be used to teach pronunciation. I recommend using songs that allow students to practice certain sounds. There are many useful websites on the internet that have songs that can be downloaded with lyrics and music. Clapping out syllables when practicing pronunciation also helps students' pronunciation. For example, by presenting the word in separate syllables, such as "en-thu-si-asm," helps students to read, pronounce, and spell the words accurately. Most importantly, if teachers want to use music and songs in teaching language prosodic features such as rhythm, stress, timing, and intonation, I advise them to try jazz chants. To a certain extent, the features of jazz chants, such as their stress and rhythm aspects, are considered to be like natural speech and could improve students' articulation and oral capacity such as intonation, stress, and voice quality. I advise teachers to start with warm-up techniques before presenting jazz chants, repeat them several times, and finally add a tune if they think it is possible.

#### Limitations of the Study and Directions for Further Research

I believe that this study has helped in illustrating students' and teachers' attitudes toward music integration in ESL teaching/learning in the UAE. I have tried to involve as many participants as possible in the study from different regions of the UAE. However, in this study I was able to include only 20 participants in each group. Therefore, one class, one school, and one region decided results for that particular group. A future study could ask more respondents randomly and from different

regions and schools to also respond to the survey.

It is possible that students' and teachers' attitudes toward music differ based on at least three factors. First, I noticed more enthusiasm for music implementation in cities such as Dubai more than in Ras Al-Khaimah where teachers and students are more conservative. Second, respondents' attitudes to music were also affected by the head of the school, the religion teacher, and their personal judgments concerning music use at their school. There were some who mentioned that music is allowed in their school, and this eventually increased their positive attitudes toward music. Third, I also noticed that local students objected to music more than international students that are currently resident in the UAE. Therefore, it may be useful to compare the attitudes of the two groups—local students vs. international students. Of course, international students have different educational backgrounds and perhaps they come from different private and public schools in the region. Therefore, they are quite likely more exposed to music than local students. In addition, more research is needed to examine a larger number of students and teachers from various regions in the UAE.

In addition, I believe that this study would have provided a richer and more complete idea about music in the UAE if elementary school teachers and students had been involved. My feeling is that their opinions would have helped in demonstrating several successful or unsuccessful aspects of musical application because they use music in class more often than teachers and students in secondary school and colleges. They would possibly have helped in suggesting ways, kinds, and quality of musical use in the public schools around the UAE, and probably would have described which themes or topics music has been used for to teach second language.

#### Final Thoughts

As Murphey (2002) states, “No material will answer all our different needs.... The attraction of the material outweighs almost all criticisms of it, and ultimately success depends on successful manipulation of the material by the teacher” (p. 9). Similarly, Lanteigne (2005) adds, “With adults, success depends on presentation. If you think it’s ‘kids’ stuff,’ they will, too. If you present rhythmic chanting as a way to remember content/address a problem, adults will see the value” (slide 4). I personally believe that the successful application of music in language classrooms all depends on

two things: how teachers approach music and apply it in class, and teachers' personalities, confidence, knowledge, and relationship with students. If teachers use music in a way that convinces students and considers their needs, then I think that students will benefit from the activities and they will be motivated to participate in class. All teachers need to do is to try it and reflect on their experiences. I was so happy to hear some teachers comment that simply seeing the survey got them thinking about incorporating music into their teaching, so practice may already have been affected by the study. Moreover, to incorporate music in a more meaningful manner, teachers must allow students to choose music for study, to generate original music frequently, and to perform music in the context of the classroom.

Teachers who lack experience but are still interested in music integration can simply ask other more experienced teachers to share their knowledge. They could also observe some musical applications and learn from them. Then, they could try to apply those new ideas despite the great pressures of the curriculum. When I was a music teacher for both junior and senior schools at Amman Baccalaureate School in Jordan from 1996 to 2000, I used to collaborate with first and second language teachers for elementary and secondary levels in order to help students learn poems and short rhymes. One teacher told me how quickly students could memorize poems once I added a tune to them. Although I was very busy, I never declined an opportunity for collaboration with language teachers to meet our students' needs. The best part of that experience was what came next—students' enthusiastic feedback and increased output. However, if language teachers have no opportunity for collaboration with the music teacher in their schools, I believe that they as well as their students still can write songs if they try. Music accompaniment can happen as a second step. Students can create lyrics and melodies to reflect their understanding of texts they read. All that is required of teachers is to offer the option and to create with the students expectations of success. Teachers could also look at available teaching material. For example, "Sing It," by Millie Grenough (2003), is a series of textbooks that enables intermediate to advanced students to learn English language skills easily through 39 different songs available on a CD. The songs are used to provide activities and review exercises for both classes and independent learning. In addition, the songs are flexible and authentic, and they can accommodate all learning styles, levels, and student

backgrounds. This easy and user-friendly book addresses a number of language skills through music and songs. Teachers can choose a particular song to illustrate a grammatical point, to introduce new vocabulary, to practice pronunciation, or to discuss and/or write about a theme. The CD includes complete lyrics to each song which make it easier for teachers and students to sing along.

Finally, I believe that teachers and students have to evaluate music differently. That is, we need to shift our general view of music and songs to appreciate them as effective techniques that can enhance language skills, and not see them only as tools to create fun in class. If music and songs are seen as effective beyond using them for having fun only, then a new direction of music and songs might appear more often in our academic settings, creating more successful and meaningful practice.



