Use of Music in Adult Second Language Instruction:
A Canadian Perspective

Mémoire

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Résume

La présente étude porte sur l'utilisation des techniques musicales dans l'enseignement du français langue seconde (FLS) et de l'anglais langue seconde (ALS) auprès des adultes au Canada. L'emploi d'une méthode mixte (un sondage en ligne et des entretiens écrits) permet d'examiner l'attitude des enseignants et leurs croyances à l'égard de l'utilisation de la musique ainsi que les façons dont ils utilisent actuellement la musique comme un outil d'enseignement. Ces informations sont décrites à la lumière d'autres facteurs tels que l'éducation générale des professeurs, leur formation en l'enseignement des langues secondes, ainsi que leur expérience et leur formation musicales. Ce document présente des informations sur les ressources qu'utilisent les enseignants, les facteurs qui peuvent les empêcher d'adopter une approche musicale dans l'enseignement d'une langue seconde (L2), ainsi que des suggestions et des encouragements pour d'autres enseignants qui envisagent d'utiliser davantage la musique dans leur enseignement.

Abstract

The present study examines the use of musical techniques by teachers of French second language (FSL) and English second language (ESL) to adults in Canada. Using a mixed-method approach (on-line survey and interviews), the study examines teacher attitudes and beliefs towards using music and the ways in which they currently use music as a teaching tool. This information is described in light of other factors such as the teachers' general education, second language training, as well as their musical background and experience. This document presents information about teachers' preferred resources, factors that may prevent them from adopting a musical approach in their second language (L2) teaching, and their suggestions and encouragement for other teachers who are contemplating using more music in their teaching.

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1. Introduction

Over the years, the role music plays in second language acquisition has been of particular interest to second language (L2) educators working in various contexts. In fact, since the 1960's, there has been considerable support among teachers for using music as a pedagogical strategy (Sposet, 2008), and there is now a growing body of research evidence supporting claims about the benefits of music for second language learners. These benefits include the acquisition of verb forms (Ayotte, 2004), speech production and perception (Chobert & Besson, 2013), prosodic skills (Kolinsky, Cuvelier, Goetry, Peretz, & Morais, 2009), verbal memory (Ludke, Ferreira, & Overy, 2013), vocabulary acquisition (Medina, 1990), receptive and productive phonological abilities (Slevc & Miyake, 2006), and pronunciation (Borland, 2015). The large number of music / L2-oriented journal articles and websites dedicated to using music in L2 classrooms also seems to suggest that at least some teachers are using music in their classrooms to promote L2 learning.

However, even in light of such evidence about the potential benefits of music, there appears to be a widespread concern throughout the research literature that music is underutilized in L2 teaching. For instance, many researchers imply or state directly that, given the evidence of potential benefits to learning outcomes, teachers would be well-advised to include more musical techniques (such as listening to songs, making playlists, rhythmic games, etc.) in their teaching (Engh, 2013a; Jolly, 1975; Kraus & Chandrasekaran, 2010; Leib, 2007; Paradis & Vercollier, 2010; Stansell, 2005). However, except in rare cases, the authors fail to articulate their reasons for holding this belief that music is being underutilized. To our knowledge, there have been only four attempts to gain a better understanding of teachers' use of music in different L2 contexts, including three survey studies (Edwards, 1997; Engh, 2013b; Ludke, 2014) and an anecdotal estimate in a doctoral thesis (Murphey, 1990a). Together, these studies advance our understanding of musical use in L2 teaching by estimating the degree to which teachers are using musical techniques and enumerating some of the challenges and restrictions that they face. However, for the most part, these studies have focused on teachers outside of Canada, making it difficult to generalize their findings to other learning situations, particularly with respect to how music is being used to teach L2 to adults in Canada. The present study addresses this limitation and attempts to gain a better understanding of how music is currently being used in adult L2 instruction in Canada.

The decision to focus on adult learners in a Canadian context is based on several observations. Firstly, to our knowledge, there has been no music/L2 study that focuses on language learners in Canada (adults or children). Secondly, previous music research has focused mainly on English language learners, (but see Ludke 2014) and has not explored the ways in which L2 teachers' use of music may differ across different languages, and, in particular, between French and English, Canada's two official languages. Thirdly, even though a select number of studies increasingly suggest that adults have much to gain from musical input (Ječmínková, 2009; Lems, 2001; Ludke, 2010; Milovanov, Pietilä, Tervaniemi, & Esquef, 2010), it appears that music is nevertheless being underutilized with adult L2 learners (Engh, 2013b; Ludke, 2014). Yet, interestingly, to date there has been no study which systematically explores why this may be the case. Thus, taking into account these observations, this study focuses specifically on adult learners of English and French in Canada and within this context, it explores 1) teachers' beliefs and attitudes towards the use of music in L2 instruction, 2) the ways in which they use music in their teaching, and 3) factors that may contribute to the underutilization of such musical techniques.

To lay the groundwork for the study, the next section presents a definition of music and its extensive presence in our everyday lives as well as an overview of the parallels between music and language, and the ways in which these two domains interact in the human brain.

2. Review of Research

2.1.   What is Music?

The Oxford English Dictionary (2014) puts forth three basic definitions of music, followed by thousands of related idioms and expressions:

1. *The art or science of combining vocal or instrumental sounds to produce beauty of form, harmony, melody, rhythm, expressive content, etc.;*
2. *Musical composition, performance, analysis, etc., as a subject of study; and*
3. *The occupation or profession of musicians.*

On the surface, these definitions seem to limit the notion of music to a concrete subject, one that can simply be studied and/or performed. Consequently, such definitions fail to capture the experiential essence of music. For example, we all experience music in everyday life, whether or not we participate actively. Music wakes us up, accompanies us throughout the day and lulls us to sleep at night. It is variously used to celebrate (weddings and funerals), to inspire (sporting teams and military battalions), to elicit feelings of group belonging (national anthems and the latest pop song) and to enhance our moods (cafés, rock concerts and candlelight dinners). Active participation in musical activities may be primarily recreational, such as solo playing at home, singing in a community choir or jamming with friends or it may be more intense, such as performing, composing or teaching. Music listeners can be passive; listening when the music happens to be present in their environment, or more active; deliberately choosing an eclectic variety of styles throughout their day (Levitin, 2007). Moreover, the rapid expansion of communication technologies in the past few decades has meant that, worldwide, more people than ever have access to a wide variety of music. Given the omnipresent nature of music, students in L2 classes will have surely experienced music in their lives, may be familiar with many styles of music and will most likely have opinions and preferences.

In the context of this study, use of the term "music" will therefore encompass its experiential nature and will be taken to mean musical activities including, but not limited to, listening, singing, playing instruments, dancing, composing and analyzing. These activities may focus on music of any style, from any culture, from any time period.

The next section considers some of the ways music and language intersect.

2.2.   Parallels between Music and Language

Music and language have evolved as the two major ways in which human beings communicate (List, 1963); their many fundamental commonalities have been the subject of much academic inquiry (Bernstein, 1976; Fenk-Oczlon & Fenk, 2009; Patel, 2008; Sloboda, 1989; Wallin, Brown, & Merker, 2000). In the text *The Musical Mind*, psychologist John Sloboda (1989) identifies seven basic commonalities between language and music:

1. Specificity and universality: both language and music are unique to the human species. Conversely, every normal human possesses knowledge of music and language.
2. The ability to create an unlimited number of novel sequences through the combination of words or musical elements.
3. Spontaneous speech and spontaneous singing develop within infants at approximately the same time.
4. The natural medium for both language and music is auditory-vocal, although language also exists in the form of gestures.
5. The use of visual symbols; music and language can both be written and read.
6. Receptive skills precede productive skills in the development of both language and music.
7. In both language and music, there are distinct cultural variances.

On the cognitive level, the linguist Ray Jackendoff (2009) enumerates seven brain-based abilities that are common to music and language:

1. Memory capacity (verbal, visuo-spatial, kinesthetic);
2. Ability to recombine elements via a system of rules (syntax, harmony);
3. Fine-scale voluntary control of vocal production;
4. Collectivity – the ability to engage in joint actions;
5. Ability and desire to imitate others;
6. Creation of expectations; and
7. Creativity.

In addition to, and perhaps because of, these overarching commonalities, parallels also exist on the level of basic elements and organizational structures. In language, acoustic traits such as pitch, intensity, timbre and duration are organized into the higher-level concepts of phonology, morphology, syntax and prosody; in music, the same traits become melody, harmony and rhythm (Bernstein, 1976; Levitin, 2013; Patel, 2008).

Considering these basics parallels between music and language outlined above, it is not surprising that they overlap in our brains. Music and language share the use of the body's auditory equipment – the ear, the cochlea and the auditory nerve – to process sound, an ability which appears to be physically wired into our brains (Levitin, 2013). It was initially thought that music is processed in the right hemisphere and language in the left (Bever & Chiarello, 1974), but more recent research suggests that the underlying neural systems overlap in important ways. For instance, language processing was thought to be concentrated in two left temporal areas (Broca and Wernicke areas), but brain imaging techniques (such as fMRI and ERP) have shown that language processing is in fact widely distributed in the left hemisphere, and that the right hemisphere is involved as well (Besson, Chobert, & Marie, 2011). Moreover, the same imaging techniques have shown that these 'language' areas are activated during music processing as well (Levitin & Menon, 2003; Schön et al., 2010).

What emerges from these accounts is that music and language overlap in many ways, from their evolutionary paths, their widespread presence in our every day lives and their function in our brains. This will be valuable information as we turn to a consideration of the ways in which music has been shown to play a role in the acquisition of language, both our first language (L1) and second or subsequent languages (L2).

2.3.   Music in First Language Acquisition

In order to understand the way in which music can affect the learning of a second language, it is important to first consider the role it plays in first language acquisition. As babies and children go about the business of learning their mother tongue, they depend heavily on the musical characteristics of sound to make sense of what they are hearing (Trehub, 2003). As early as twenty-five weeks gestation, the fetus is equipped to process sounds which form the building blocks of later linguistic and musical skill (Ullal, Vanden Bosch der Nederlanden, Tichko, Lahav, & Hannon, 2013). During the third trimester, fetuses are able to tell the speech of their mother from that of a stranger, the speech of their native language from non-native speech, and they already respond differentially to music and speech (Ullal et al., 2013). After birth, infants show an intense interest in music and are able to discriminate pitch and timing differences at a level that is similar to listeners who have had years of exposure to music (Trehub, 2003). Further, in all cultures, mothers sing to their infants and talk in melodious tones that are thought

to play a part in social regulation. So-called 'motherese' or 'infant-directed speech' is characterized by higher pitch, wider pitch variations, shorter utterances, and longer pauses than typical adult-directed speech (Herold, Nygaard, & Namy, 2012). Beyond these developmental influences musical activities have been shown to strengthen the mother-infant bond (Trehub, 2003) and, on a larger scale, to enhance social cohesion (Huron, 2001; Kirschner & Tomasello). From these examples, it is clear that the melodic aspects of our first linguistic experiences constitute an important factor in the acquisition of our first language.

The rhythmic aspects of music also play an important role in the acquisition of our L1. Infant-directed speech is exaggeratedly rhythmic, and parent-child interaction often involves rocking or other regular movement to accompany the vocal interaction (Phillips-Silver & Trainor, 2007). The impulsion to move to the rhythm of music appears to be universal across human cultures and the rhythmic aspects of speech have been shown to facilitate verbal memory (Medina, 1994) and the segmentation of words and phrases (Moritz, 2007). Moreover, the rhythm of a language is reflected in its traditional songs, and it has been found that it also leaves an imprint on the composed instrumental music of the surrounding culture (Patel & Daniele, 2003).

Beyond active engagement with melody and rhythm, research shows that simply listening to music during and after other activities seems to enhance cognitive abilities such as memory, attention and intelligence (Schellenberg & Weiss, 2013). The mood-altering properties of listening to music are also used as a therapeutic treatment for cognitive disorders such as anxiety, hyperactivity and dementia (Elliot, Polman, & McGregor, 2011), and these same properties can be beneficial in a learning situation to calm and/or energize the learners. Therefore, even for someone with no musical training, music can play an important role in their linguistic, social and intellectual functioning.

The benefits associated with music appear to be magnified with specific musical training, especially if that training begins at a young age (Schellenberg & Weiss, 2013). Research has shown that musical training has many positive effects on the developing brain, both physically and cognitively (Hyde et al., 2009; Patel, 2008). Music training early in life results in a greater density of grey matter in the brain, especially in the motor, auditory and visuo-spatial regions. The corpus callosum, which facilitates communication between the two sides of the brain and the

size of which is thought to be an indicator of general intelligence (Luders et al., 2007), is found to be larger in musicians (Hyde et al., 2009; Schlaug, 2001).

There also appears to be numerous cognitive and therapeutic benefits associated with musical training. These include enhanced verbal and auditory memory, enhanced auditory attention, and increased ability to hear speech in noisy surroundings (Levitin, 2013). Moreover, these benefits are ongoing and appear to reduce auditory deficits and age-related dementia later in life (Skoe & Kraus, 2012). In children who are learning to read and write, musical training can lead to increased phonological awareness (Bolduc, 2009a), rhythmic perception (Huss, Verney, Fosker, Mead, & Goswami, 2011; Long, 2014; Richards, 2011) and word segmentation and decoding skills (Standley, 2008). For those whose language acquisition is complicated by neurological language and speech disorders, musical therapies can be especially effective. For instance, non-fluent speakers have been shown to benefit from melody and rhythm to facilitate their speech production (Hurkmans et al., 2011). Children with developmental dyslexia can benefit from musical rhythmic training which combines auditory and motor skills to increase phonological awareness, thereby benefiting their literacy development (Huss et al., 2011).

Together, these studies show that music has a supportive presence in the acquisition of our first language, whether or not one participates actively or passively in musical activities. The rhythmic and melodic aspects of speech provide a framework for children learning to understand and speak, and musical training can enhance the physical and cognitive skills required to attain full oral and written functionality. The following section looks at how these same skills may also be beneficial when we are learning second and subsequent languages.

2.4.   Music in Second Language Learning

For the purposes of this paper, 'second language learning' refers to the deliberate learning of second and subsequent languages after the initial subconscious acquisition of one's first language (or languages in the case of bilinguals/multilinguals). The distinction is important because the learning mechanisms are very different, especially in the case of adults, who have passed the critical period for natural language acquisition. First language acquisition happens subconsciously over several years as the child matures, and is characterized by large amounts of comprehensible input, child-directed speech, and the leisure to listen for an extended period of time before being expected to speak. By contrast, adults learning a second language may have

limited time to devote to the task, limited amounts of the L2 to listen to, cultural barriers to overcome, while at the same time having an urgent need to use the language right away. However, they do have several advantages: they are already able to speak one language, are cognitively mature, and may have a strong motivation to succeed.

A general observation in second language learning is that some learners are more successful than others because of factors such as age, intelligence, motivation and personality (Lightbown & Spada, 2006). Given the multiple commonalities between music and language presented above, as well as the beneficial role of music in first language acquisition, it is plausible that prior musical experience may be another important factor that positively impacts learners' success. Researchers have approached the study of this hypothesis by examining the effects of various musical factors on L2 learning: 1) musical aptitude, 2) musical expertise (various kinds of training), 3) musical presentation during instruction and 4) extra-linguistic effects such as mood regulation and connection to the learner's culture.

2.4.1. Musical Aptitude.

Musical aptitude refers to the potential to succeed as a musician, and is unique to each person, regardless of their experience and training in music (Schellenberg & Weiss, 2013). In a review of music and cognitive skills, Schellenberg and Weiss (2013) state that musical aptitude may be a surrogate measure for general intelligence and may facilitate foreign language learning skills. However, they caution that commonly-used musical aptitude tests vary in their specific elements studied, thus making findings from different tests difficult to compare. Moreover, they underscore the fact that the link between musical aptitude and L2 success is not causal; it may be simply that high-functioning individuals perform well on musical aptitude tests as well as tests of other cognitive abilities. Gilleece explored this question and determined that there was a "significant relationship between music and language aptitude, independent of general intelligence" (Gilleece, 2006, p. ii). Other studies have shown musical aptitude to be associated with the retrieval of novel word sequences (Simmons, 2011) and improved foreign language pronunciation in children (Milovanov, Huotilainen, Valimaki, Esquef, & Tervaniemi, 2008) and in adults (Borland, 2015; Milovanov et al., 2010).

2.4.2. Musical Expertise.

The term *musical expertise* has not been consistently defined in the research literature but usually refers to those who have had many years of classical training (J. Chobert, personal communication, April 15, 2014). For the purposes of this study, *musical expertise* refers to perceptive and productive musical ability gained through either formal study or extensive informal practice.

Musical expertise appears to affect second language learning in several ways. For instance, one study (Slevc & Miyake, 2006) tested the hypothesis that musical ability may account for variances in L2 proficiency among adult learners in four domains: receptive phonological knowledge, productive phonological knowledge, syntax and lexical knowledge. To this end, they recruited 50 Japanese immigrants to the US and collected information on the participants' musical expertise as well as age, length of residence, L2 use, motivation, non-verbal intelligence, and phonological short term memory. Their results showed that after controlling for other variables, musical ability accounted for L2 productive and receptive phonological knowledge, but not syntax or lexical knowledge.

Another study (Posedel, Emery, Souza, & Fountain, 2012) expanded on Slevc and Miyake's (2006) work by exploring the relationship between musical training, pitch perception, working memory and L2 productive phonology, and extended this to English speaking students learning Spanish. They found that music training was linked to improvements in working memory and pitch perception, and that pitch perception was linked to better Spanish pronunciation. Other studies have found that trained musicians were better than non-musicians at perceiving lexical stress in a foreign language (Kolinsky et al., 2009) at understanding speech in noisy conditions (Federman, 2011), and at segmenting speech sounds (François, Chobert, Besson, & Schön, 2013). Based on the main findings of these studies, Chobert and Besson (2013) have recently put forward the conclusion that, overall, musicians have better auditory discrimination based on pitch and rhythmic cues, which facilitates the perception of segmental and supra-segmental differences in a foreign language.

2.4.3. Musical Presentation

In the present context, *musical presentation* refers to musical activities that are used directly as part of the L2 teaching process, including listening, singing, rhythmic training and related exercises. For example, activities such as songs, when used as authentic texts to present foreign language concepts, have been found to have a positive effect on many aspects of L2 learning, including vocabulary (Alipour, Gorjian, & Zafari, 2012; Medina, 2003; Mori, 2011; Rukholm, 2011), pronunciation (Cornaz, Henrich, & Vallée, 2010; Morgan, 2012; Posedel et al., 2012; Terrell, 2012; Zedda, 2005) and grammar (Ayotte, 2004; Cruz-Cruz, 2006; Ludke et al., 2013). Moreover, songs offer a didactic two-for-one: linguistic benefits plus a window onto the culture of the language being taught, which is an essential of second language learning.

Another bonus of musical presentation in L2 instruction is the tendency for songs to get 'stuck in our heads', also known as Involuntary Mental Rehearsal, which provides a convenient form of comprehensible input (Krashen, 1983; Salcedo, 2002)). This phenomenon has been greatly exploited by sports teams, political campaigns and the advertising industry, and can be used to advantage by language-learners as well, as it results in increased practice without the pressure or boredom sometimes felt in a classroom setting. This 'song stuck in my head syndrome' (Murphey, 1990b) has even been shown to enhance both receptive and productive vocabulary in the L2 (Salcedo, 2002).

Taken together, these studies show that the efficiency of L2 learning can be affected by the musical aptitude of L2 learners, their previous musical experience and a musical presentation of linguistic concepts.

2.5.   Non-linguistic benefits of music in SLA

In addition to all of the linguistic benefits presented above, music brings many non-linguistic side-benefits to L2 learning. Music can be effective in reducing the anxiety that language learners often feel, (Elliot et al., 2011), regulating emotions and moods (van Goethem & Sloboda, 2011) and providing a positive atmosphere in the classroom (Engh, 2013b; Mashayekh & Hashemi, 2011). The playful attitude that often accompanies musical activities, and the connection to students' personal lives through their music is also thought to provide added motivation to persevere in their language learning (Cook, 2000; Dörnyei & Murphey,

2003; Duarte Romero, Tinjaca Bernal, & Carrero Olivares, 2012; Ishikura, 2013; Pyper, 2005). Moreover, many articles on L2 pedagogical techniques mention music as a positive way to present cultural aspects of the language (Edwards, 1997; Engh, 2013b; Lems, 2001; Stansell, 2005), and music is often associated with physical games and dances, which adds a kinesthetic dimension to the learning.

2.6.   Why music benefits L2 learning

Having presented research evidence that music can facilitate L2 learning, it is worth considering why this is the case. It may simply be that musical activities are a pleasant diversion, thus making the task of language learning feel less onerous. However, a more comprehensive explanation is outlined in Patel's OPERA hypothesis (Patel, 2011), which proposes that the benefits of musical training occur because of: 1) anatomical overlap in areas of the brain, 2) precise processing requirements of music, 3) positive emotions elicited by musical activities, 4) frequent repetition of musical activities and 5) focused attention. Other researchers point to enhanced cognitive skills as a reason that musical practice is likely to facilitate L2 learning (Franklin et al., 2008; Isaacs & Trofimovich, 2011; Lu, 2012; Schellenberg & Weiss, 2013; Schulze & Koelsch, 2012). However, it is important to note that most of this research (with the exception of part of Schellenberg & Weiss' chapter) refers to trained musicians who have presumably had more intensive training than one would reasonably expect to find in the L2 classroom. Nevertheless, it is clear from these studies that musical training does indeed have a positive effect on the learning of second languages.

2.7.   Musical Methodologies

The research to date appears to provide a convincing argument for using music in L2 instruction. However, there are many who do not need to be convinced, as evidenced by the array of musically-oriented methods that have been operating on intuition over the past few decades. For example, *Suggestopedia*, developed by George Lozanov in the 1970's, used baroque music to lull students into a state of relaxation in which they then were able to learn a language very efficiently (Lozanova, 2013). The west-coast-based *Education through Music* uses song-games, both traditional and newly created, to teach English to immigrants to the United States (Richards Institute, 2014). Ron Anton's *Contemporary Music Approach* (Anton, 2014)

provides a framework in which students can write their own lyrics to a provided pop melody. Since the 1970's, Carolyn Graham's *Jazz Chants* (Graham, 2011) have been a popular, effective way to practice the rhythm of English speech and the *Accelerative Integrated Methodology* (Maxwell, 2010) uses gestures, music, dance and theatre to teach French, Spanish and English.

Looking at the music-language connection from the world of music education, one also finds an array of linguistic practices used to teach music. Methods such as *Orff, Kodaly* and *Dalcroze* have a strong base in kinesthetic practices and oral traditions such as songs, games, stories and poetry, and their methods often find their way into second language instruction classes.

2.8.   Music and Adult L2 Learners

As suggested in Ludke's study (2014), using music to teach language to children would be, for most teachers, considered a normal pedagogical tool; in fact, ESL curriculum guidelines at the primary level often rely heavily on nursery rhymes, songs and games (B.C. Ministry of Education, 2001; Gouvernement du Québec, 2006). Children's songs are usually melodically simple and repetitive which makes them an effective way to introduce and practice vocabulary and grammatical structures. Singing, dancing and clapping games are to be expected in a primary classroom, and primary level L2 teachers are likely to have received at least some training in the use of these techniques. In most cases, the suggestion that L2 teachers should use music to teach a second language to children would be accepted as normal practice.

However, it appears that music in the adult L2 class is considerably less common than for children. For instance, an online search for 'ESL songs children' produced more than twice as many websites as did 'ESL songs adult' in the regular search engine, and over fourteen times as many videos on youtube. One study (Ludke, 2014) indicated that teachers tend to use music more often with younger learners (although when they do use it with older learners, the activity is usually longer). Another reason to suspect that music is used less often with adults has to do with the widely-held belief that only children's music is simple enough to be used in a language class, and that adults might be embarrassed or bored by that (C. Bellemare, N Desgagnes, personal communication). At the same time, venturing into more 'adult' musical styles such as rock, jazz, pop and rap can be a linguistic minefield because of controversial subjects or complex lyrics (Engh, 2010; Ludke, 2014; Murphey, 1990a).

However, it may be argued that adults need the support that a musical approach can provide as much or even more than children do. According to some , adults who are learning a second language are beyond their critical period for language learning and are likely to have less L2 exposure time than do children (Lightbown & Spada, 2006). Therefore, they must often rely more heavily on other, nonlinguistic abilities, including, quite possibly, musical experience. As mentioned previously, adults are likely to have extensive musical experience either as listeners or as active musicians, and they could draw on this experience to help them master the patterns and sounds of the new language. Moreover, the benefits of fine-tuned listening, kinesthetic connection, rhythmic repetition, cognitive priming and cultural awareness are just as valuable to adult learners as they are to children (Medina, 1994; Milovanov et al., 2010; Slevc & Miyake, 2006; Tomlinson & Masuhara, 2009).

Finding music that is appropriate for the adult L2 class is not an impossible task because the expansion of internet resources means that now, more than ever, teachers have access to a vast array of music. For instance, adult-pleasing styles such as folk, blues and gospel, widely available in music stores and online, share the beneficial traits of simplicity and repetitiveness that are so useful in presenting language to children. Other, more complex styles such as classical, jazz, and world music can be used for discussion, cultural presentation and rhythmic exercises. Even children's songs and nursery rhymes can be used in the adult classroom because they often contain useful vocabulary and complex linguistic structures, while addressing issues of politics, sexuality and history (Baring-Gould & Baring-Gould, 1962).

In sum, adults can benefit from a musical approach in much the same way as children do. Reluctance to use musical activities in the adult L2 classroom seems to be based, at least in part, on lack of information and awareness of the possibilities. Ultimately, the reasons for this decreased acceptance of music for use in adult L2 instruction are unclear, a fact which constitutes a major motivation for this study.

2.9.   Conclusion

This review has outlined the body of research literature that compares music and language and how they function in our brains and in our lives. Also presented were the general

parallels between music and language, similarities in evolutionary development, and some of the ways that the two abilities overlap in our brains, both cognitively and neurologically. Clearly, research shows that music has a large role to play in the acquisition of our first language through the musical qualities of speech and the musical environment of the culture we grow up in. Of particular importance to the present study is the research suggesting that music continues to offer a range of beneficial effects when learning second or subsequent languages.

3. Use of Music in L2 Teaching

As discussed above, current research, based on a variety of theoretical perspectives, clearly suggests that musical experience can have a beneficial effect on the learning of second languages. One common element that is found in much of this research as well as in support resources for L2 instructors (e.g., textbooks, pedagogical guides, etc.) is the expressed concern on the part of some researchers and educators that music is being underutilized and that teachers are missing out on the benefits that music can bring to the L2 classroom. The following comments made by researchers in applied linguistics demonstrate this concern:

> *"…I feel that language teachers may be missing a great deal by not exploiting songs and other rhythmic language compositions as classroom teaching aids*." (Jolly, 1975).

> *"…there appears to be a gap between the ways in which music could potentially be used by the ESL instructor and the ways in which teachers actually use music currently" (Edwards, 1997).*

> *"…many are resistant to the idea of using music as a pedagogical tool in the EFL classroom, thereby forgoing a promising opportunity to positively influence student achievement (Leib, 2007).*

> *«… nous espérons avoir convaincu l'enseignant de FLE/FLS de se risquer à introduire la chanson contemporaine dans son arsenal pédagogique. » (Paradis & Vercollier, 2010)*

These comments suggest that concern about the underutilization of music in L2 instruction is ongoing and widespread; however, the justification for these assertions is based in part on anecdotal evidence and therefore is unclear. It may be that researchers hold these beliefs because they have witnessed reluctance, ignorance of the relevant research, lack of related training, or general negative attitudes towards using music to teach second languages. Without further evidence, it is difficult to know with any certainty what rationale in particular has prompted these concerns among researchers.

However, a number of observations seem to suggest that educators may be aware of the music / L2 connection and that at least some of them are including music in their teaching. For example, the large and growing body of academic research into the links between music and language appears to be of interest to the general public, as evidenced by the popularity of several

books on the subject (Levitin, 2006; Proulx, 2014; Sacks, 2007) and numbers of related reports in the media (Chung, 2013; Gray, 2013; Henriksson-Macaulay, 2014). Because of this wide exposure, it would seem likely that L2 teachers have at least some knowledge of the benefits of music in teaching languages, a hypothesis which is supported by the existence of a substantial number of online resources and print publications available to help teachers incorporate music in their classes. Thus, it would seem from these observations that at least some teachers are using music to teach L2, but the details of this use are unclear and remain to be explored.

To date, there have been few attempts to examine L2 teachers' knowledge, beliefs and attitudes about the use of music, making it difficult to know to what extent they actually do integrate music into their teaching and why they chose to use music or not. Several bibliographies and literature reviews add to the knowledge of the general music / L2 subject (Bolduc, 2009b; Engh, 2013b; Sposet, 2008; Stansell, 2005), but these do not attempt to describe or explain patterns of use. To our knowledge, only four attempts have been made to explore the degree to which teachers use musical techniques to support L2 learning. The next section will present these studies and consider the ways in which they have contributed to our understanding of this use.

3.1. Key Studies

In his doctoral thesis on the use of song and music in language learning, Murphy (1990a) estimated the popularity of song use in language teaching based on anecdotal evidence from teachers, computer searches, ESL newsletters and magazines, and examination of 26 ESL training texts. In this estimate, which does not appear to differentiate between teachers of adults and teachers of children, he concludes that there seemed to be interest among 'active' teachers but that more formal support appeared to be lacking. As evidence for this assertion, he points to the paucity of musical information in L2 teacher training texts. He notes, "Whether, and to what extent, these ideas are implemented by the majority of teachers is difficult to judge (p. 151)."

Another study (Edwards, 1997), directly addressed L2 teachers' use of music with very young ESL students. In this research, Edwards describes the potential uses of music in L2 instruction and compares this with the actual use by primary school teachers (n=33) in the Norwalk-La Mirada School District in California. Edwards' goal was to find out to what extent classroom teachers were using music for ESL purposes, how they were using it, what was

preventing them from using it more, and whether or not they were interested in receiving further training in music for ESL purposes. She distributed a questionnaire by convenience sampling to teachers of students from kindergarten to fifth grade. The survey included multiple choice questions and open-ended questions, but no interviews. Her results showed that 60.6% of the respondents used music in ESL instruction two or more times per week. Of those who indicated that they used music regularly, 80-88% used it to teach vocabulary, cultural awareness, and for the 'lowering of emotional resistance'. A smaller percentage (44%) said that they used music to teach reading comprehension, syntax and grammar. Twenty-five percent of the respondents named other uses such as building self-esteem, teaching Total Physical Response, and other non-linguistic purposes. Based on her list of potential uses, Edwards suggested that there was a discrepancy between the way music could be used and the way it is in fact used. Some of the expressed reasons for this difference included a lack of awareness of the possibilities, inadequate training, and funding limitations. Overall, she concluded: "If teachers could be made acutely aware of what a powerful tool music can be in language acquisition, they would be eager to use it." (p.59). As suggestions for further research, Edwards noted, in particular, the need to gather similar data in the context of adult L2 learners.

A third study which attempts to describe the use of music in L2 is a needs analysis study (Engh, 2010) which sought to "examine current teacher attitudes and practices towards music use in the language classroom […] and to state a case for more extensive use of music and song in English language learning.", (p. 60). Engh carried out an online survey targeting L2 teachers (n=50) of adults and/or teens. These were recruited from English language teacher websites, representing five continents and 18 countries. Using a mixed-method approach, he examined four themes: 1) teacher beliefs and attitudes, 2) stated challenges of implementation in the classroom, 3) teachers' practices, and 4) suggestions for increased use of music in language learning. The findings indicated a 'high level of theoretical support' (p. 60) for music in the ESL classroom, but he nevertheless notes that music in the language learning classroom "is currently being vastly underutilized" (p.55), mostly as a listening activity, for learning vocabulary and for fun. This difference is explained by challenges reported by teachers, including 1) global education issues, 2) suitability of lyrics, 3) lack of time, 4) teachers' comfort level and 5) appropriateness for adult classes. Engh's research is useful in that it furthers our understanding of music use in L2 teaching, but because his participants come from many different cultures and

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contexts, the results of this study have limited applicability to teachers and administrators in any one context or geographical area.