## References

- Al-Albaani, M. (1389 AH). *The Profet's (PBUH) Prayer described*. Translated by Usama Ibn Suhaib Hasan. Retrieved November 18, 2006, from [http://muslimconverts.com/e-books/The\\_Prophet's\\_Prayer\\_Described/cover.htm](http://muslimconverts.com/e-books/The_Prophet's_Prayer_Described/cover.htm)
- Abbott, M. (2002). Using music to promote L2 learning among adult learners. *TESOL Journal*, 11(1), 10-17.
- Bower, B. (2001). Music, language may meet in the brain. *Science News*, 159(18), 280. Retrieved September 15, 2005, from the ProQuest database.
- Bower, B. (2004). Song sung blue. *Science News*, 165(9), 133. Retrieved September 15, 2005, from the ProQuest database.
- Cakir, A. (1999). Musical activities for young learners of EFL. *The Internet TESOL Journal*, 5(11). Retrieved August 29, 2006, from <http://iteslj.org/Lessons/Cakir-MusicalActivities.html>
- Cullen, B. (1998). Music and song in discussion. *The Internet TESOL Journal*, 4(10). Retrieved July 25, 2006, from <http://iteslj.org/Techniques/Cullen-Music.html>
- Douville, P. (2001). Using songs and chants as a source of predictable text. *Preventing School Failure*, 45(4), 187-188. Retrieved October 8, 2005, from the ProQuest database.
- Duggan, T. (2003). *Uses of music in high school English/language arts classes in South Dakota: Teacher perceptions and practices*. Unpublished doctoral dissertation, University of South Dakota, Vermillion. Retrieved November 26, 2005, from <http://www.usd.edu/~tduggan/research.htm>
- Failoni, J. W. (1993). Music as means to enhance cultural awareness and literacy in the foreign language classroom. *Eric Digests*, ED355796. Retrieved January 12, 2006, from [http://www.eric.ed.gov/ERICDocs/data/ericdocs2/content\\_storage\\_01/0000000b/80/25/a1/80.pdf](http://www.eric.ed.gov/ERICDocs/data/ericdocs2/content_storage_01/0000000b/80/25/a1/80.pdf)
- Grenough, M. (2003). English: Sing it! Retrieved November 5, 2006, from <http://www.grenough.com/singit/bio.html>
- Harvey, A. (1997). An intelligence view of music education. *The National Association for Music Education*. Retrieved January 15, 2006, from <http://www.menc.org/publication/articles/academic/hawaii.htm>

- Holden, C. (2001). How the brain understands music. *Science Washington*, 292(5517), 623. Retrieved September 15, 2005 from the ProQuest database.
- Katchen, J. (1995). Tell it with music. *TESOL Journal*, 4(3), 28.
- Iliciukiene, G. (2005). Teaching English rhythm through jazz chanting. *Pedagogika*, 78. Retrieved August 28, 2006, from <http://www.ceeol.com/asp/getdocument.aspx?logid=5&id=b28a6c7f-d148-4508-8b99-26ba4b37c0ac>
- Kilgour, A. R., Jakobson, L. S., & Cuddy, L. L. (2000). Music training and rate of presentations as mediators of text and song recall. *Memory & Cognition*, 28(2), 700-710. Retrieved September 15, 2005, from the ProQuest database.
- Kolb, G. R. (1996). Read with a beat: Developing literacy through music and songs. *The Reading Teacher Network*, 50(1), 76-79. Retrieved September 15, 2005, from the ProQuest database.
- Lanteigne, B. (2005). *Creating rhythmic chants to teach pronunciation and aid in remembering rules*. Presentation at Egypt TESOL, Cairo.
- Lanteigne, B. (2006). Common, persistent errors in English by Brazilian Portuguese speakers. *TEFL Web Journal*, 4(1). Retrieved September 10, 2006, from <http://www.teflweb-j.org/v4n1/Brazilians.pdf>
- Lazar, M. (2004). Interactive music strategies for the academic curriculum. *New Horizon for Learning*. Retrieved November 26, 2005, from <http://www.newhorizons.org/strategies/arts/lazar.htm>
- Le, M. (1999). The role of music in second language learning: A Vietnamese perspective. *The Australian Association for Research in Education*. Retrieved November, 26, 2005, from <http://www.aare.edu.au/99pap/le99034.htm>
- Lems, K. (1996). For a song: Music across the ESL curriculum. *Eric Digests*, ED396524. Retrieved January 12, 2006, from [http://www.eric.ed.gov/ERICDocs/data/ericdocs2/content\\_storage\\_01/0000000b/80/26/c1/35.pdf](http://www.eric.ed.gov/ERICDocs/data/ericdocs2/content_storage_01/0000000b/80/26/c1/35.pdf)
- Lems, K. (2001). Using music in the adult ESL classroom. *Eric Digests*, ED459634. Retrieved January 12, 2006, from [http://www.eric.ed.gov/ERICDocs/data/ericdocs2/content\\_storage\\_01/0000000b/80/2a/34/b8.pdf](http://www.eric.ed.gov/ERICDocs/data/ericdocs2/content_storage_01/0000000b/80/2a/34/b8.pdf)
- McMullen, E., & Saffran, J. R. (2004). Music and language: A developmental comparison. *Music Perception*, 21(3), 289-312. Retrieved September 15,