A more recent study which is most pertinent to the present work is a survey study of music use in foreign language classrooms by teachers in several countries (Ludke, 2014). Ludke sought to investigate if the increase in music/L2-related search in recent years has been reflected in the extent to which teachers use music-related activities in their classrooms. Her research tool was an online survey of self-selected foreign language teachers who were contacted through internet-related L2 teacher groups. Participants included teachers of at least eleven different languages, including English, French, German, Italian, Spanish and Japanese in 2005 (n= 53), with the addition in 2014 of Afrikaans, Arabic, Chinese and Dutch (n=80).

Ludke first compared the number of English-language research articles related to music or song and L2 instruction published prior to 2005 (447) and prior to 2014 (504). Importantly, the 57 articles published in the nine years between the two studies represents 48.4% of all peer-reviewed articles published since the 1940's, indicating an increased scientific interest in the subject. Survey questions solicited information on types of musical activities used, amount of time spent on them, student reactions, and suggestions for improvement. The results of the survey suggested that even though there was a considerable increase in scientific research showing the benefits of music in L2 instruction, the actual use by teachers changed very little between 2005 and 2014. Further, her results suggest that music is used more frequently with younger students and lower level students of any age.

Together, these four studies add much to our knowledge of the potential uses for music in L2 instruction but clearly, this is just the beginning. The present study aims to further that knowledge with a specific focus on adult second language learning in Canada.

3.2. Second Language learning in Canada

An issue of central importance for the present study is the specific political, social and linguistic environment in Canada, which is central to the way second languages are taught. Canada is a large, regionally diverse country which, since 1982, has been officially bilingual (English and French), and where the federal government has a mandate to promote L2 proficiency (Canada, 2014). In the school system, French Immersion instruction at the primary

and secondary level is widespread in anglophone-dominated areas of the country and has resulted in an increasing number of adults who are proficient in their second language (French & Collins, 2013). Clearly, competence in more than one language is a strong Canadian value which is reflected in educational programs.

For Canadian adults wanting to increase their second language competence, study may take many forms including: continuing education, immigrant-based programs, employee-sponsored training, private tutoring, online programs, private language schools and immersion programs. One very popular way for adults to work towards facility in their second language is to immerse themselves physically in the target language, either through personal travel or through established immersion programs. In Canada, the largest and most respected of these is Explore, a federally-funded immersion program which has a mandate to increase the number of adults in Canada who are able to function in their second language (CMEC, 2012).

To summarize, the purpose of this study is to further our understanding of the way in which music is currently being used in French second language (FSL) and English second language (ESL) instruction to adult learners in Canada. In particular, using a mixed-method approach consisting of an online survey and personal interviews, this study has solicited detailed information regarding teachers' attitudes and beliefs about the use of music in L2 instruction, their training and preparedness to use music, how they use music in the classroom, and what prevents them from using it more extensively.

4. Research Objectives

The present study specifically targets FSL and ESL teachers teaching adults in Canada and is guided by four main objectives. These are further qualified by specific thematic questions which form the basis of the survey questionnaire and interviews.

1) To examine teachers' beliefs and attitudes regarding the use of music in teaching second languages to adults.

   - To what extent are teachers aware of current research into the effects of music on the acquisition of a second language?
   - What is their perception of the value of a musical approach to L2 instruction?
   - How is this perception affected by such factors as:
     a. First language / bilingualism
     b. Musical background
     c. Education

2) To determine the musical training / preparedness of teachers

   - What training is available to teachers on the use of music in second language instruction, either pre-service or in-service?
   - What is the musical background of L2 teachers and how does this affect their pedagogical choices?
   - What is the extent of teachers' knowledge of the musical culture of the language they are teaching?

3) To describe how music is currently being used as a pedagogical tool in adult second language instruction in Canada

   - What kind of music is used?
   - What kinds of activities are used?
   - Which skills are taught?

4) To identify barriers to the use of music in adult second language instruction.

5. Method

The methodology used for the study is a mixed-method approach, using an online survey questionnaire and follow-up questions to identified participants. This section will outline the design and contents of the questionnaire, methods of participant recruitment, and strategies to ensure adequate participation. It will also describe the method of identifying volunteers who responded to follow-up questions.

5.1. Questionnaire design

The tool for this study was a web-based questionnaire designed with the online software Survey Monkey. It contained both quantitative and qualitative questions addressing themes related to the research objectives stated above (See Appendix A for the survey questionnaire). The questions were first written in English, translated to French and subsequently checked several times for accuracy in translation. In the case of questions with several choices of answers, (questions 19, 20, 30, 31, 32), the answer choices were alphabetized in English, and then presented in the same order in French. Throughout the survey, there were frequent reminders that the information requested referred to teaching L2 to adults and 'musical activities' was defined as any music-based activity such as songs, rhythmic games, dances, videos and background music.

The survey was designed to be anonymous and included a declaration of privacy on the introductory page. Further, participants were invited to participate in a personal interview which was completely voluntary. To indicate their willingness do this, participants were asked to send an email to the researcher after having completed the survey, thus ensuring that their survey responses would remain anonymous. However, although a strong effort was made to present very clear instructions, some respondents included their personal email directly in the comments section of the survey. In any case, those who agreed to an interview clearly agreed to make themselves known to the researcher.

5.2. Participant recruitment and sample size

Participants for this study were teachers of French or English to adults in Canada, either currently or in the past. The recruitment strategy was to contact organizations that serve these teachers, (such as TESL Canada, CASLT, AQEFLS etc.) to explain the objectives of the study

and to ask them to invite their members to participate. To facilitate this, the organizations were supplied with a prepared description of the project in either French or English which included links to the French and English versions of the survey. Representatives from these organizations were mostly very cooperative and many agreed to forward a survey announcement to their membership list. Significantly, CASLT featured the survey in their weekly newsletter as well as posting it on their website for the month of February, and the Executive Director of TESL Canada agreed to forward the request to their entire membership of 7000 teachers. These initial contacts resulted in over 200 responses within a week of the opening of the survey.

Contacting teachers of French, however, was more challenging because their numbers are much smaller, and as a consequence, so are their organizations. The first contact was the director of l'École de langue et culture québécoise at l'Université de Québec à Chicoutimi, who sent it to all the teachers on her list, many of whom are personal acquaintances of the researcher. Next, a list was compiled of organizations of French teachers in Canada, including the contacts for all the French-language Explore programs in Canada, the AQEFLS, university and college language programs, and private language schools.

The survey was available online from January 19 to February 28, 2015. Participants were given the choice of responding in English or French by clicking on the appropriate link which directed them to an introductory page in the appropriate language where they were prompted to read the instructions and begin taking the survey. There was no time limit for completing the survey, although it was estimated that it would require 15-20 minutes to complete. Participants could move back and forth between sections and/or modify responses at will, but the survey could not be saved, requiring participants to complete the entire survey in one sitting. By the end of February, 242 people had responded to the English version of the survey and 82 had responded to the French version. After eliminating the incomplete questionnaires, 265 completed responses (204 English and 61 French) formed the survey results.

5.3. Interview / additional questions

Originally, the aim was to conduct individual interviews with a small subset of survey respondents in order to further explore issues that arose from the survey responses. However, there were so many volunteers for the personal interviews that it quickly became clear that it would be impossible to interview them all. It was therefore decided to contact those who had

volunteered for interviews and to ask them for their personal insights by answering supplementary questions that arose out of the survey responses. An email was sent to those volunteers informing them that there would not be a personal interview but that, if they were still willing, they would be sent supplementary questions early in March. When the survey closed at the end of February, a preliminary reading of the results was made, noting general trends in both the quantitative answers and the open-ended questions. From this, six questions were prepared, with the purpose of clarifying some of the results or filling in where the survey questions had not produced the desired type of response. The six additional questions can be found in Appendix B.

6. Results

The stated objectives of this research are 1) to examine teachers' beliefs and attitudes regarding the use of music in teaching second languages to adults, 2) to determine the musical training / preparedness of teachers, 3) to describe how music is currently being used as a pedagogical tool in adult second language instruction in Canada and 4) to identify barriers to the use of music in adult second language instruction.

Because of the mixed-method nature of the survey, the results are presented here both descriptively and analytically. For example, information about teachers' attitudes, beliefs and perceived challenges are presented in two ways: 1) tables containing empirical data from the survey results and 2) transcribed responses to open-ended questions.

The Section 6.1 first presents demographic information about the survey participants as well as their experience and training both in L2 teaching and in music. Following that is a presentation of the teachers' stated beliefs and knowledge about the use of music in language teaching including factors that may make it difficult to use music and advice that they would offer to another teacher who wanted to use music in their teaching. After that is an estimation of the amount of time that teachers do in fact spend on musical activities in their L2 teaching, what kinds of activities they use and which language skills they are most likely to teach through music. The next section is a description of the support and resources that are in place to help teachers, followed by the responses to the additional questions that were answered by 16 volunteers. The final part of the results section compares the responses of those who state that they never use music with those who state that they do.

6.1. Survey Participants – demographic information

6.1.1. Reported L1 of respondents.

The majority of the participants in the survey (81%) were teaching in their respective L1's, with 19% teaching in their L2. Of the 204 teaching English, 21.6% had an L1 other than English, representing 25 different languages. Of the 61 respondents teaching French, 11.5% had an L1 other than French, including Arabic, Bulgarian, Romanian and Ukrainian.

6.1.2. Age.

Table 6.1.2: Age of survey respondents				
	English	**%**	**French**	**%**
Under 25	1	0.5%	2	3.3%
25 to 34	13	6.4%	22	36.1%
35 to 44	31	15.3%	12	19.7%
45 to 54	75	37.1%	9	14.8%
55 to 64	63	31.2%	11	18.0%
65 or older	19	9.4%	5	8.2%
Total responses	202		61	
Skipped question	**2**			

6.1.3. Gender.

Table 6.1.3: Gender of survey respondents				
	English	**%**	**French**	**%**
Female	173	85.6%	47	77.0%
Male	29	14.4%	14	23.0%
Total responses	202		61	
Skipped question	**2**			

Table 6.1.2 shows that a large majority (93%) of English-speaking respondents taking the survey were age 35 and older, whereas the French-speaking respondents were generally younger, with only 60% over 34 year of age. As shown in Table 6.1.3, both groups of respondents were predominately female, with male respondents comprising only 14.4% and 23% of the English-speaking and French-speaking respondents respectively.

6.1.4. Geographical distribution.

Table 6.1.4 : Province where respondents have done most of their teaching				
	English	%	French	%
Alberta	23	11.3%	1	1.6%
British Columbia	37	18.2%	1	1.6%
Manitoba	14	6.9%	15	24.6%
New Brunswick	0	0.0%	1	1.6%
Newfoundland and Labrador	2	1.0%	0	0.0%
Northwest Territories	0	0.0%	0	0.0%
Nova Scotia	3	1.5%	1	1.6%
Nunavut	0	0.0%	0	0.0%
Ontario	126	62.1%	4	6.6%
Prince Edward Island	0	0.0%	0	0.0%
Quebec	9	4.4%	45	73.8%
Saskatchewan	12	5.9%	2	3.3%
Yukon	0	0.0%	0	0.0%
Total responses	203		61	
Skipped question	1			

Table 6.1.4 above shows the geographical distribution of survey respondents. The largest response from English teachers came from Ontario (74.2%), followed by B.C.(18.5%), Alberta (11.7%), Manitoba (6.8%), Saskatchewan (5.9%) and Quebec (4.4%). No responses were received from English teachers in New Brunswick, Northwest Territories, Nunavut, PEI or the Yukon. Not surprisingly, most of those teaching French did so in Quebec (73.8%), followed by Manitoba (24.6%), with much smaller representation from Ontario (6.6%), Saskatchewan (3.3%), B.C (1.6%), Nova Scotia (1.6%), New Brunswick (1.6%) and Alberta (1.6%). There were no responses from French teachers in Newfoundland and Labrador, Northwest Territories, Nunavut, PEI or the Yukon.

6.2. Teachers' experience and training

6.2.1. L2 teaching experience.

6.2.1.1. Number of years.

Table 6.2.1.1: Years of experience teaching a second language					
	English	%	French	%	Overall
Less than a year	3	1.5 %	0	0	1.1%
1-2 years	12	5.9 %	5	8.2 %	6.4%
3-5 years	18	8.8 %	11	18 %	10.9%
6-10 years	35	17.1 %	14	22.9 %	18.5%
10+ years	136	67 %	31	50.8 %	63%
Average	4.42 yrs		4.16 yrs		4.29 yrs
Total responses	204		61		

Teachers who responded to the survey appear to be quite experienced, as shown in Table 6.2.1.1 above, with 63% of the total sample reporting more than ten years of experience and only 7.5% reporting less than two years of experience.

6.2.1.2. Teaching Context.

Respondents were asked in which teaching contexts they had done most of their teaching, with the option to choose more than one category (see Appendix A, question 7).

Table 6.2.1.2: Teaching contexts				
	English	%	French	%
Primary school	20	10.8%	6	10.5%
Secondary school	21	11.3%	10	17.5%
Cégep or college	56	30.1%	11	19.3%
University	53	28.5%	31	54.4%
Continuing education	107	57.5%	19	33.3%
Private language school	59	31.7%	13	22.8%
Private tutoring	46	24.7%	11	19.3%
Other	43		11	
Total responses	186		57	
Skipped question	18		4	

What stands out from Table 6.2.1.2 is that the largest portion of teachers of English (57.5%) have worked in continuing education or a college setting, whereas teachers of French are more likely to have taught in a university setting (54.4%). A majority of respondents (58.5%) checked more than one category, suggesting that most have had experience teaching in different

learning contexts. Comments related to the 'other' category included many of the same categories as well as references to teaching 'for the government of Canada', teaching on a military base and private lessons via skype

6.2.1.3.   L2 training.

Table 6.2.1.3: Years of training in L2 instruction					
	English	%	French	%	Overall%
None	2	1.0%	9	15.5%	4.2%
Less than a year	35	17.3%	5	8.6%	15.4%
1-2 years	81	40.1%	7	12.1%	34.2%
3-4 years	29	14.4%	11	19.0%	15.4%
More than four years	55	27.2%	26	44.8%	34.2%
Total responses	202		58		
Skipped	2		3		

As shown in Table 6.2.1.3 above, the largest number of teachers of English had 1-2 years of training in L2 instruction, whereas teachers of French more often reported more than four years of training. Interestingly, 18.3% of teachers of English and 24.1% of teachers of French indicated that they had received less than a year of training in L2 instruction and 15.5% of French teachers reported having no L2 training at all.

6.2.2. Musical background.

In order to determine the musical background of language teachers, two questions were asked in order to include both formal musical training and informal musical experience (see Appendix A, questions 28 and 29). Formal musical training was defined as "lessons with a qualified teacher, group training in a structured setting such as a music school, college or university". Informal musical experience was defined as "any musical learning experience that does not involve formal lessons. (e.g., singing in an amateur choir, playing folk or rock music for pleasure, or learning 'on the fly' in a musical household". Answers were given on a 7-point Likert scale, with 1 indicating no experience at all and 2 indicating extensive experience.

6.2.2.1.   Formal musical training.

Table 6.2.2.1: Formal musical training				1=none, 7=extensive					
English	1	2	3	4	5	6	7	Average	Count
Before age 18	49	27	32	28	25	14	21	3.40	196
As an adult (18+)	104	25	12	10	8	6	15	2.28	180
								Total	203
								skipped	1
French									
Before age 18	28	10	10	3	4	3	2	2.37	60
As an adult (18+)	47	3	3	0	0	1	1	1.36	55
								Total	61

6.2.2.2.   Informal musical experience.

Table 6.2.2.2: Informal musical training				1=none, 7=extensive					
English	1	2	3	4	5	6	7	Average	Count
Before age 18	47	23	23	23	24	14	20	3.44	174
As an adult (18+)	58	24	24	23	18	10	28	3.33	185
								Total	194
								skipped	10
French									
Before age 18	24	7	7	7	5	7	2	2.85	59
As an adult (18+)	28	12	5	2	3	4	3	2.37	57
								Total	61

First of all, Tables 6.2.2.1 and 6.2.2.2 show that for all respondents musical training, especially of the formal variety, was, on average, more likely to happen in childhood than in adulthood. The average of the reported ratings suggests that English teachers have had the most experience, both formal and informal, both before and after the age of 18, with an overall average of 3.1 as compared to 2.2 for the French teachers.

Further, as shown in Table 6.2.2.1, the level of formal musical training of both English and French teachers was not high, with only 8.7% indicating they had received extensive formal training before age 18 and 6% indicating extensive formal training as an adult. On the other end of the spectrum, 30% of those who responded, both English and French, indicated they had received no formal training at all before age 18 and 64.3% had no formal training at all as an adult. As for the ratings for informal musical training, shown in Table 6.2.2.2, the tendencies are similar to those for formal musical training, albeit slightly less marked.

6.2.3. Summary – Teacher profile, experience and training.

The above information forms a portrait of language teachers who elected to respond to the survey. Most of the respondents are teaching in their L1 and are mainly doing so in either Ontario or Quebec, with smaller representation from Manitoba, Alberta, BC and other provinces. A large majority of respondents were female and teachers of English are generally older than teachers of French. On average, respondents have had over 4 years of L2 teaching, most of them in a variety of contexts. Their training appears to be divided along language lines, with English teachers most likely to have 1-2 years training in L2 teaching and French teachers to have four or more years of training. The teachers reported that they had, on average, very little musical training and experience, both as children and as adults, although teachers of English have slightly more training in all categories.

Taken together, this general information provides a backdrop for the following sections which will look at teachers' beliefs and knowledge, actual classroom use, and the support and encouragement available to teachers.

6.3. Teacher beliefs and knowledge

Teachers' beliefs and knowledge about the value of music in L2 teaching were assessed in four ways. First, they were asked to indicate how much knowledge they have of current research into the benefits of music in language instruction and where they gained this knowledge (see Appendix A, question 10). Secondly, in a three-part question, they were asked to state to what extent they believe that musical activities are an effective way to teach second languages to 1) children, 2) adolescents and 3) adults (see Appendix A, question 11). Thirdly, they were asked to choose from a list of possible reasons why they may not use music (see Appendix A, question 19). Finally, teachers' beliefs were assessed via their comments provided in an open-ended question which asked what advice they would give to another teacher who was considering using music in their class (see Appendix A, question 34).

6.3.1. Knowledge of current research.

Table 6.3.1: Knowledge of current research						1=none, 7=extensive			
	1	2	3	4	5	6	7	Average	Count
English	99	58	19	10	13	3	2	**2.00**	204
French	34	13	7	5	2	0	0	**1.82**	61
% of total	54%	26.8%	9.8%	5.7%	5.7%	1.1%	.8%	**1.91**	265

As shown in Table 6.3.1 above, more than half of all respondents (54%) reported that they had no knowledge at all of current research into the benefits of music in second language learning. The overall average of 1.91 indicates that the knowledge of such research is very limited and, indeed, less than 2% of respondents placed themselves on the 'extensive knowledge' end of the spectrum (Likert 6 and 7).

In their optional comments, 105 respondents indicated how they had found information about research relevant to music and L2 teaching. Sources cited are shown in Table 6.3.1.1 below.

Table 6.3.1.1: Teachers' sources of information about research					
	English	%	French	%	Overall
Personal interest and research	41	45.0 %	9	39.0 %	48.1%
Organizational newsletters etc.	13	15.1 %	0	0 %	12.5%
Conferences and workshops	10	11.6 %	3	13.0 %	12.5%
Colleagues, friends etc.	6	5.8 %	6	26.0 %	11.5%
Teacher's own education	5	5.8 %	4	17.0 %	8.7%
Mass media	6	4.6 %	1	4.3 %	6.7%
Total responses	81		23		104

Note: many of the comments cited more than one source of the knowledge and others did not directly answer the question, so the numbers do not add up to the total number of respondents

There are several observations of interest in these numbers. Firstly, it appears that most teachers (45%) find out about the relevant research because they are interested and seek it out themselves. Teachers of English are more likely to hear about it through communications from a professional organization (15.1% EN, 0% FR), and teachers of French appear more likely to hear about the research from their colleagues (5.7% EN, 26% FR). Both English and French teachers are equally likely to have attended workshops (11.6% EN, 13% FR), but French teachers are

more likely to have encountered this research in their own professional education (5.8% EN, 17% FR).

Overall, these two tables (6.3.1 and 6.3.1.1) suggest that, in general, second language teachers in Canada have little knowledge of the scientific research that has been conducted into the benefits of music on second language learning. Further, the information that teachers do have comes largely from their own efforts and their personal and professional connections rather than from their own formal education or the media.

6.3.2. Value of musical activities.

In a question central to the goals of the project (see Appendix A, question 11), participants were asked to indicate how they felt about the value of musical activities in L2 education. Participants were given three statements and asked to indicate on a Likert scale to what degree they agreed with each one. The three statements given were:

Musical activities are an effective way to teach languages to **children**.
Musical activities are an effective way to teach languages to **adolescents**.
Musical activities are an effective way to teach languages to **adults**.

Table 6.3.2: Beliefs about the value of musical activities 1=strongly disagree, 7=strongly agree									
English	1	2	3	4	5	6	7	Average	Count
Children	5	1	5	10	13	33	129	6.27	196
Adolescents	4	2	7	17	36	35	94	5.87	195
Adults	4	3	16	34	35	29	82	5.50	203

French	1	2	3	4	5	6	7	Average	Count
Children	1	0	2	5	5	9	34	6.14	56
Adolescents	1	0	1	10	7	10	27	5.86	56
Adults	1	1	4	14	6	14	21	5.44	61

First of all, these numbers show that the respondents have a generally high regard for the use of musical activities, which is perhaps not surprising, given that they had self-selected to complete the survey. Further, the average ratings suggest that the survey participants tended to place more value on the use of music when teaching L2 to children, somewhat less with adolescents, and even less when teaching adults. This data represents more evidence to support existing studies, but from a specifically Canadian context.

In this question (see Appendix A, question 11), participants were asked to provide a brief rationale for their responses in Table 6.3.2. A review of their comments revealed several different approaches to this explanation: 1) explaining why they believe that music is useful, 2) outlining their beliefs about the differences between age groups, 3) stating that they believe that music is useful at any age, 4) expressing doubts about the effectiveness of music. The following are a few representative comments.

6.3.2.1.   Rationale: Pedagogical benefits.

The data reveal that teachers appear to find many pedagogical benefits to using music in language teaching, including pronunciation, vocabulary and grammar and increased retention of the formal details learned. For example:

 "I find that music helps adults get the rhythm or stress patterns in English."

« Le rythme influence la prosodie du message et joue également sur le débit »

"Music is a good way to get learners to enunciate the vowels sounds, to internalize the rhythm of the language, to become familiar with the culture around certain songs and "type of music."

"Popular music particularly can be used at all levels to teach vocabulary, grammar, and syntax. Music is also relevant in helping students decipher idioms, phrasal verbs, street language, slang, etc."

"Music is . . . like poetry and helps students to retain phrases and collocations, it contains informal language, it has cultural content, it helps with the teaching of pronunciation (linking, reductions), it informs students about issues and it can be a starting point for creative writing."

6.3.2.2.   Rationale: Difference between the ages.

The following comments suggest that teachers see the three groups (children, adolescents and adults) as having a very different relationship to music, thus requiring different treatment in the language classroom.

"As age increases, the effectiveness of musical activities on language acquisition decreases."

"As students get older, I find sometimes comfort levels change. …. some adults who have very strong cultural/religious beliefs may be closed to the experience of expressing themselves and learning through musical activities".

« Je crois qu'il est plus facile et pertinent de faire chanter les enfants. Il est plus difficile de plaire à l'ensemble d'un groupe d'ados ou d'adultes avec une chanson. »

« Aux adultes, il faut que ce soit dans leur champ d'intérêt, que les objectifs soient clairs et/ou qu'ils le perçoivent comme valable. »

"Adults have more varied and solidified learning preferences, especially in the college context, and some may not be as easily motivated by musical activities".

"Based on my experience, children are highly receptive to musical activities whereas adolescents are more interested in the beats/rhythm, and adults prefer to focus on the lyrics and its meaning."

"I think it depends more on personality, learning style and classroom environment than age."

« Les objectifs visés ne devraient pas être les mêmes ou à tout le moins qu'ils ne devraient pas être explorés de la même façon selon les clientèles ».

"If adults see it as fulfilling a purpose they will be more likely to embrace it."

These comments – cautionary words that may help teachers planning to use music in their teaching – will receive a more thorough treatment in section 6.3.4.

6.3.2.3. Rationale: Music is effective at all ages.

These comments come from teachers who believe that musical activities can be beneficial to learners at any age, although they still require skill on the part of the teacher.

"Music is an international language! It can engage people of any age or background."

« Les ados et les jeunes adultes adorent particulièrement. »

"Everyone relaxes when they participate in musical activities, so the affective environment improves."

"Musical activities are very effective to teach any language to any age groups. In order to achieve this technique, teachers should be given training in music and demonstrated how to incorporate musical activities in their lessons".

"Young children often learn kindergarten songs, which teach them English. Teens love downloaded music in their ears. Adults appreciate a simple, yet effective way to learn vocabulary."

6.3.2.4.   Rationale: Doubts.

These comments show some of the ways in which teachers have expressed their doubts – both about the overall validity of musical activities and they way they may be received by different kinds of learners.

"Some adults do not enjoy music or might not see music as helpful to language learning."

« Je ne connais pas la corrélation que l'on pourrait établir entre ces 2 éléments. »

« Bien que certains articles scientifiques aient montré des liens entre la musique et la mémoire phonologique, je ne sais pas à quel point la musique peut être un moyen efficace. »

"I have occasionally used music to teach ESL; however I don't know how effective it has been."

"It is hard to find music that appeals to teens while exercising censorship because of cultural and religious beliefs in the classroom."

"I'm not really sure how it works but for people who are auditory learners it may be effective."

The information in Table 6.3.2, together with the associated explanatory comments present an idea of how teachers view the use of music with different age groups. There appears to be wide-spread agreement that musical activities are beneficial when teaching second languages to children. However, that confidence seems to be weaker when the learners are adolescents and even weaker when they are adults. This appears to be at least in part due to individual preferences and expectations on the part of the learners as well the experience, instructional style and confidence of the teacher.

6.3.3. Reasons for not using music.

A central objective of the study was to determine what factors may play a role in discouraging or preventing teachers from incorporating music in their teaching. Based on background research and anecdotal information from the researcher's own experience, a list of possible reasons was presented and participants were asked to indicate which ones, if any, applied to their personal

situation (Appendix A, question 19). They were instructed to check as many categories as they liked and were given an 'other' category where they could offer other reasons not listed. The results shown in Table 6.3.3 below are shown in order of the most commonly-chosen reasons as shown by the column on the right.

Table 6.3.3: Reasons for not using musical activities					
	English	%	French	%	Overall %
Adult students may be reluctant to sing or participate in musical activities.	109	59.2%	27	48.2%	55.8%
Not enough time.	80	43.5%	22	39.3%	42.5%
Concern about inappropriate language or controversial topics.	64	34.8%	15	26.8%	32.9%
Concern about conflicting musical preferences.	39	21.2%	9	16.1%	20%
The sound may disturb others nearby.	40	21.7%	8	14.3%	20%
Lack of confidence in my musical skills.	34	18.5%	10	17.9%	18.3%
Not sure how to use music to teach languages.	34	18.5%	8	14.3%	17.9%
Prefer other strategies and techniques.	28	15.2%	9	16.1%	15.4%
Lack of technical knowledge or equipment.	20	10.9%	12	21.4%	13.8%
Lack of money for supplies.	23	12.5%	5	8.9%	11.7%
Lack of support or approval from administration.	21	11.4%	6	10.7%	11.3%
Don't know where to find musical resources.	18	9.8%	5	8.9%	9.6%
Not convinced that music is an effective technique to teach second languages.	14	7.6%	4	7.1%	7.5%
Not familiar enough with the musical culture of the language being taught.	16	8.7%	2	3.6%	7.5%
Not enough space.	10	5.4%	2	3.6%	4.6%
Other (please specify)	39	21.1%	15	26.8%	22.1%
Total responses	184		56		
Skipped question	20		5		

One can see in Table 6.3.3 above that the factors which most commonly discourage teachers from using music are: 1) a concern about the reluctance of adult learners to participate in musical activities (55.8% overall), 2) a lack of available time (42.5%) and 3) a concern about controversial topics and language in song lyrics (32.9%). English and French respondents differed most strongly in the case of three factors: 1) lack of technical knowledge or equipment

(EN 10.9%, FR 21.4%), 2) reluctance on the part of adult learners (EN 59.2%, FR 48.2%), and 3) concern about inappropriate content (EN 34.8%, FR 26.8%). The reasons offered by those that checked 'other' were often similar to the choices shown in Table 6.3.3, such as:

"Religious restrictions, difficulty finding up to date, level appropriate songs without offensive language."

"I can't play a musical instrument to accompany students.."

"Little knowledge of popular English music."

"No headphones that work on our computers."

However, a few of the comments pointed out other problematic factors:

"Very rigorous tightly-controlled program."

« Difficulté de vérifier quel matériel musical peut être utilisé légalement en class.

« La matière est très précise, et les chansons ne le sont pas.»

« Les activités déjà conçues sont beaucoup plus rares avec de la musique québécoise. Les droits d'auteur sont aussi une problématique très importante à considérer. »

At least one person feels that nothing should stand in the way of using music:

"I don't think there is a reason. There is such a variety of music, you can choose something appropriate, and don't need to do any singing or anything yourself."

From Table 6.3.3 and the above comments, it is clear that there are many factors that may contribute to a reluctance to use music in the language classroom. These include the experience, expectation and preferences of both the teachers and students, the availability of appropriate music and technical details such as available time, space, sound equipment and copyright.

6.3.4. Advice to new teachers.

Survey participants were asked what advice they would give to an L2 teacher who was considering incorporating musical activities into their teaching. As this was an open-response type question, it is not quantifiable except in the most general of terms. There were a total of 206 comments, 161 from English teachers and 45 from French teachers for an overall response rate

of 78%. The comments were overwhelmingly positive, with only 9 comments in which the respondent expressed doubts, cautions or ignorance of the topic.

The advice fell into several categories as represented in Table 6.3.4 below.

Table 6.3.4: Advice to other teachers	
	# times mentioned
Go for it! Encouragement and enumerating the benefits	81
Choice of songs	34
Teaching techniques	27
Be able to explain why you are using music	25
Know your students	20
Start slow	19
Keep a positive attitude	13
Know your focus, how song relates to curriculum	12
Get training and help from colleagues	11
Be prepared	10
Link to culture	9
Cautions, don't know	9

6.3.4.1. *Go for it! – encouragement and enumerating the benefits*

The vast majority of the comments contained encouragement and gave reasons why music is valuable in L2 learning. Many simply gave short encouraging words such as "Go for it!", "Do it!" or "Lancez-vous" and others elaborated why they believed that music is beneficial. Some examples:

"It sparks a lot of discussion. It gives students an" ear" for listening to English phrases and words".

"…songs can also give context for teaching pronunciation, grammar, culture, vocabulary."

"enables adults to connect with their first method of learning anything as a child. ...tunes help in memorising phrases and idioms."

"lyrics can be used to summarize, teach elements of literature, focus on idioms, highlight a grammar point - think outside the vocabulary box!"

"You can use it for listening, for vocab and idioms, and for discussion. No need to sing!"

"Chants and beat really can help with syllable, word and sentence stress."

« N'ayez aucune hésitation à partager notre belle culture, nos expressions, notre "couleur", et ce, grâce à la musique francophone. »

6.3.4.2.   Choice of songs.

Many of the comments concerned the importance of carefully choosing your musical material, especially songs.

"Use music you love."

"Start with easy songs and then gradually go into harder songs."

"Preview lyrics and/or video before presenting to class for culturally sensitive content".

"Get learners to bring in songs of their choice. Build projects around peer-to-peer teaching of lyrics and class sing-a-longs."

"Choose music that appeals to your students with clear lyrics sung by one singer."

"Try to choose songs that demonstrate features that reflect spoken rhythm and are clear such as musical theatre (especially Sondheim) and many pop songs."

"... choose music that they enjoy, that has mostly understandable pronunciation, and that could reinforce language that is taught in the classroom".

« Variez les styles musicaux si vous choisissez vous même les chansons. Promenez-vous à travers les époques! Présentez des classiques! »

"Pick fun songs that are relevant. Keep building your own database that you can reuse each year."

"Songs with actions are always popular (think summer camp songs) and songs with lots of repetition and strong rhythms are also fun to sing."