- 2005, from the ProQuest database.
- Medina, S. (1993). The effect of music on second language vocabulary acquisition. *ESL Through Music*. Retrieved October 20, 2005, from <http://www.forefrontpublishers.com/eslmusic/articles/index.htm>
- Medina, S. (2000a). Acquiring vocabulary through story-songs. *ESL through Music*. Retrieved October 20, 2005, from <http://www.forefrontpublishers.com/eslmusic/articles/index.htm>
- Medina, S. (2000b). The effect of music upon second language vocabulary acquisition. *ESL Through Music*. Retrieved October 20, 2005, from <http://www.forefrontpublishers.com/eslmusic/articles/index.htm>
- Medina, S. (2000c). Songs + techniques = Enhanced language acquisition. *ESL Through Music*. Retrieved October 20, 2005, from <http://www.forefrontpublishers.com/eslmusic/articles/index.htm>
- Medina, S. (2002). Using music to enhance second language acquisition: From theory to practice. *ESL through Music*. Retrieved October 20, 2005, from <http://www.forefrontpublishers.com/eslmusic/articles/index.htm>
- Murphey, T. (1989). Songs and music. *The Language Teacher*, 8(5), 3-6.
- Murphey, T. (1992). The discourse of pop songs. *TESOL Quarterly*, 26(4), 770-774.
- Murphey, T. (2002). *Music and song*. New York: Oxford University Press.
- Ostrander, S., Schroeder, L., & Ostrander, N. (2002). *Super-learning 2000*. New York: Delacorte Press.
- Pearl, G. (1995). Janacek's Moravian folk songs: A prosodic analysis. *U-Web Students Web Service*. Retrieved December 27, 2004, from <http://www.uweb.ucsb.edu/~jpearl/Janacek.html>
- Stansell, J. (2005). The use of music in learning language: A review. *University of Illinois at Urbana-Champaign: A Showcase of Student Projects*. Retrieved December 27, 2005, from <http://www.mste.uiuc.edu/>

Appendix 1a: The Arabic Version of the Secondary and College Students' Research Instrument (n=80)

أرجو تعبئة الاستبيان بالاجابة التي تتوافق مع رأيك. جميع الاجوبة ستستخدم لغرض البحث العلمي والذي ستستوفى به دراستي للحصول على درجة الماجستير

الجنس:  أنثى  ذكر

العمر: .....

الصف: .....

هل تعرفين على آلة موسيقية؟ ..... ما هي؟ .....

هل شاركت بفرق كورال (غناء) من قبل؟ ..... أين؟ .....

لا أوافق مطلقا	لا أوافق	أوافق	أوافق تماما	
				احب أن استمع الى أغاني باللغة الانجليزية في حصة الانجليزي.
				الاغاني الانجليزية تساعدني على حفظ بعض الكلمات الانجليزية.
				أحب أن أستمع للموسيقى وأنا أكتب التعبير.
				تكرار المفردات في الاغنية الانجليزية يساعدني على اتقان لفظها الصحيح
				لا زلت أتذكر الكثير من مفردات الاغاني التي تعلمتها وأنا طفلا صغيرا
				أعتقد أن الموسيقى السريعة نسبيا تعيد لي نشاطي وتركيزي.
				بعض الاحيان استعين بكلمات سمعتها من اغنية انجليزية لتساعدني لتحدث بالانجليزية.
				تصفيق مقاطع الكلمات يساعدني على اتقان كتابتها
				سماع الاغاني الاجنبية يشجعي على حب تعلم مفرداتها.
				احب ان استمع للاغاني المسجلة على سي دي.
				أحب أن أغني مع مدرستي بعض الاغاني في الصف
				يجب أن يكون هنالك بعض الاغاني في منهاجنا للغة الانجليزية وفي خلال حصصنا اليومية.
				نستمع لبعض الاغاني في مختبر الانجليزية (Lab)
				أحب الاستماع للموسيقى في البيت وانا اعلم وظائف المدرسية.
				أفضل الاستماع للاغاني العربية أكثر
				أحب ما تختاره معلمتي من الاغاني الانجليزية في الصف.
				تعرفت على بعض العادات الغربية من خلال نصوص الاغاني الانجليزية
				معلمتي تستخدم الموسيقى والاغاني في حصة الانجليزية.

- ما هي الاغاني التي تحب ان تستمع لها؟ ومن هو مطربك المفضل

.....  
.....  
.....  
.....

- هل سبق أن احد معلماتك للغة الانجليزية استعملت الموسيقى والغناء في الصف؟ هل أحببت تجربته؟ لماذا؟

.....  
.....  
.....  
.....

- أرجو الاجابة بصراحة؟ لماذا لا تحب الموسيقى خلال درس الانجليزية؟

.....  
.....  
.....  
.....

أرجو كتابة أي ملاحظات اضافية اذا كان لديك بخصوص استعمال الموسيقى لاجل تعلم الانجليزية.

.....  
.....  
.....  
.....