6.3.4.3. Teaching techniques

Much of the advice given had to do with ideas for teaching – how to present songs and music and make them effective tools for language learning.

"Music is always the background at lunch or for potluck parties. It is essential for my Friday Canada Days: national anthem, Over Canada DVD has amazing cultural sound pieces, traditional campfire songs in the fall, holidays songs and Aboriginal samples. Use Real Canadian Songbook as a starting point. Thematic songs i.e. Valentines, Christmas.."

"Start with listening first before trying to get them singing."

"If it's high levels try a book like 'Oh Canada' for lesson ideas."

"When working with beginners, try learning a simple song in the students' language, especially when working with esl literacy adults."

"Start off with fill in the blanks that have the words in a word bank."

"Get them to stand up and do the actions to help them remember."

"Definitely give rhymes and chants a try for conversation fluency and pronunciation. Then, add mnemonic techniques. Also, try studying songs for listening and then reading work. These can also give context for teaching pronunciation, grammar, culture, vocabulary. Once comfortable with these, why not give singing and leading songs a try?"

"Create gap exercises with songs to work on their listening discrimination; work on minimal pairs if the words rhyme to develop understanding of vowels sounds, sing the songs with them to work on fluency and to teach vocabulary and grammar in the interesting context of music

"... go over much of the vocabulary and meaning prior. Use variety of methods- cloze, following along, taking turns and the refrain is done together etc.."

"I like Jazz Chants. We get a local music teacher to come and sing and teach us songs twice a year."

"...let the Ss 'teach' the class a song that they love from their first language, use it for all language skills, use it as background music during tests or writing activities, use it as writing prompt."

"Do not focus on listening comprehension. Use for grammar and vocabulary."

"Be open-minded and remember that music can be used as a source of content material (vocabulary, cultural snapshots), as introductory activities, a way to relax and have fun or background music for more serious pursuits."

"Use lots of repetition with a lot of variety. Gap-fill exercises are easy to create but also lyric puzzles are fun to do. Pair or group work is essential for adults if they are going to sing, so that they don't feel so self-conscious."

"Music without lyrics is also fun - play a piece and have students discuss how they feel when they hear it, write a story about what they think it means etc".

"I always have music playing before class - they will often ask about it & there we go!"

« Faites un courte présentation de l'artiste choisi, regardez un extrait vidéo, complétez le texte ensemble, analysez le vocabulaire, les expressions, soyez attentif à la prononciation et discutez à propos du sujet/contexte de la chanson. Réécrivez la chanson avec vos propres mots. Inventez un nouveau couplet! Chantez tous ensemble! »

« Jouer de la musique comme ambiance (si vous jouez toujours les mêmes chansons, les appprenants finissent par les connaître et même les turloter) »

« ...faire une expérience ayant 2 profs avec les édudiants. lire et comprendre le texte, écouter sans texte, écouter avec texte, pratiquer ensemble »

« Y aller avec une activité de base : faire compléter un texte troué après avoir écouté une chanson. Travailler le texte. Important : la faire chanter en s'amusant ».

6.3.4.4. Be able to explain why you are using music

"Sell it. Make the students see the benefits of it."

"Make sure to let students know why you're using music in the classroom (e.g. for listening practice, to learn new vocabulary) so they don't think it's just for fun."

"Be discerning and know why you are using the music."

« ....prendre le temps de justifier l'intérêt pédagogique des activités »

6.3.4.5. Know your students

"I suggest being sensitive to the musical interests of the learners. Their motivation and engagement in language exercises hinges on their engagement with the music content."

".... adult students sometimes think that singing is too frivolous, not "real school", and so they may resent class time being taken up by music".

"Encourage student input. Ask them about music they like and why."

"They'll either be into it or they won't. Don't force it. The less you force it, the more fun and effective it seems to be. Truly effective if the adults choose it themselves."

"Do a self-assessment with students to find out what their comfort levels and interests around music are".

"Approach it gently, asking first who has tried it and who would like to try it. A short group discussion may dispel some of the fears."

"…be aware that these individuals are adult learners from different cultures and that exercises which require movement or singing aloud may be met with some resistance."

6.3.4.6. Start slow (both for teacher and student)

"Sit in on a class and watch a teacher use it, and then try it with your class."

"Download a lesson plan and follow it until you are comfortable and able to create your own learning objectives."

"I would say that they should introduce it slowly and seek input from the students with regard to what they particularly enjoy."

"Half an hour is enough for a musical activity, especially at first".

"Start with chants using rhythm and rhyme."

"Don't force it. The less you force it, the more fun and effective it seems to be".

6.3.4.7.   Keep a positive attitude

"Have fun. If students think it is a waste of time, remind them of how vital it is for each of us to overcome our ego in order to develop fluency."

"Be enthusiastic and they will buy into your program".

"Don't worry about the critics; not everyone will like the music or see the benefits".

"Despite misgivings about your own ability to lead singing and the apparent unwillingness of students to participate, they always have fun and end up learning more English through songs."

"Relax- be natural- let the class see that it is enjoyable-fun and they will catch on and be less conscious of themselves."

"Have a spirit of fun and no judgment. Model risk taking and others will take risks too."

6.3.4.8.   Know your focus, how song relates to curriculum

"Make sure there's a focus to it though, such as listening, vocabulary, etc"

"Relate it to your curriculum in an obvious way."

"You can't focus on everything, so choose one aspect of the language or the main idea so students get the most out of it".

« Bien choisir ses pièces, avec un objectif précis. Varier les activités, pas seulement des "blancs" dans le texte. »

6.3.4.9.   Get training and help from colleagues

"Get comfortable with it by observing another teacher or getting a ready-to-go lesson plan, or if brave enough, just play a song, give the students the lyrics and have a discussion."

"Learn a basic useful repertoire and become comfortable singing it. Using props CDs is fine but not exclusively. If you don't sing students will be reluctant to".

"Try to learn any musical instrument or join a choir. Also, get to know someone who teaches music as a hobby or a living. The best would be to learn from someone who uses music to teach in ESL".

"You don't need formal training. If you can carry a tune, you can teach songs. If you don't feel comfortable singing, you can use recordings, do chants, or rhythm. Your creativity is more important than formal musical training."

"Learn to play an accompaniment instrument. A short course in ukulele would suffice, chords first, melody, playing by ear in three or four keys."

« ...faire une expérience ayant 2 profs avec les édudiants. »

6.3.4.10. Be prepared

"Preview lyrics and /or video before presenting to class."

"If you cannot lead singing yourself, use video or cd recordings or partner with another class/instructor."

"Practice what you want to use a lot before you present it."

"Plan, plan, plan. Make sure the speed is appropriate and that the vocabulary is not too difficult for the group".

6.3.4.11. Link to culture

« c'est un bon moyen de connaître la culture et la langue de la rue tout en étant ludique ».

"It is a good way to learn about culture and ideas about many topics."

« Mettre en valeur leur goût par l'écoute de divers genres de chansons dans une perspective d'éducation à l'interculturel »

« Faire le lien entre éléments culturels de la langue enseignée et répertoire musical dans cette langue. »

« Choisir des chansons qui permettront de transmettre des informations culturelles ».

6.3.4.12. Cautions, don't know

A few comments contained doubts, warnings and admissions of inadequacy:

"Don't overdo it ... they may resent class time being taken up by music."

"I don't feel I can give advice because I don't use music very much, although I feel I should."

"I couldn't really give any advice without more knowledge on the research."

6.3.5. Summary – Teacher beliefs and knowledge.

This section has presented teachers' beliefs and knowledge about the use of music in L2 teaching. First of all, the survey responses suggest that teachers have very little knowledge of current research on the subject and that what they do know they have learned in large part through their own efforts, from friends and colleagues and through their membership in professional organizations. In general, these teachers believe that musical activities can be an effective tool to teach second languages, but this belief appears to be strongest when the learners are children, less strong for adolescents, and even less so for adults. Stated reasons for this diminishing confidence include different learning styles, the different goals and expectations of students at different ages as well as teachers' confidence levels. When asked what factors prevent them from using music more often with adult learners, respondents cited a perceived reluctance on the part of adult learners, lack of time, lack of confidence in their own musical skills and concern about controversial topics and conflicting musical preferences. When asked what advice they would have for another teacher who wanted to incorporate musical activities into their teaching, respondents were above all very enthusiastic and encouraging, often suggesting that the teacher's positive attitude was a key to success. Moreover, they offered many useful ideas about choice of songs, the importance of being sensitive to the wants and needs of the students, linking the activity to linguistic goals, starting slowly and where to get training and help. A large number of specific suggestions of print and online resources were included in this section (see Appendix D).

The above sections have presented a portrait of the survey respondents and an overview of their beliefs and knowledge about the use of music in L2 instruction. The next section turns to a consideration of the ways in which teachers actually use music in their teaching.

6.4.   Teachers' use of music in L2 instruction

A central goal of this study is to describe the ways in which musical activities are employed as a pedagogical tool by teachers of English and French to adults in Canada. This section will explore data related to the amount of time spent on musical activities in L2 instruction to adults, the kinds of activities used and the linguistic goals that they support..

6.4.1. Amount of time.

The question of how much time teachers spend on musical activities proved difficult to quantify, as the variation in the responses made comparison difficult. There were two questions: 1) *'How many hours per week do you teach adults?'* and 2) *'In a typical week, how many minutes would you devote to musical activities?* In the first case, only about half the respondents were able to give a precise number of hours that they teach, and the rest gave either a range of hours or an unquantifiable response such as "it depends on the semester" or "j'enseigne maintenant à titre de remplaçante". While these kinds of responses are somewhat informative, it is not possible to quantify them. Likewise, the question relating to time spent on musical activities drew a range of responses, many of which were unquantifiable.

In order to determine the degree of music use in the L2 classroom, the responses given in these two questions were converted to minutes. For instance, if someone said they teach ten hours per week, this was recorded as 600 minutes. If they said that they use musical activities for one hour per week, this was entered as 60 minutes. When they gave a range, (e.g. 10-12), this was averaged and converted to minutes. The two resulting numbers were then converted to a percentage and subsequently ranked by the amount of their use from 0% (they never use musical activities) to more than 20% of their teaching time. At this point it became difficult to divide the ranked list in any meaningful way, especially given the approximate way in which the responses were quantified. For instance, what is the difference between someone who uses music 2% of the time and another who uses 4% of the time? Where is the logical dividing line between those who use music frequently and those who use it rarely? In the end, it was felt that the most valuable distinction to be made was between those who indicated that they use music at least some of the time (202 respondents – 76%) and those who indicated that they never use music (61 respondents – 24%). These two groups will be explored further in Section 6.7, entitled 'Perspectives of music non-users and music users'.

6.4.2. Use of musical activities with different language levels.

One survey question (Appendix A, question 14) asked participants how likely they are to use musical activities when teaching adults at different levels: 1) beginner, 2) intermediate, 3) advanced, 4) mixed-level classes. Responses were given on a Likert scale with 1 denoting 'extremely unlikely' and 7 denoting 'extremely likely'.

Table 6.4.2: Use of musical activities with different language levels 1 = extremely unlikely 7 = extremely likely									
English	1	2	3	4	5	6	7	Average	Count
Beginner	17	17	10	22	27	23	76	5.07	192
Intermediate	14	10	14	27	36	33	58	5.04	192
Advanced	20	17	8	29	30	24	59	4.82	187
Mixed-level group	18	14	8	26	30	30	60	4.97	186
Total responses									200
Skipped question									4
French									
Beginner	9	8	7	6	6	1	16	4.28	53
Intermediate	7	7	5	8	5	4	18	4.63	54
Advanced	8	2	6	4	9	6	15	4.80	50
Mixed-level group	9	2	2	7	5	3	11	4.51	39
Total responses									59
Skipped question									2

One interesting observation in the results as shown in Table 6.4.2, is that they are essentially reversed for English and French teachers. While English teachers are most likely to use music with a beginner class (5.07 on a scale of 7) and least likely to do so with an advanced class (4.82), teachers of French are more likely to use music with advanced learners (4.8) and least likely with beginners (4.28). Multi-level groups and intermediate groups fall into the middle in both cases.

6.4.3. Kinds of musical activities used.

Table 6.4.3: Kinds of musical activities used					
	English	%	French	%	Overall
Songs - listening	172	90.5%	54	96.4%	91.9%
Songs - singing	128	67.4%	32	57.1%	65.0%
Videos	108	56.8%	36	64.3%	58.5%
Background music	53	27.9%	21	37.5%	30.1%
Rhythmic games/exercises	50	26.3%	11	19.6%	24.8%
Movement / dance	21	11.1%	7	12.5%	11.4%
Playing instruments	9	4.7%	0	0.0%	3.7%
Other (please specify)	30	15.8%	8	14.3%	15.4%
Total responses	190		56		246
Skipped question	14		5		19

Table 6.4.3 above lists the kinds of musical activities that teachers use in their L2 teaching. Listening to songs is by far the most common activity (91.9% overall), but, interestingly, a much smaller percentage (65%) actually sings the songs. Videos are quite common (58.5%) but background music is less so (30.1%) as are rhythmic games and exercises (26.3%). A much smaller percentage of teachers indicated that they use movement/dance and musical instruments in their teaching (11.4% and 3.7% respectively).

Although there does not appear to be a large difference between teachers of English and teachers of French in terms of the activities that they chose, there are some small differences to note. Teachers of English were more likely to include singing than French teachers (67.4% and 57.1% respectively), whereas French teachers were slightly more likely to use videos (64.3% FR versus 56.8% EN) and background music (37.5% FR versus 27.9% EN).

In their comments, teachers mentioned many other activities, including: 1) vocal warm-ups, 2) writing lyrics, summaries, parodies, raps, translating songs, 3) use as reading material, 3) holiday songs for experiential learning, 4) jazz chants, 5) performances, parties, karaoke, lip synching, and 6) to introduce topics, stories, films, student presentations.

6.4.4. Language skills taught.

Table 6.4.4: Which language skills are taught using musical activities					
	English	%	French	%	Overall
Listening / comprehension	166	87.4%	52	92.9%	88.6%
Culture	136	71.6%	52	92.9%	76.4%
Pronunciation / intonation	133	70.0%	32	57.1%	67.1%
Vocabulary	121	63.7%	43	76.8%	66.7%
Grammar	102	53.7%	37	66.1%	56.5%
Idioms	100	52.6%	32	57.1%	53.7%
Fluency (ease of speaking)	110	**57.9%**	12	**21.4%**	49.6%
Reading	57	30.0%	12	21.4%	28.0%
Writing	41	21.6%	5	8.9%	18.7%
Other (please specify)	42	22.1%	7	12.5%	19.9%
Total responses	190		56		246
Skipped question	14		5		19

In the survey, participants were asked to indicate the language skills that they teach using musical activities (Appendix A, question 16). They were allowed to check as many as they liked, so the numbers shown in Table 6.4.4 above indicate the percent of respondents who checked each category, listed in order from the largest number to the smallest. For example, overall 88.6% of those who answered the question indicated that they use music to teach listening and comprehension whereas only 18.7% of them use music to teach writing.

Most of the percentages in Table 6.4.4 show similar numbers for both English and French, with some notable differences. The most salient of these is in the category of fluency, in which there is a much larger gap between the English and French numbers (57.9% and 21.4% respectively) than for the other categories. Another category that stands out is 'culture', which is less often the object of musical activities for English teachers than for French teachers (71.6% and 92.9% respectively). Further, teachers of English appear to be more likely to use music to teach pronunciation, reading and writing, whereas teachers of French appear to be more likely to use music to teach vocabulary, grammar and idioms. Explanatory comments left by those who checked the 'other' category fell mostly into the same categories as in Table 6.4.4 but several also mentioned other possibilities such as discussion/debates and to provide an agreeable, fun learning atmosphere.

6.4.5. Summary – Teachers' use of music in L2 instruction

The above section provides a portrait of the way in which musical activities are used by L2 teachers in Canada. Survey results indicated that approximately 24% of the respondents never use music in their L2 teaching and 76% do use music, ranging from a few minutes per week to about 20% of their teaching time. While English teachers reported being more likely to use music with beginners and less likely to do so with an advanced class, French teachers showed the opposite tendency: they were more likely to use music with advanced learners and least likely with beginners. The most common musical activity was listening to songs, followed by singing songs and watching videos. Less popular activities included background music, rhythmic games, dances and playing instruments. Teachers reported using these activities to support the following language skills, in order of preference: oral comprehension, culture, pronunciation, vocabulary, grammar, idioms and fluency. Less commonly, music has been used to teach reading and writing.