شكرا جزيلاً وحظاً موفقاً لهذه السنة الدراسية

Appendix 1b: Secondary and College Students' Research Instrument (n=80)

**Questionnaire Investigating Students' Attitudes toward Music Integration in English Language Classrooms**

*The purpose of this questionnaire is to examine students' attitudes toward incorporating music in their language classrooms. Please note that data provided in this survey will remain confidential. I appreciate your time in filling out this survey.*

The questionnaire is divided into three sections. Please tick the appropriate boxes that reflect your current situation.

**Section One:**

1. Gender :  
 Male                       Female                      Nationality (Optional): \_\_\_\_\_
  
2. Age: \_\_\_\_\_
  
3. How many years have you studied English in school? \_\_\_\_\_
  
4. Your level or grade:  
  
College level \_\_\_\_\_  
  
School level (please mention which grade) \_\_\_\_\_
  
5. Your average class size:  
 Less than 12     12-20     21-28     28-35     35+
  
6. Please describe briefly if you have had any musical education or background (music lessons, playing an instrument, choir involvement, general music education, etc.):  
  
\_\_\_\_\_  
  
\_\_\_\_\_  
  
\_\_\_\_\_

**Section two:**

Please choose from the items below the option that most accurately reflects your current practice.

<b>Always:</b>	all the time	<b>Sometimes:</b>	from time to time
<b>Usually:</b>	most of the time	<b>Never:</b>	not at all

	Statements	Always	Usually	Sometimes	Never
1.	I enjoy listening to songs in my English language classes.				
2.	I think that songs can help me learn English vocabulary.				
3.	Listening to music as a background can inspire my imagination and help me to be more creative in my writing.				
4.	Repeating the words of English songs has helped me to pronounce the words correctly.				
5.	I remember lots of vocabulary from my favorite English songs.				
6.	I feel that music in the classroom increases my concentration.				
7.	I use certain phrases from songs in my daily use of English language				
8.	Clapping out the syllables of a word helps me to spell it correctly.				
9.	Listening to English songs arouse my interest to learn its lyrics				
10.	I like to listen to recorded music in my English classes.				
11.	I like to sing with my teachers in my English classes.				
12.	Music should be included in my language lessons				
13.	I like to listen to music and songs in the English lab				
14.	I like to listen to music while I am studying at home.				
15.	I prefer to listen to Arabic music				
16.	I like the kind of music that my teacher provides in my language classes.				
17.	Through English songs, I have learned some cultural perspectives of other people.				
18.	My English teachers do use music and songs in our language classrooms.				

**Section 3:**

19. What type of songs do you prefer? Who is your favorite singer?

---

---

---

20. Please describe any musical experience in your language classes which you have found to be particularly successful (that is, that you have learned from).

---

---

---

---

21. Please explain any reservations you have toward the use of music in your language classes.

---

---

---

22. Please write any additional comments you would like to make regarding the uses of music in your English language classes.

---

---

---

**Optional:** Please fill the information below if you would like to be interviewed. The interview should take about 15-20 minutes and will discuss more issues about using music in language classes.

Yes, I would like to be interviewed.

If yes, name \_\_\_\_\_ Mobile or e-mail \_\_\_\_\_

No, I would prefer not to be interviewed.



## Appendix 2: Secondary and College Teachers' Research Instrument (n=80)

### Questionnaire Investigating Teachers' Attitudes toward Music Integration in English Language Classrooms

*The purpose of this questionnaire is to examine teachers' attitudes toward incorporating music in their language classrooms. Please note that data provided will be used for analysis as part of my thesis in the Masters in TESOL Program. This survey will remain confidential. I appreciate your time in filling out this survey.*

The questionnaire is divided into three sections. Please tick the appropriate box which most accurately reflects your current situation of practice.

#### **Section One:**

1. Gender :  
 Male                       Female                      Nationality (Optional): \_\_\_\_\_
  
2. Teaching Experience:  
 0-5 Years                       6-15 Years                       16-25 Years                       26+ Years  
  
Number of years teaching in the UAE: \_\_\_\_\_
  
3. Classes you currently teach:  
\_\_\_\_\_  
\_\_\_\_\_
  
4. Students' levels or grades:  
  
University level: \_\_\_\_\_  
  
School level (please mention which grade) \_\_\_\_\_
  
5. Your average class size:  
 Less than 12     12-20     21-28     28-35     35+
  
6. Please describe briefly if you have had any musical education or background (music lessons, playing an instrument, choir involvement, general music education, etc.):  
\_\_\_\_\_  
\_\_\_\_\_

**Section two:**

Please choose from the items below the option that most accurately reflects your opinion.