The next section considers the kinds of support, training and encouragement to use music that teachers receive and where they get their ideas for musical activities in the classroom.

6.5. Support / encouragement / resources

6.5.1. Are musical activities required in your teaching

Survey respondents were asked to what degree they are encouraged or required to use musical activities in their teaching (Appendix A, question 15), such as being specifically required in the curriculum or actively encouraged by one's employer. They responded on a Likert scale with 1 denoting 'not at all required' and 7 denoting 'specifically required'.

Table 6.5.1: Degree to which musical activities are required or encouraged 1 = not at all required 7 = specifically required										
	1	2	3	4	5	6	7	Average	Count	Skipped
English	138	32	7	14	3	2	4	1.67	200	4
French	25	11	6	13	4	1	0	2.38	60	1

From the information shown in Table 6.5.1.above, it is clear that, in general, musical activities are not formally required in teaching curricula for adult L2 learners, nor are they strongly encouraged. The slightly higher average among teachers of French could be a result of the cultural component that is often strongly emphasized when teaching French in Canada.

6.5.2. Training – music in L2

Table 6.5.2: Amount of training teachers have had in the use of music to teach L2					
	English	%	French	%	Overall
No training at all	158	78.6%	52	85.2%	79.2%
1-4 hours	36	17.9%	8	13.1%	16.6%
5-9 hours	3	1.5%	1	1.6%	1.5%
10 hours or more	4	2.0%	0	0.0%	1.5%
Total responses	201		61		
Skipped question	3				

The information shown in Table 6.5.2 above suggests that there has been very little training available to teachers in the use of music in L2 instruction. Overall 79.4% of respondents, both French and English, stated that they had received no music-related L2 training at all, and only 3% had received more than four hours of training.

Participants were asked to briefly describe the training that they have received in the use of music in L2 teaching and, if possible, to name the institution that offered the training. The 48 comments fell into four categories: 1) training at workshops and conferences (26 times), 2) in their personal musical training (9 times), 3) as part of their teacher training (8 times), and 4) personal initiative (6 times). Organizations and institutions mentioned included: many TESL workshops and conferences, ELSA, CELTA course, AIM Language learning, EFM – Manitoba, as well as four universities: Western, Brock, UQAM, and Carleton.

6.5.3. Sources of Ideas

In an open–ended question (Appendix A, question 18), participants were asked what sources they use to find musical activities for their teaching. Possibly because of the way the question was phrased, many of the responses were vague and unproductive. For instance, virtually everyone said that they use websites and/or other forms of published music such as books or cds, but most did not specify which sites, books or cds. Such answers provide little information about what resources they are using, except to show that most teachers have at least some knowledge of where to find suitable music and that most are using online resources. Table 6.5.3 below shows the most common comments.

Table 6.5.3: Sources of ideas for musical activities			
	English	French	Overall
I create my own exercises	28	18	46
Colleagues and friends	4	5	9
My own teacher training or language-learning	8	1	9
My own musical training or experience	4	1	5
My students	5	0	5
Translate from other languages	2	0	2
Total responses			

A few people did in fact give specific examples of their sources, which are listed in Appendix C.

6.5.4.   Summary – Support / Encouragement / Resources

The above section looked at the level of encouragement to use music in their L2 classes that teachers receive and the support that goes along with that encouragement. We considered the training received specifically on the use of music in L2 as well as teachers' various sources of inspiration for musical activity ideas. It appears from the responses that there is little formalized encouragement to use music in L2 teaching and that most teachers have received little or no specific training in the pedagogical use of music. Further, it appears that teachers depend in large part on their own interests and experience as well as that of colleagues and friends, and that most of them create or adapt their own exercises.

The following section looks at the input of several survey respondents who volunteered to answer additional questions offering further insights into some of the major themes of the survey.

6.6.   Further insights: supplementary questions

Included in the survey questionnaire was an invitation to participate in an individual interview with the purpose of clarification or of filling in where the survey questions had not produced the desired type of response (Appendix A, question 36). There was an overwhelming response to this invitation, and it quickly became clear that it would be impossible to interview everyone who had volunteered. Instead, it was proposed to the volunteers that, if they chose, they could participate by sending a written reply to several questions in order to explore certain topics in more depth. Forty-one people agreed to the new format (31 EN, 10 FR), so after the online survey was closed in early March, six supplementary questions were sent to these volunteers. In the end there were 16 responses (12 English, 4 French), most of whom answered all six questions. The responses were analyzed and the salient points were grouped into broad themes. Most of the respondents made several relevant points, so the numbers of responses recorded in the tables varies from one question to the next. The responses are presented here in one table for each question, followed by some representative quotes.

6.6.1. Further Insights: Communicative language teaching

Table 6.6.1: *How do you think music fits into a communicative style of language teaching?*	# times mentioned
Music is a mode of communication	7
Music lowers affective filter	7
Music helps memory	4
Music provides authentic, relevant text	4
Application of theory to practice	2
Cultural connection	2
Don't believe that music fits in a communicative style of L2 teaching.	1
I have no idea	1

"I would say music fits into any classroom setting or teaching style."

"It is an inviting way to have students express their emotions and to release stress and to see their teacher in a different setting and enjoying the language outside the routine teaching practices."

« La musique ... joue un rôle aussi important dans une méthode communicative que les activités plus traditionnelles. »

« Si la musique utilisée en classe est authentique, alors elle représente un usage réel de la langue.Par contre je ne suis pas convaincu de l'aspect « communicatif » dans le sens éducatif du terme. La musique et les paroles sont bien sur une forme de communication, et peuvent être interculturelles, mais si on ne prépare pas d'activités communicatives à partir de la musique, alors écouter une chanson et analyser les paroles en classe n'est pas communicatif a priori.»

"It depends on the musical genre; all reflect the communication norms for the era or the style, whether it is formal or informal speech."

"Music is inclusive and joyful - It activates right brain learning (Long term stress impairs left brain learning, so music has real relevance to those of us teaching refugees.)"

Table 6.6.1 and these comments suggest that most of these teachers believe that music belongs as part of a communicative style of language teaching. However, their personal definition of 'communicative language teaching' is unclear. Many refer to songs as 'authentic text' and make reference to cultural relevance and the practical application of theory, all of which can be thought of as aspects of communicative language teaching. One person admitted that they did not know, and another believes that music is not communicative per se, but must be accompanied by communicative activities.

6.6.2. Further Insights: Factors guiding the use of music in L2

Table 6.6.2: What factors do you consider when preparing to use music in your classroom? Explain how these factors influence the musical activities that you choose.	
	# times mentioned
Students: age, level, interests, cultural background etc.	10
Goal of language lesson	6
Characteristics of the song: style, speed, clarity, melody, familiarity, repetition etc.	4
Appropriateness of song or activity: profanity, sexual references, etc.	2
Time constraints	2
Technical requirements	2
Availability of song or video	1
Copyright	1

"I use music that is slow, repetitious and clear."

"I consider musical issues first; if it is not a good song musically it will be useless as a teaching tool, so beat rhythm, interesting and meaningful lyrics, age appropriateness for the level. Familiarity is good but the language experience needs to be broader than only familiar pop songs."

"When I choose music my main concern is the melody. I have to be able to sing it myself. I prefer songs with a refrain or a repeated phonetic sound. I try to choose songs that many Canadians know like campfire songs."

« Je pense d'abord au but de ma leçon ; grammaire, culture, fluidité, etc. Ensuite, les gouts et intérêts de mes élèves.»

"Some of Alanis Morrisette's lyrics include phrases I don't really want to explain... "

"Getting all the technology right is a must – the right track for a song, sound system that works. Nothing worse than students sitting around waiting for things to start!"

"The music I choose is usually part of my Canadian culture and citizenship theme."

"I would also make sure that the class had a good atmosphere and students felt comfortable with singing."

"Copyright ... has been a major consideration, because I want to use the lyrics."

Table 6.6.2 above together with these comments outlines the factors that teachers consider when preparing to use music in the classroom. Most mentioned first that they consider the makeup of their class, and then their language goals for the lesson. After that are the characteristics of the song and its appropriateness for the particular classroom setting. Other more technical concerns that were mentioned include time constraints, technical equipment, availability of appropriate songs or videos and copyright concerns.

6.6.3. Further Insights: Reluctance on the part of adult L2 learners.

Table 6.6.3: The reason most often chosen for NOT using music with adults is that "adult students may be reluctant to sing or participate in musical activities". Have you experienced this reluctance? If so, how have you faced this challenge?	
	# times mentioned
Know and respect the students: don't force them, find leaders among them, go to their strengths and interests	14
Teachers' positive attitude, confidence, skill	7
Focus on listening, de-emphasize performance	6
Know the benefits of music and remind the students	4
Go slowly, in moderate doses, give adults the time to get used to the idea	4
Physical activity helps	3
Reluctance is culturally-based	2
Use reluctance as an opportunity to discuss	1

"There's a range in/outside the classroom of people's comfort with music. I find it helps to quickly identify those with musical intelligence and use them to lead and support."

"Most of my students are quite happy to sing and even perform. I've had accomplished singers and musicians that found musical expression a wonderful way to express who they were as a person when language in English failed them."

« Certaines communautés sont plus renfermées, mais il ne faut pas les brusquer. Pourquoi ne pas commencer par des chansons où l'expression physique est plus importante que l'expression orale? »

"I have suggested to students to hum along to the tune to make them feel comfortable and to include them in the activity... once they become comfortable with the song, they decide on their own to start singing."

"In my experience, playing music for students to listen to adds a dimension of interest that is unparalleled - more interesting than videos! Very rarely, someone is offended by the subject material in the song, but this is also an opportunity to voice opinions in English and exchange info about cultural differences."

« J'ai enseigné 3 ans à des militaires de différents pays et quand on travaille une chanson, je peux vous dire qu'ils oublient rapidement leur uniforme et leur âge ! »

« Si les gens ne veulent pas chanter, alors je ne les oblige pas. L'écoute active et l'utilisation des paroles comme outil linguistique est pour moi le plus important. On pourra par exemple répéter les paroles ensemble, en respectant la fluidité, mais sans l'aspect musical. »

"…there is still learning that takes place simply from listening."

"… explain to the students why you are teaching using songs…that it involves: listening, speaking and reading, etc. Sell it and deliver it with joy and enthusiasm. … If students feel they are really learning, they will be more inclined to accept its legitimacy."

"I NEVER insist that the students sing, but sometimes they do that spontaneously. All you need is confidence in your taste in music and experience as an ESL professional."

"The reluctance is highly connected with the musical teaching skills of the teacher; lacking confidence or direction will kill any enthusiasm, too high of a performance or participation expectation will discourage as well. The teacher cannot force the enthusiasm; it must be a gentle and slow approach with many supports in place…"

Table 6.6.3 above, together with these comments suggest that most of the teachers have indeed experienced reluctance on the part of adults to use music in language learning, although four of the respondents indicated that they had not, or had rarely experienced such reluctance. Their proposed solutions include a strong recommendation to know and respect the students, and to de-emphasize the performance aspect of music in favour of listening and participation. Many suggest that the attitude and confidence of the teacher have a large effect on students' acceptance, and that teachers must remind students of the linguistic benefits of using music.

6.6.4. Further Insights: Lack of confidence in musical skills.

Table 6.6.4: Another reason that stands out for NOT using music is 'lack of confidence in my own musical skills'. Does this apply to you? If so, how do you overcome it? What would you suggest to another teacher who may feel musically inadequate?	
	# times mentioned
Attitude is the most important	7
Don't need a high level of musical skill	6
Admit your weak points	5
Get additional training	4
Doesn't apply to me - I am confident in my musical skills	4
Ask for help - colleagues, students, friends	3
Prepare carefully	1

"There is a wide spectrum of musical skill; the most important one for an ESL class is to love music and to love to sing. There are music programs that involve no singing but these would miss the point somewhat. Take lessons, get some training, attend workshops, do what it takes as for all other subject areas. My personal opinion is that all ESL teachers should have some affinity for teaching language through song."

"If a teacher knows where and how to find good material she doesn't need to have any musical skills."

"If reaching notes or singing a song on key is an issue that makes the teacher feel under-confident, then why not chant the words, simply talking them, with natural rise and fall of tones of spoken language?"

« Le but n'est pas de faire une chorale, mais d'apprendre une langue de façon agréable. Si un enseignant est illettré musicalement, il peut apprendre par lui-même (elle-même) à l'aide d'internet ou d'un tuteur, ami, etc.»

« Je crois que l'enseignant qui veut utiliser une chanson en classe en guise de méthode d'enseignement doit absolument être confortable lui-même avant de présenter cette activité à la classe. Un bacc en musique n'est pas nécessaire cependant ! Je crois qu'avant tout, l'enseignant

doit avoir le goût d'utiliser la musique dans sa classe et être capable de transmettre son amour de la musique à ses étudiants ! »

« ...pour remonter le moral de nos apprenants, et pour me donner confiance, j'ai demandé à une autre enseignante de m'accompagner. ... Quand j'ai eu des apprenants qui avait des talents musicaux, ça aidait à la participation.»

"Without knowing more theory about English segmentals, I'd be at a loss to choose music that would fit the target. It is more about having a thorough background in pronunciation teaching than music skills."

"I don't approach this by calling myself a musician. I call myself a teacher who likes music and believes strongly that music can help many students learn."

"Come to the lesson really prepared. Have visuals, song sheets ready. Convince yourself that this represents accelerated learning"

"Knowing that I cannot sing and that I cannot play the piano with two hands is strangely liberating. And I am very careful to stay in my very limited range."

Table 6.6.4 above together with these comments suggest once again that much depends on the attitude of the teacher and the way in which they are able to convey their belief that music is an effective tool in language learning. Four of the respondents said that they are confident in their musical skills and four others reported that they use music in their classrooms in spite of their musical limitations. These comments suggest that with careful preparation, ongoing training and help from colleagues, a lack of musical confidence need not be a significant impediment to using music in the language classroom.

6.6.5. Further Insights: Teaching to children, adolescents and adults.

Table 6.6.5: According to the survey responses, it appears that many teachers believe music is an effective strategy when teaching languages to children, but less so for adolescents and even less so for adults.
Given your own experience and knowledge of language teaching, how would you explain this belief on the part of language teachers?

	# times mentioned
Attitude: teachers are not sufficiently confident in the reasons for using music with adolescents and adults	6
Lack of materials appropriate for older ages	4
Children are just easier in general	2
Adolescents and adults expect more formal lessons	2
A result of teachers' own training, both personal and educational	1
Disagree - music is good for all ages	1
Depends on the purpose of language learning	1

 « J'enseigne aux adultes depuis 15 ans environ et j'ai toujours noté une réutilisation des contenus vus dans la chanson dans un contexte authentique. Ils fredonnent la chanson, se souviennent des paroles, des structures, des discussions qu'on a faites à ce sujet et réutilisent le tout ! »

« Peut-être à cause de l'absence de matériel adéquat ? Il y a beaucoup de chansons ESL faites pour les enfants, mais peu sinon pas de chansons faites pour les apprenants adultes. Le défi est d'enseigner des choses que nous apprenons durant l'enfance (noms d'animaux, jours de la semaine, etc.) a des apprenants adultes sans les traiter comme des enfants. »

« À mon avis, cela dépend de l'aisance des enseignants. C'est plus facile de se sentir un peu plus à l'aise avec des enfants, car ils adorent chanter et bouger. »

 "I think we are heavily colored by what we experience as learners ourselves, and what we learn in our TESL certificate courses. In my case, I don't recall music in the classroom after grade 6, and my TESL certificate program included no material / lessons / course-work which used music."

"Perhaps this belief arises because they don't know where to start and lack the con-fidence to convince themselves and their students that songs are a valid teaching tool"

"Younger children are easier learners in general ... Perhaps teens and adults are of the mindset that teaching language is just about the spoken word but don't realize that there are creative forms of word use that can be just as helpful in learning vocabulary and structure."

"Watch what students do before/after class, during breaks. MANY of them turn on music, especially those who are 18-35. In the classroom, make clear the objective/ purpose of the lesson that includes music in terms of how it fits with the big picture of language learning. Students need to know it's not just some random activity thrown in."

"It's all in what you use at what age. You can't use lullabies for teens any more than you'd use screamo music for adults. It's also in who the teacher is ... can they pull it off with ease and expertise "

"I have taught children, adolescents and adults. Teens are the hardest sell. Adults will "buy into it" if they are learning and if they understand the lyrics."

"I think it is highly reflective of the skill level that language teachers have; if they have no belief in the benefit to adults or adolescents then efforts will reflect that lack of belief. Music added to a program provides a level of community that can be achieved in no other way-it adds emotional content, impacts the heart and acknowledges our shared humanity."

The information in Table 6.6.5 together with these comments help to explain the reasons for the survey results which suggest that teachers feel that musical activities are more appropriate for children than for adolescents and for adults. Once again, the teacher's attitude, knowledge and confidence were mentioned frequently, as well as the fact that children are less judgmental and simply easier to teach. Several respondents mentioned the scarcity of appropriate materials and one person made the point that our comfort level with music as a teaching tool reflects our own educational history.

6.6.6. Further Insights: Ways to use music in the classroom.

Table 6.6.6: Please provide some details about the way that you use music in your teaching. For example: the focus of the lesson, the type of song or musical activity, how you introduce it, how long the lesson lasts, how you use technology, etc.
It might be useful to explain a particular song or activity that you have used.

The responses to this question were more difficult to present, as they were longer and more detailed than for the other five supplementary questions. Some people sent in complete lesson plans and extensive notes, but it was felt that it was not appropriate to include them in this document. Instead, in order to give some idea of the scope of the responses, a compilation was made of the respondents' goals, activities used and songs or musical activities mentioned.

Specific lesson goals mentioned were: 1) to show an authentic application of a grammar point and to practice it 2) to practice pronunciation, especially sentence cadence, 3) to present new vocabulary, develop a theme, etc., and 4) to give cultural and historical context. Only four respondents mentioned the time required (30-40 minutes, 30-60 minutes, one week, and several periods). Likewise, the technological requirements were not often mentioned, except one mention of a cd player, several references to youtube, and two websites. The activities, specific songs, books and websites mentioned are listed in Appendix D, showing that there is no shortage of ways in which to use music as an activity in the L2 classroom. Respondents strongly suggest that teachers keep the lesson focused on a language skill, and they provide numbers of activities that focus on many of the language skills taught, as in Table 6.4.4.

6.6.7. Further insights – Summary

The preceding section was a presentation of the information obtained from the six additional questions answered by 16 volunteers. This exercise proved to be fruitful in that it allowed participants to explain in more depth their experiences of using music in their L2 teaching. In particular they provide information about how musical activities fit into a communicative style of language teaching and how they overcome challenges such as reluctance on the part of the learners and lack of confidence on the part of the teachers. Further, they explain in more detail what they feel needs to change for more people to be able to use music as a pedagogical technique. Finally, these 16 volunteers provide specific examples of exactly how they use music in the classroom, information which may be of great interest to other language teachers. The comments presented in the preceding section represent only a small portion of those received, but a concerted effort was made to present the salient points expressed by the contributors.

6.7. Perspectives of Music non-users and Music users

A central goal of this project is to consider the teachers' use of musical activities in light of their education, musical background and beliefs. As the qualitative nature of the information gathered does not permit statistical analysis, it was decided to look at the frequency of teachers' reported use of musical activities through a question which asked how much time they spend on musical activities in a typical week of L2 teaching (Appendix A, question 13). As expected, there was a broad range of responses to this question; some respondents gave exact numbers, others gave approximations, and still others explained why they were not able to give exact figures. Given the varied nature of these responses, it was felt that the best way to treat the information was to look at those who reported that they never use music (23.8% of respondents), and compare their responses to those who reported that they do use music either occasionally or frequently (76.2%).

The following tables (6.7.1 to 6.7.7) represent the survey data divided into two groups: those who 'never use music' (63 respondents) and those who 'use music' (202 respondents) compared to the overall results (265 total respondents). This framework was used to compare their reported information about education (survey questions 5, 8, and 26) musical background (survey questions 28 and 29) and beliefs (questions 11, 19 and 20).

6.7.1. Music non-users vs music users: Teaching experience

Table 6.7.1: Years of experience teaching a second language. (survey question 5)						
	Never use music		Use music		Overall	
Less than a year	2	3.2%	1	.5%	3	1.1%
1-2 years	4	6.3%	14	6.9%	18	6.8%
3-5 years	8	12.7%	19	9.4%	27	10.2%
6-10 years	9	14.3%	40	19.8%	49	18.5%
10 +	40	63.5%	128	63.3%	168	63.4%
Total	63		202		265	

Table 6.7.1 above shows that, while a strong majority of teachers (63.4%) have more than ten years of experience, there is very little difference in terms of years of experience between those teachers who do not use music and those who do.

65

6.7.2. Music non-users vs music users: Years of L2 training

Table 6.7.2: Years of training in second language teaching (survey question 8)						
	Never use music		Use music		Overall	
None	1	1.6%	17	8.4%	18	6.8%
Less than a year	12	19%	28	13.9%	40	15.1%
1-2 years	24	38.1%	64	31.7%	88	33.2%
3-4 years	7	11.1%	30	14.9%	37	14.0%
More than 4 years	19	30.2%	63	31.2%	82	30.9%
Total	63		202		265	

Like Table 6.7.1, Table 6.7.2 above shows that there is not a significant difference in the amount of training between those teachers who do not use music and those who do. The only notable difference can be seen in the category 'None'. Among teachers who do use music there is a larger percentage that has never had training in L2 teaching (8.4% and 1.6% respectively).

6.7.3. Music non-users vs music users: Role of music in teachers' learning

Table 6.7.3: Role of music in teachers' own L2 learning. (question 26) 1=none 7=extensive role									
	1	2	3	4	5	6	7	Average	Skipped
Don't use music	26	13	8	5	5	2	3	**2.5**	1
Use music	41	33	36	27	20	19	24	**3.5**	2

Table 6.7.3 shows that, overall, teachers' experience of the use of music as a pedagogical tool in their own language learning has been quite limited, with an overall average rating of 3 out of 7. Further, teachers who do not use music in their teaching have themselves, on average, experienced less use of music in their language studies.

6.7.4. Music non-users vs music users: Formal and informal musical training

Table 6.7.4.1: Formal musical training of teacher							(question 28)	1=none	7=extensive
Before the age of 18									
	1	2	3	4	5	6	7	Average	Skipped	Total
Don't use music	25	8	7	3	8	4	8	**3.1**	-	63
Use music	53	29	36	26	21	13	15	**3.2**	9	202
As an adult (18+)									
	1	2	3	4	5	6	7			
Don't use music	39	6	1	1	3	3	6	**2.3**	4	63
Use music	114	22	14	8	6	3	9	**1.9**	26	202

Table 6.7.4.2: Informal musical training of teacher							(question 29)	1=none	7=extensive
Before the age of 18									
	1	2	3	4	5	6	7	Average	Skipped	Total
Don't use music	16	5	7	10	11	4	4	**3.4**	6	63
Use music	57	25	23	20	17	17	17	**3.2**	26	202
As an adult (18+)									
	1	2	3	4	5	6	7		Skipped	Total
Don't use music	22	6	6	10	5	1	8	**3.1**	5	63
Use music	65	30	24	16	16	11	22	**3.0**	18	202

Looking at the average numbers (in bold), there appears to be very little difference in musical training between those who do not use music in their teaching and those who do. In fact, it appears that those who do not use music report having had slightly more musical training and experience, both formal and informal than those who do use music when teaching L2.

6.7.5. Music non-users vs music users: Children, adolescents and adults

A key survey question (Appendix A, question 11) presented three statements and asked respondents to indicate on a scale of 1 to 7 to what extent they are in agreement. The statements were:

Musical activities are an effective way to teach languages to **children**.

Musical activities are an effective way to teach languages to **adolescents**.

Musical activities are an effective way to teach languages to **adults**.

Table 6.7.5.1: Value of music in L2 for **children** 1=disagree strongly 7=agree strongly									
	1	2	3	4	5	6	7	Average	Skipped
Don't use music	1		3	9	7	11	30	5.9	2
Use Music	5	1	4	6	11	30	134	6.4	11

Table 6.7.5.2: Value of music in L2 for **adolescents**									
	1	2	3	4	5	6	7	Average	Skipped
Don't use music	1		5	14	14	10	17	5.3	2
Use music	4	2	3	14	30	33	104	6.0	12

Table 6.7.5.3: Value of music in L2 for **adults**									
	1	2	3	4	5	6	7	Average	Skipped
Don't use music	1	2	11	21	11	7	10	4.6	1
Use music	4	2	9	28	30	35	93	5.8	4

The above three tables suggest that belief in the value of musical activities in L2 teaching is higher among those who in fact do use music in their L2 teaching. Further, the difference is less marked when the target group is children (.5 points difference), more marked when the learners in question are adolescents (.7 points difference) and even greater when the learners are adults (1.2 points difference).

6.7.6. Music non-users vs music users: Barriers to use of music

Table 6.7.6: Reasons for not using musical activities (question 19)

	Don't use music	%	Use music	%	Overall %
Adult students may be reluctant to sing or participate in musical activities.	30	51.7%	104	57.1%	55.8%
Not enough time.	19	**32.8%**	83	**45.6%**	42.5%
Concern about inappropriate language or controversial topics.	16	**27.6%**	63	**34.6%**	32.9%
Concern about conflicting musical preferences.	13	22.4%	35	19.2%	20.0%
The sound may disturb others nearby.	15	**25.9%**	33	**18.1%**	20.0%
Lack of confidence in my musical skills.	14	**24.1%**	30	**16.5%**	18.3%
Not sure how to use music to teach languages.	9	15.5%	34	18.7%	17.9%
Prefer other strategies and techniques.	10	17.2%	27	14.8%	15.4%
Lack of technical knowledge or equipment.	9	**24.1%**	24	**13.2%**	13.8%
Lack of money for supplies.	6	10.3%	22	12.1%	11.7%
Lack of support or approval from administration.	9	15.5%	18	9.9%	11.3%
Don't know where to find musical resources.	4	6.9%	19	10.4%	9.6%
Not convinced that music is an effective technique to teach second languages.	8	**13.8%**	10	**5.5%**	7.5%
Not familiar enough with the musical culture of the language being taught.	3	5.2%	15	8.2%	7.5%
Not familiar enough with the musical culture of the language being taught.	6	10.3%	13	6.4%	7.2%
Not enough space.	2	3.4%	9	4.9%	4.6%
Other (please specify)	12		41		
Total responses	58		182		
Skipped question	5		20		

The above table (6.7.6) shows the factors that may prevent someone from using music in their class and compares the responses of those who do not use music and those who do. As in the other tables in this section, the differences are not large, but there are nevertheless some that are interesting (shown in bold). The four factors that figure more strongly among those who do not use music are: 1) 'Sound may disturb others nearby' (7.8 points difference), 2) 'Lack of

confidence in my musical skills (7.6 points difference), 3) 'Lack of technical knowledge or equipment (10.9 points difference) and 4) 'Not convinced that music is an effective technique to teach L2' (8.3 points difference). On the other hand, those who do use music are more likely to cite 'Not enough time' and 'Concern about appropriate language' than those who do not use music (12.8 and 7.0 percentage points difference respectively). The next table (6.7.7) looks at the positive side of this same question: what teachers need in order to be able to more effectively use music in their teaching.

6.7.7. Music non-users vs music users: What teachers need

Table 6.7.7: What do teachers need in order to be able to use music? (question 20)						
	Never use music		Use music		Overall	
Ready-to-use lesson plans	34	**54.0%**	130	**64.4%**	164	61.9%
Training in musical techniques for L2 teaching	39	61.9%	112	55.4%	151	56.9%
Information about research on music in L2 learning	28	**44.4%**	86	**32.7%**	114	43.0%
Help finding resources	27	42.9%	84	41.6%	111	41.9%
Training in the use of music-related technologies	18	28.6%	65	32.2%	83	31.3%
Support group (listserve or other)	8	12.7%	37	18.3%	45	16.9%
Total	154		514		668	

Once again, in Table 6.7.7 above, there is little difference between those who do not use music in their teaching and those who do. Some differences which stand out are: 1) those who never use music demonstrate more interest in the research than those who already use music (44.4% of respondents and 32% respectively), and 2) those who never use music are a bit less likely to want ready-to-use lesson plans (54% and 64.4% respectively).

6.7.8. Summary: Comparison of music non-users and music users

A comparison between teachers who state that they never use music in their teaching and teachers who state that they do use music suggests that the differences are not large between the two groups. This is particularly true in terms of L2 teaching qualifications: both groups have approximately the same level of L2 training and experience. Not surprisingly, teachers who do not use music in their teaching have themselves, on average, experienced less use of music in their language studies. However the data suggests that those who do use music have slightly less musical training and experience than those who do not. When teachers were asked to indicate to what extent they believe that music is an effective strategy with children, adolescents and adults, those who use music consistently give a higher rating. The difference is less marked when the target group is children, with a wider gap with adolescents and an even wider one with adults. In terms of factors that may discourage or prevent teachers from using music, those who do not use music appear to be more concerned about their own musical skills and technical knowledge and appear to be less convinced that music is a valid pedagogical tool. Those who do use music appear to be more concerned about time constraints and inappropriate content.

6.8.   Discussion

From the review of literature as well as anecdotal observations of the researcher, there appears to be a growing interest in the use of music in second language instruction. Recent research in education, linguistics and neuroscience (Chobert & Besson, 2013; Legg, 2009; Mashayekh & Hashemi, 2011) demonstrates that music can be a valuable tool in second language instruction. In books, academic articles, workshops and websites (Lieb, 2008; Proulx, 2014; Yoneda, 2016), teachers are encouraged to use more music and are given ideas and resources to do so. However, it has been unclear up until now to what extent and in what way music is in fact being used in Canadian classrooms. This study is a step toward filling that gap – to describe how teachers of English and French to adults in Canada report that they are currently using music in their teaching.

6.8.1. General observations

A major challenge in this project was to design a survey which would gather information from people who use music as a teaching technique as well as those who do not. In the creation of the survey, care was taken not to actively encourage positive responses, but instead to invite a full range of information. Likewise, in the promotional material leading up to the survey – including phone conversations, introductory email messages and instructions in the survey itself – it was emphasized that we were looking for input from anyone who has taught French or English to adults in Canada, whether or not they include music in their pedagogic strategy. In spite of this, it is clear from the question responses and comments that those who replied were overwhelmingly in favour of music as a teaching technique. This is not surprising given that the participants in the survey participated voluntarily, which suggests that they are sufficiently interested in the topic to take the time to fill in the survey. One could expect, therefore, that they would be more supportive of the use of musical activities than those who did not respond. This positive attitude is evident in the comments that were added to many of the questions and particularly strong in the responses to the supplementary questions supplied by 16 volunteers. Again, this is not surprising, as those who made the effort to answer the supplementary questions are likely to have a strong interest in the subject.

However, it is interesting to observe that, despite the voluntary nature of the survey, almost one quarter of respondents (23.8%) reported that they never use music in their teaching. This suggests firstly that the efforts at including all teachers were at least to some degree effective and, secondly, that at least some 'non-using' teachers were curious enough about the subject to participate in the survey. Taken as a whole, however, it is clear that this survey does not adequately represent the negative point of view; the experience of those who have never considered using music or who hold the opinion that musical activities are not a pedagogically valid strategy in L2 instruction. It is difficult to see how this limitation could have been overcome in the present study, short of imposing the questionnaire on a defined group of L2 teachers.

Taken as a whole, the survey results, while largely predictable, were nonetheless interesting and informative. First of all, the numbers show that the respondents have a generally high regard for the use of musical activities, which is perhaps not surprising, given the self-selection context described above. Further, the survey participants appear to place more value on the use of music when teaching L2 to children, somewhat less with adolescents, and even less when teaching adults. These findings reflects similar findings in another study (Ludke, 2014) which found that teachers are more likely to use music with younger learners.