<b>Always:</b>	all the time	<b>Sometimes:</b>	from time to time
<b>Usually:</b>	most of the time	<b>Never:</b>	not at all

	<b>Statements</b>	<b>Always</b>	<b>Usually</b>	<b>Sometimes</b>	<b>Never</b>
1.	I believe that music and songs can motivate students.				
2.	I think that songs can enhance students' memory and improve vocabulary learning.				
3.	I assume that students will use the vocabulary of songs after playing them several times.				
4.	I think that fast music can enliven language learning and accelerate students' learning process.				
5.	I think that music leads to difficulty in controlling the class, because some students will get over excited.				
6.	I believe that if slow tempo music is played as a background, it could relax students and inspire their imagination in writing.				
7.	I believe that songs can be used to teach second language culture.				
8.	I think that songs can enhance listening and speaking skills.				
9.	I use recorded music in my classroom.				
10.	I sing with my students in my classroom.				
11.	I am familiar with techniques and ways of using songs and music in language classrooms.				
12.	I use music and songs in my language teaching in the UAE.				
13.	I have integrated music successfully in my language teaching in the UAE.				
14.	I will use music and songs in the future in my classroom.				
15.	I would like to use music but I have some difficulties in applying it in my class.				
16.	Music is emphasized in my school's curriculum.				
17.	I am interested in reviewing curricular materials that would bring music into my students' learning of English.				
18.	I have used music and songs in language teaching; however, I have not done so in the UAE context.				

**Section 3:**

*Please answer questions 18, 19, and 20 if you have used music in your language classroom.*

18. In the space below, please describe specific uses of music in your classroom which you have found to be particularly **successful**.

---

---

---

---

19. In the space below, please describe uses of music in your classroom which you have found to be **unsuccessful**.

---

---

---

---

20. Please write any additional comments you would like to make regarding the uses of music in English language classes of any level.

---

---

---

*Please answer question 21 if you have never incorporated music in your language teaching.*

21. Please explain why you have never used music in your language classrooms.

---

---

---

---

**Optional:** Please fill in the information below if you would like to be interviewed. The interview should take about 15-20 minutes and will discuss more issues about using music in language classrooms.

Yes, I would like to be interviewed.

If yes, name \_\_\_\_\_ Mobile or email \_\_\_\_\_

No, I would prefer not to be interviewed.

### Appendix 3: Students' and Teachers' Interview Questions

#### Teachers

1. According to you, why do you think that music and songs are not been used in teaching English in the UAE?
2. Have you ever tried to integrate music in your English language classrooms?
3. What were some of the difficulties that you have faced?
4. Are there any songs activities included in the textbooks that you currently use?
5. When do you normally decide to use music and songs in your lesson?
6. In general, is music emphasized in your school's curriculum?
7. Does your school provide resources for collaboration between music and language?
8. Would you like to be introduced to techniques and methodologies of how to use music in ESL teaching?
9. Do you prefer to sing or to have a recorded music on a cassette?

#### Students

1. Is music emphasized at your school? In other words, do you have a music band at school?
2. Do your teachers use music and songs in your English classroom?
3. Did you like the musical activities that your teacher provided?
4. According to you, in which area do you think music and songs can help you more, in listening, in speaking, in writing, or in reading?
5. Do you normally listen to English songs at home?
6. Do you normally understand the songs' lyrics?
7. What do you do if you missed a word in a song or you did not understand it?
8. Does you teacher provide songs' lyrics in class?
9. Which kind of songs does she/he normally bring to class?
10. What about other students in your class, do they like musical activities?
11. Did your elementary teachers use music and songs in English classes?
12. Do you still remember some of the songs you learned in elementary level?

Appendix 4: Survey Results - Secondary and College Students' Means

No. of Question	Secondary Level Students				College Level Students			
	Female (n=20)		Male (n=20)		Female (n=20)		Male (n=20)	
	M	SD	M	SD	M	SD	M	SD
Q1	2.95	0.82	3.10	1.15	3.30	1.03	3.06	0.99
Q2	3.30	0.65	3.35	0.98	3.55	0.75	3.55	0.68
Q3	2.05	0.82	2.80	1.10	3.20	1.00	2.50	0.94
Q4	3.42	0.76	3.60	0.50	3.55	0.75	3.60	0.82
Q5	2.85	0.93	2.95	0.88	3.15	0.98	3.26	0.87
Q6	2.25	0.96	2.90	1.07	3.05	1.12	3.15	0.81
Q7	2.65	0.87	3.55	0.75	3.20	1.15	3.25	0.55
Q8	2.75	0.78	3.05	0.88	3.15	0.83	3.10	0.73
Q9	2.85	0.81	3.50	0.76	3.50	0.82	3.25	0.91
Q10	2.84	1.06	3.35	0.93	3.30	1.03	3.30	0.80
Q11	2.55	1.05	2.50	1.19	2.65	1.08	2.10	1.16
Q12	2.95	0.94	2.95	1.09	3.00	0.97	2.88	0.96
Q13	1.68	0.88	2.20	1.32	3.31	1.00	3.30	0.65
Q14	2.15	0.87	3.05	1.09	3.20	1.05	2.90	0.96
Q15	3.00	0.97	2.40	1.23	2.65	0.93	2.25	1.02
Q16	2.65	0.87	2.45	0.88	1.80	1.06	1.68	0.88
Q17	2.65	0.95	2.55	1.05	2.70	1.03	2.45	0.88
Q18	1.90	0.85	2.20	1.15	2.00	0.72	1.80	1.00

Appendix 5: Survey Results - Secondary and College Teachers' Means

No. of Question	Secondary Level Teachers				College Level Teachers			
	Female (n=20)		Male (n=20)		Female (n=20)		Male (n=20)	
	M	SD	M	SD	M	SD	M	SD
Q1	2.25	0.78	1.70	0.80	2.40	0.94	1.65	0.93
Q2	2.75	0.63	2.4	0.60	2.75	0.78	2.35	0.58
Q3	2.75	0.85	2.26	0.73	2.25	0.78	2.45	0.68
Q4	2.30	0.80	2.26	0.73	1.85	0.74	1.85	0.67
Q5	2.35	0.74	2.40	0.75	2.45	0.88	2.25	0.78
Q6	2.55	0.99	1.55	0.75	1.84	0.60	1.80	0.52
Q7	2.75	1.02	1.85	0.67	2.15	0.74	2.20	0.83
Q8	2.05	0.75	1.20	0.41	2.15	0.81	2.95	0.75
Q9	2.90	0.78	3.05	0.82	2.85	1.08	1.20	0.41
Q10	2.05	0.94	1.31	0.58	1.80	0.95	1.10	0.30
Q11	2.00	1.02	1.75	0.55	1.90	0.64	1.90	0.55
Q12	1.65	0.81	1.20	0.52	1.45	0.51	1.10	0.30
Q13	1.84	1.06	1.94	0.72	1.70	0.73	1.25	0.44
Q14	2.30	0.92	1.72	0.89	2.10	0.78	1.70	0.65
Q15	1.90	0.96	2.05	0.75	2.45	0.94	1.85	0.58
Q16	1.35	0.58	1.10	0.30	1.45	0.51	1.15	0.36
Q17	2.20	1.05	1.70	0.92	2.05	0.75	1.80	0.76
Q18	2.00	0.91	1.65	0.93	2.40	0.94	1.35	0.74

Appendix 6: Survey Results - Secondary and College Students' and Teachers' Means

No. of Question	Secondary and College Students (n=80)		Secondary and College Teachers (n=80)	
	M	SD	M	SD
Q1	3.10	0.99	2.00	0.91
Q2	3.43	0.77	2.56	0.67
Q3	2.63	1.04	2.43	0.77
Q4	3.54	0.71	2.06	0.75
Q5	3.05	0.91	2.36	0.78
Q6	2.83	1.04	1.93	0.82
Q7	3.16	0.90	2.23	0.87
Q8	3.01	0.81	2.08	0.93
Q9	3.27	0.85	2.50	1.10
Q10	3.20	0.96	1.56	0.82
Q11	2.45	1.12	1.88	0.71
Q12	2.94	0.97	1.35	0.59
Q13	2.62	1.20	1.67	0.80
Q14	2.82	1.06	1.96	0.84
Q15	2.57	1.06	2.06	0.84
Q16	2.56	0.91	1.26	0.47
Q17	2.63	1.04	1.93	0.89
Q18	1.97	0.94	1.85	0.95

Appendix 7: Survey Results – Secondary and College Students’ Means

No. of Question	All Secondary Level Students (n=40)		All College Level Students (n=40)	
	M	SD	M	SD
Q1	3.02	0.98	3.19	1.00
Q2	3.32	0.82	3.55	0.71
Q3	2.42	1.03	2.85	1.02
Q4	3.51	0.64	3.57	0.78
Q5	2.90	0.90	3.20	0.92
Q6	2.57	1.05	3.10	0.96
Q7	3.10	0.92	3.22	0.89
Q8	2.90	0.84	3.13	0.77
Q9	3.17	0.84	3.37	0.86
Q10	3.10	1.02	3.30	0.91
Q11	2.52	1.10	2.37	1.14
Q12	2.95	1.01	2.94	0.95
Q13	1.94	1.14	3.30	0.83
Q14	2.60	1.08	3.05	1.01
Q15	2.70	1.13	2.45	0.98
Q16	2.55	0.87	1.75	1.19
Q17	1.85	1.06	2.57	0.95
Q18	2.05	1.01	1.90	0.87



Appendix 8: Survey Results - Secondary and College Teachers' Means

No. of Question	All Secondary Level Teachers (n=40)		All College Level Teachers (n=40)	
	M	SD	M	SD
Q1	1.97	0.83	2.02	1.00
Q2	2.59	0.63	2.55	0.71
Q3	2.51	0.82	2.35	0.73
Q4	2.28	0.75	1.85	0.70
Q5	2.37	0.74	2.35	0.83
Q6	2.05	1.01	1.82	0.55
Q7	2.30	0.96	2.17	0.78
Q8	1.62	0.74	2.55	0.87
Q9	2.97	0.80	2.02	1.16
Q10	1.69	0.86	1.45	0.78
Q11	1.87	0.82	1.90	0.59
Q12	1.42	0.71	1.27	0.45
Q13	1.89	0.90	1.47	0.64
Q14	2.02	0.94	1.90	0.74
Q15	1.97	0.86	2.15	0.83
Q16	1.22	0.47	1.30	0.46
Q17	1.95	1.01	1.92	0.76
Q18	1.82	0.93	1.87	0.99

Appendix 9: Survey Results - Frequencies of All Secondary Teachers (n=40)

	<b>Statements</b>	<b>Always</b>	<b>Usually</b>	<b>Sometimes</b>	<b>Never</b>
Q.1	I believe that music and songs can motivate students.	2 (6%)	7 (17%)	19 (47%)	12 (30%)
Q.2	I think that songs can enhance students' memory and improve vocabulary learning.	3 (8%)	17 (42%)	19 (48%)	0 (0%)
Q.3	I assume that students will use the vocabulary of songs after playing them several times	4 (10%)	16 (42%)	15 (38%)	4 (10%)
Q.4	I think that fast music can enliven language learning and accelerate students' learning process.	1 (4%)	15 (38%)	17 (43%)	6 (15%)
Q.5	I think that music leads to difficulty in controlling the class, because some students will get over excited	1 (2%)	18 (45%)	16 (40%)	5 (13%)
Q.6	I believe that if slow tempo music is played as a background, it could relax students and inspire their imagination in writing.	4 (10%)	9 (23%)	12 (30%)	15 (37%)
Q.7	I believe that songs can be used to teach second language culture.	5 (12%)	11 (27%)	15 (37%)	9 (24%)
Q.8	I use recorded music in my classroom	0 (0%)	6 (15%)	13 (32%)	21 (53%)
Q.9	I think that songs can enhance listening and speaking skills	11 (27%)	18 (45%)	10 (25%)	1 (3%)
Q.10	I sing with my students in my classroom.	1 (2%)	7 (18%)	10 (25%)	21 (55%)
Q.11	I am familiar with techniques and ways of using songs and music in language classrooms.	2 (5%)	5 (12%)	19 (47%)	14 (36%)
Q.12	I use music and songs in my language teaching in the UAE.	1 (3%)	2 (5%)	10 (25%)	27 (67%)
Q.13	I have integrated music successfully in my language teaching in the UAE.	3 (8%)	4 (10%)	16 (43%)	14 (39%)
Q.14	I will use music and songs in the future in my classroom.	3 (7%)	8 (21%)	14 (36%)	13 (36%)
Q.15	I would like to use music but I have some difficulties in applying it in my class.	1 (2%)	11 (28%)	14 (35%)	14 (35%)
Q.16	Music is emphasized in my school's curriculum.	0 (0%)	1 (2%)	7 (18%)	32 (80%)
Q.17	I am interested in reviewing curricular materials that would bring music into my students' learning of English.	4 (10%)	7 (17%)	12 (30%)	17 (43%)
Q.18	I have used music and songs in language teaching; however, I have not done so in the UAE context.	2 (5%)	8 (20%)	11 (28%)	19 (47%)

Appendix 10: Survey Results- Frequencies of All College Teachers (n=40)

	<b>Statements</b>	<b>Always</b>	<b>Usually</b>	<b>Sometimes</b>	<b>Never</b>
Q.1	I believe that music and songs can motivate students.	3 (7%)	11 (27%)	10 (25%)	16 (41%)
Q.2	I think that songs can enhance students' memory and improve vocabulary learning.	4 (10%)	15 (37%)	20 (50%)	1 (3%)
Q.3	I assume that students will use the vocabulary of songs after playing them several times.	2 (5%)	14 (35%)	20 (50%)	4 (10%)
Q.4	I think that fast music can enliven language learning and accelerate students' learning process.	1 (3%)	4 (10%)	23 (57%)	12 (30%)
Q.5	I think that music leads to difficulty in controlling the class, because some students will get over excited.	3 (7%)	14 (36%)	17 (42%)	6 (15%)
Q.6	I believe that if slow tempo music is played as a background, it could relax students and inspire their imagination in writing.	0 (0%)	3 (7%)	26 (67%)	10 (26%)
Q.7	I believe that songs can be used to teach second language culture.	2 (5%)	10 (25%)	21 (53%)	7 (17%)
Q.8	I use recorded music in my classroom	6 (15%)	14 (35%)	16 (40%)	4 (10%)
Q.9	I think that songs can enhance listening and speaking skills	7 (17%)	6 (15%)	8 (20%)	19 (48%)
Q.10	I sing with my students in my classroom.	1 (2%)	4 (10%)	7 (17%)	28 (71%)
Q.11	I am familiar with techniques and ways of using songs and music in language classrooms.	0 (0%)	5 (12%)	26 (66%)	9 (22%)
Q.12	I use music and songs in my language teaching in the UAE.	0 (0%)	0 (0%)	11 (27%)	29 (73%)
Q.13	I have integrated music successfully in my language teaching in the UAE.	0 (0%)	3 (7%)	13 (33%)	24 (60%)
Q.14	I will use music and songs in the future in my classroom.	0 (0%)	9 (22%)	18 (46%)	13 (32%)
Q.15	I would like to use music but I have some difficulties in applying it in my class.	4 (10%)	5 (12%)	24 (60%)	7 (18%)
Q.16	Music is emphasized in my school's curriculum.	0 (0%)	0 (0%)	12 (30%)	28 (70%)
Q.17	I am interested in reviewing curricular materials that would bring music into my students' learning of English.	1 (3%)	7 (17%)	20 (50%)	12 (30%)
Q.18	I have used music and songs in language teaching; however, I have not done so in the UAE context.	3 (7%)	8 (20%)	10 (25%)	19 (48%)

Appendix 11: Survey Results- Frequencies of All Secondary Students (n=40)

	<b>Statements</b>	<b>Always</b>	<b>Usually</b>	<b>Sometimes</b>	<b>Never</b>
Q.1	I enjoy listening to songs in my English language classes.	16 (42%)	11 (28%)	9 (23%)	3 (7%)
Q.2	I think that songs can help me learn English vocabulary.	20 (50%)	15 (38%)	3 (7%)	2 (5%)
Q.3	Listening to music as a background can inspire my imagination and help me to be more creative in my writing.	8 (20%)	9 (22%)	15 (38%)	8 (20%)
Q.4	Repeating the words of English songs has helped me to pronounce the words correctly.	23 (60%)	13 (33%)	3 (7%)	0 (0%)
Q.5	I remember lots of vocabulary from my favorite English songs.	11 (28%)	17 (42%)	9 (22%)	3 (7%)
Q.6	I feel that music in the classroom increases my concentration.	9 (22%)	13 (33%)	10 (25%)	8 (20%)
Q.7	I use certain phrases from songs in my daily use of English language	15 (38%)	18 (45%)	3 (7%)	4 (10%)
Q.8	Clapping out the syllables of a word helps me to spell it correctly.	11 (28%)	15 (38%)	13 (32%)	1 (2%)
Q.9	Listening to English songs arouse my interest to learn its lyrics	16 (41%)	17 (42%)	5 (12%)	2 (5%)
Q.10	I like to listen to recorded music in my English classes.	18 (47%)	11 (28%)	6 (15%)	4 (10%)
Q.11	I like to sing with my teachers in my English classes.	10 (25%)	10 (25%)	11 (28%)	9 (22%)
Q.12	Music should be included in my language lessons	13 (33%)	18 (45%)	3 (7%)	6 (15%)
Q.13	I like to listen to music and songs in the English lab	7 (17%)	3 (7%)	10 (25%)	19 (48%)
Q.14	I like to listen to music while I am studying at home.	11 (28%)	9 (22%)	13 (32%)	7 (18%)
Q.15	I prefer to listen to Arabic music	13 32%	10 25%	9 22%	8 20%
Q.16	I like the kind of music that my teacher provides in my language classes.	5 (12%)	17 (43%)	13 (33%)	5 (12%)
Q.17	Through English songs, I have learned some cultural perspectives of other people.	8 (20%)	18 (45%)	10 (25%)	4 (10%)
Q.18	My English teachers do use music and songs in our language classrooms.	4 (10%)	9 (23%)	12 (12%)	15 (15%)

Appendix 12: Survey Results- Frequencies of All College Students (n=40)

	<b>Statements</b>	<b>Always</b>	<b>Usually</b>	<b>Sometimes</b>	<b>Never</b>
Q.1	I enjoy listening to songs in my English language classes.	20 (56%)	5 (14%)	9 (25%)	2 (5%)
Q.2	I think that songs can help me learn English vocabulary.	26 (65%)	11 (28%)	2 (5%)	1 (2%)
Q.3	Listening to music as a background can inspire my imagination and help me to be more creative in my writing.	12 (30%)	16 (40%)	6 (15%)	6 (15%)
Q.4	Repeating the words of English songs has helped me to pronounce the words correctly.	28 (70%)	9 (23%)	1 (3%)	2 (5%)
Q.5	I remember lots of vocabulary from my favorite English songs.	18 (47%)	14 (36%)	4 (10%)	3 (7%)
Q.6	I feel that music in the classroom increases my concentration.	16 (43%)	12 (31%)	7 (18%)	3 (8%)
Q.7	I use certain phrases from songs in my daily use of English language	18 (46%)	16 (40%)	3 (7%)	3 (7%)
Q.8	Clapping out the syllables of a word helps me to spell it correctly.	13 (35%)	18 (48%)	6 (15%)	1 (2%)
Q.9	Listening to English songs arouse my interest to learn its lyrics	23 (58%)	11 (27%)	4 (10%)	2 (5%)
Q.10	I like to listen to recorded music in my English classes.	22 (55%)	10 (25%)	6 (15%)	2 (5%)
Q.11	I like to sing with my teachers in my English classes.	9 (22%)	9 (22%)	10 (25%)	12 (31%)
Q.12	Music should be included in my language lessons	12 (32%)	16 (42%)	6 (16%)	4 (10%)
Q.13	I like to listen to music and songs in the English lab	19 (49%)	15 (38%)	3 (8%)	2 (5%)
Q.14	I like to listen to music while I am studying at home.	17 (43%)	12 (30%)	7 (17%)	4 (10%)
Q.15	I prefer to listen to Arabic music	6 (15%)	14 (35%)	12 (30%)	8 (20%)
Q.16	I like the kind of music that my teacher provides in my language classes.	5 (14%)	10 (25%)	10 (25%)	15 (37%)
Q.17	Through English songs, I have learned some cultural perspectives of other people.	7 (18%)	15 (37%)	12 (30%)	6 (15%)
Q.18	My English teachers do use music and songs in our language classrooms.	2 (5%)	7 (17%)	16 (40%)	15 (38%)

## VITA

Lina K. Hejjawi received a BA in Music with a minor in Education from Yarmouk University in 1990. She has also completed 43 credit hours in French Literature at the University of Texas at Arlington, and Tennessee State University, Nashville, from 1995 to 1998. She has three years experience teaching at Amman Baccalaureate School and at Noor Al-Hussein Music Conservatoire. She also worked as an Evaluation Administrator for three years and as an Academic Achievement Advisor for one year in the College of Arts and Sciences at the American University of Sharjah.