However, in spite of this generally positive atmosphere, the results show some interesting trends and discrepancies that bear closer examination. The following sections take a closer look at teachers' training and experience, their knowledge and beliefs about the use of music in L2, their actual use in the classroom, encouragement, support and resources. Possible reasons for the observed trends will be proposed, as well as suggestions for further research

6.8.2. Lack of training and knowledge of research

One of the most striking observations in the survey data is the fact that the teachers who responded to the survey have had little or no focused training in the use of musical techniques in L2 instruction. Overall 79.4% of respondents, both French and English, stated that they had received no music-related L2 training at all, and only 3% had received more than four hours of training (see section 6.5.2). Further, teachers report that they have had very little exposure to musical techniques in their own learning of a second language (see section 6.7.3.). The author is not aware of any other empirical evidence to support these findings, but these results are in line

with her personal experience and prior anecdotal evidence. It is perhaps not surprising, then that a theme that runs through many of the question responses and comments is that teachers need more direction, specific ideas and resources in order to be confident incorporating musical activities in their teaching. Many have said that they would like more training but have not had the opportunity, and a very common comment is that teachers depend mainly on their own initiative and love of music in order to inform themselves and develop the lesson plans that they need. In fact, it appears that whether or not teachers use music has more to do with their own personal beliefs than with their training.

A brief survey of recent organizational publications and conference programs (e.g. Canadian Association of Second Language Teachers, Association canadienne des professeurs d'immersion, TESL Ontario) suggests that music is increasingly being viewed as a legitimate part of L2 pedagogy; musical techniques are increasingly presented, discussed and taken seriously. However, this does not yet appear to include formal teacher training, where instruction in musical techniques is still rare and even rarer in curriculum or course textbooks. In a quick review of secondary-level English teaching manuals and online adult textbooks, the author found only one mention of music, a full chapter aimed at adolescent pop music (Beyea, 2008).

A second, related phenomenon is the fact that most respondents reported having little or no knowledge of current research into the benefits of music on second language learning. However, the information that teachers do have appears to come largely from their own efforts and their personal and professional connections rather than from their formal education or the media. This lack of research-based knowledge clearly puts teachers at a serious pedagogical disadvantage when we consider that one of the strong themes expressed in this survey is that the teacher must be confident in the pedagogical validity of using music in the L2 classroom and must be able to explain the rationale to adult learners. Some possible explanations for this lack of knowledge on the part of teachers may be: 1) teachers are not aware that the research exists; 2) teachers do not have access to the research literature; 3) teachers have access to the literature but are not interested; 4) teachers have access to the literature and are interested, but do not read it for other reasons, such as lack of time or the technical nature of the articles; 5) since music in L2 has been up until recently a concept on the fringes of L2 pedagogy, teachers have relied on their own intuition to rationalize the use of music.

When asked to indicate their sources for the knowledge they do have of current research (Appendix A, question 10), the teachers' comments fell into six categories: a) personal interest and research, b) colleagues, friends, employers, c) newsletters or emails from professional organizations such as TESL, AQEFLS, CASLT etc., d) conferences and workshops, e) teacher's own professional education and f) mass media. These comments suggest several ways of ensuring that teachers have access to current research on the subject of music in L2 learning: 1) information disseminated by professional organizations, 2) workshops at conferences and other professional development events, and 3) courses in teacher education programs.

6.8.3. Teachers' musical background

An interesting observation of this study is that the teachers who responded do not report having a high level of musical training and experience; either formal or informal in nature (see section 6.2.2). This fact, combined with the overall positive attitude of survey respondents and their comments encouraging teachers to try using music in spite of their musical limitations, would lead one to believe that a solid musical background is not necessarily a prerequisite for successfully incorporating music into adult L2 instruction. Rather, in responding to several different survey questions, respondents suggested that the teachers' attitude is pivotal, requiring that they have at least an interest in (or better yet, a love of) music, confidence that music can contribute positively to language-learning and a willingness to try something 'different'. This begs the question how teachers can become confident, given the apparent lack of training and resources. It seems clear that they would benefit from a demonstration of the use of music, either through mentorship or on-line videos of music being used in the classroom.

Further, when music non-users were compared to music users, the difference in their musical backgrounds is very small (see section 6.7.3). Given that these two different groups (music users and non-users) show similar results, one might ask whether there could be a similar pattern in Canadian teachers in general. The author is not aware of other research that has investigated the level of musical training and experience as it relates to second language teaching; it would be a valid topic for future research to determine the level of musical training in the general population, as well as how that varies in different professions.

6.8.4. Use of music in L2 teaching

One of the inspirations for this survey was the observation that many researchers (Edwards, 1997; Jolly, 1975; Leib, 2007; Paradis & Vercollier, 2010) seemed to suggest that music was an underexploited resource among second language teachers. The data gathered in this project seems to confirm that suspicion: in spite of the self-selected nature of this survey, almost one quarter of the teachers who responded reported never using music in their teaching. It would be reasonable to expect that that percentage is much higher among teachers who did not respond to the survey.

As for the specific manner in which music is used in teaching L2, it appears that the activities chosen tend to be passive ones. For example, while 92% of respondents say they listen to songs in their classes, only 65% actually sing the songs (see section 6.4.3). Likewise, while videos and background music are popular choices, the more active choices such as rhythmic games, dances and playing instruments are much less so. This seems regrettable, as language learners have been shown to benefit from the musical skills of singing (Gray, 2013; Ludke et al., 2013; Mori, 2011), rhythmic coordination (Cason & Schön, 2012; Lidji, Palmer, Peretz, & Morningstar, 2011; Medina, 1994; Tierney & Kraus, 2013) and movement (Hannaford, 2005; Macedonia & Knosche, 2011; Schunk, 1999). This information seems to suggest that teachers are less comfortable with the more active ways of using music, perhaps because they themselves are less confident in those areas or because they believe that their students are less comfortable moving or singing. In either case, it seems clear that they would benefit from mentorship or other ways of witnessing first hand the benefits of active participation, in order to be confident using it themselves.

Among the language skills taught using music, listening comprehension is the overall favourite, followed by culture, pronunciation and vocabulary (see section 6.4.4). One striking observation concerns the use of music to promote fluency, or ease of speaking. English teachers report using music to teach fluency almost three times more often than French teachers. It is unclear why this difference is so marked. One possibility is the term used in the question; 'fluency: ease of speaking' in English and 'l'aisance: facilité à parler'. It is possible that these terms are not interpreted in the same way by English and French speakers, either because of the translation, or because the term is used in a different way in teacher training in the two

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languages. Another possibility is that 'fluency' is more emphasized in communicative approaches to teaching English than in French.

Another language skill category that stands out is 'culture', which is more often the goal of musical activities for French teachers than for English teachers (see section 6.4.4). One plausible hypothesis could be because culture is a concept more engrained in the teaching curricula associated with French than with English, especially in Canada where music is one of the most important cultural components that sets French-Canadians apart from the Anglophones around them.

6.8.5. Teachers' beliefs in the value of musical activities

One of the goals of this study was to explore teachers' beliefs and attitudes related to the value of using music in teaching L2 (see section 2.3). Due to the self-selected nature of the survey, it is not surprising that the beliefs expressed are in general very positive, but there are also some interesting nuances that emerge. For instance, it was to be expected that teachers' confidence would vary depending on the age of the learners, and this survey confirms that suspicion: they rate the value of music in L2 as highest for children, lowest for adults, with adolescents falling in the middle (see section 6.3.2). This finding supports previous research (Ludke, 2014) which found that teachers use music more frequently when teaching younger students.

In the survey, teachers' beliefs are also revealed by what they perceive as barriers to using music. For example, one concern about the reluctance of adults to engage in musical activities is expressed throughout the survey; in fact, it emerges as the most common factor that prevents people from using music in their teaching (see section 6.3.3). In his survey, Engh (2010) observed a similar belief in adult reluctance to participate in musical activities, especially in more formal teaching contexts such as English for business or academic purposes.

Another cause for concern is the possibility of conflicting values and interests as well as inappropriate lyrics and video content. A third concern is a lack of confidence on the part of the teacher, perhaps based on the belief that they must have a certain amount of musical expertise in order to effectively use music to teach language.

However, the advice, suggestions and encouragement offered in the survey seem to somewhat counterbalance these concerns. For example, teachers give many examples of positive experiences and specific ways in which music has helped their students learn a second language. When teachers were asked what advice they would give to another teacher contemplating the use of music in their classroom (see section 6.3.4), their enthusiasm for the use of music in L2 teaching became very apparent. A large number of the responses contained general encouragement such as 'Go for it!' and 'Lancez-vous!', many of which were supported by anecdotes and specific reasons for believing that music has strong pedagogical value. This enthusiasm was echoed throughout the survey, often accompanied by specific suggestions for resources, teaching techniques and how to deal with reluctance on the part of the adult learners, their own lack of confidence and potential difficulties surrounding preferences and the values presented in the music. A few respondents expressed doubts and warnings about potential problems, but in general, the advice was that teachers should dive in and give it a try.

In all these cases, the teachers' concerns may be addressed and their confidence may possibly be bolstered through training, ongoing support and mentorship. Other studies (Edwards, 1997; Engh, 2013b; Ječmínková, 2009; Lieb, 2008; Pyper, 2005) echo the refrain 'Just go for it!', while acknowledging the potential difficulties involved in using music in the adult L2 classroom. An avenue for further research would be to examine what is most helpful to teachers; what most enables them to overcome their perceived difficulties and effectively use music in their teaching.

6.8.6. Support, encouragement and resources

It is clear that from the advice mentioned above that there is a desire and willingness on the part of teachers to embark on the use of musical techniques, but what is less clear from the survey is how teachers will be supported in that endeavour. In general, teachers say that musical activities are not formally required in teaching curricula for adult L2 learners, nor are they strongly encouraged (see section 6.5.1). The slightly higher average among teachers of French could be a result of the cultural component that appears to be strongly emphasized when in teaching French in Canada. We have seen that only a very small percentage of L2 teachers have received relevant training and respondents indicated that they did not receive a high degree of support or encouragement for its use from their superiors (see section 6.5.2). This indicates a

clear potential for L2 teaching programs to provide mandatory methodology courses that cover use of music as a way to accelerate L2 learning.

It also appears that there are very few books on the subject of how to use music with adult L2 learners; survey respondents mentioned only a few (see Appendix C). The author knows of several others, but most of those are out of print (Griffee, 1992; Hill & Rouse, 2012; Marcheteau, Parker-Brown, Sampson, & Barda, 1989; Murphey, 1992). However, there are many websites available, albeit of vastly varying quality. This number is growing daily and requires some work on the part of the teachers to find the kinds of activities that suit their needs.

6.8.7. Music non-users vs music users

It was hoped that the survey information would provide an analysis of the Canadian use of music based on several variables: teacher education and experience, their knowledge and beliefs and the amount of time that they spend on musical activities in their L2 instruction. However, as explained in section 6.4.1, the amount of time spent on musical activities became distilled into 'Music non-users' and 'Music users'. An overall observation about the comparison between teachers who state that they never use music in their teaching and teachers who state that they do, is that the differences are not large. This is particularly true in terms of L2 teaching qualifications: both groups have approximately the same level of L2 training and experience. From this, it appears that teaching qualifications do not necessarily lead to increased music use and, conversely, that lack of extensive teacher training does not necessarily prevent someone from using music in their teaching.

Some interesting differences do appear, however. For instance, teachers who do not use music have themselves, on average, experienced less use of music in their language studies, suggesting that one would likely be more confident to use music in their teaching if they had experienced the benefits of using it in their own second language learning. In an interesting reversal, the data suggests that those who do *not* use music have slightly *more* musical training and experience than those who do use music. It is difficult to imagine why this would be the case (again, the differences are not large), but perhaps musical training makes teachers feel that they must maintain more strict musical standards than are required for the language classroom. In a future study, it would be fruitful to investigate if teachers felt that their personal musical

experience and training helped them to use music in L2 teaching, or if it hindered them in any way.

When teachers were asked to indicate to what extent they believe that music is an effective strategy with children, adolescents and adults, those who do not use music predictably gave a lower rating in all categories and seem to subscribe more strongly to the belief that 'music is better for children', which is most likely a result of their own experience in learning either their first or subsequent languages.

6.8.8. Further Research and Recommendations

In the course of this research, it became clear that there is a need for training opportunities for teachers in the use of music. To this end, any university or college-level program aimed at future language instructors might benefit from a course designed explicitly to show how music can be used in the classroom with children, adolescents and adults as means of fostering different aspects of L2 acquisition. Further, it is evident that there exists very little information about exactly who is teaching second languages in Canada and to whom. For instance, it would have been very helpful to know how many teachers and students of English there are in Canada, compared to teachers and students of French. This information would have been useful in order to know to what degree the sample of teachers included in this study represent the reality across the country. A central registry of Canadian second language teachers, as exists in some American states would be most useful to researchers, training institutions and program developers alike. This would help us to better understand what is happening in terms of second language teaching throughout Canada.

Since this study focuses on the use of music when teaching L2 to adults, an obvious follow-up would be a similar study focusing on teaching L2 to children or adolescents and how teachers' beliefs and the challenges they face differ in those contexts.

7. Conclusion

This survey represented a first attempt to describe in detail the way music is being used in the teaching of English and French to adults in Canada. It has provided a demographic profile of the teachers who use music in their L2 teaching as well as their education, teaching experience and musical backgrounds. Details were revealed about the kinds of musical activities being used in adult L2 classrooms and which language skills are being taught through these musical activities. Importantly, this survey has explored the beliefs held by language teachers about the value of music in L2 teaching, their degree of knowledge of the relevant literature and the amount of training they have received in the use of music as a pedagogical tool. All these factors were presented from a Canadian point of view, and the results represent a baseline of comparison for further studies on the use of music.

Just as music and language are related in varied and complex ways, so too are the many interrelated factors that may contribute to a teacher's decision whether or not to use music in the language classroom. It is clear from the survey data that, in general, these teachers have very little knowledge of current research, very little L2 training in the use of music, and are unlikely to have been exposed to music as a learning tool in their own language studies. Although most of the survey respondents are well trained as L2 teachers, their level of musical experience and training is quite low, which nevertheless appears to have little effect on their enthusiasm for using music in their classrooms. Motivation also appears to be high in this group of self-selected respondents, as evidenced by the fact that most of them have gained their techniques through personal research and help from colleagues.

Further, several factors appear to act as barriers to the use of music in L2 teaching. One of the most intriguing of these that bears further exploration is the pervasive and complex belief that music is a pursuit most suited for language learning in young children and less so for adult learners. While this has been previously observed anecdotally by the author and her colleagues, the survey data directly supports this hypothesis and offers suggestions as to how music could become a more acceptable teaching strategy in adult L2 classes. Further, there appears to be little formalized encouragement to use music in L2 teaching and that most teachers have received little or no specific training in the pedagogical use of music. Since, as the responses suggest, teachers depend in large part on their own initiative to integrate music in their teaching, those who lack

confidence in their musical skills or who are not completely convinced of the value of music as a pedagogical approach are less likely to make the effort to inform themselves.

However, it is clear from the empirical data and comments collected in the survey that some teachers are enthusiastically using music and that others are interested in doing so. In order to succeed, they need to develop their confidence through training, resources and mentorship as well as a professional network that will enable them to benefit from each other's expertise. It is hoped that this project will be a small step toward filling those needs.

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9. Appendices

9.1. Appendix A: Survey Questionnaire in English:

Welcome – your participation is greatly appreciated!

The goal of this study is to explore the ways in which music is currently being used to teach second languages to adults in Canada. The questions, therefore, will be related to your pedagogical choices as well as your background and education.

Your participation is completely voluntary and all responses will remain completely anonymous.
You may choose to withdraw at any time before the final button, and you may choose to omit individual questions.

At the end of the questionnaire you will be asked if you would like to participate in a personal interview to further explore some of the questions in more depth. If you agree, you will be asked to send us an email with your contact information, but this will be not linked in any way to your survey responses.

If you have any questions, please do not hesitate to contact the researcher, Marian Rose, at marian@marianrose.com. If you have any questions about your rights as a research subject, you may contact the coordinator of the Comité d'éthique de la recherche at 418 545-5011, ex. 4704 or via email at cer@uqac.ca.

Thank you in advance for your time and contribution!

1. What language(s) do you teach?

English	O
French	O
Other (please specify)	O

2. What age groups have you taught in your career?

	Children (up to 12 years)	Teens (13-17)	Adults (18+)
English	O	O	O
French	O	O	O
Other	O	O	O

Comments (optional)

3. What is your age?

Under 25	O
25 to 34	O
35 to 44	O
45 to 54	O
55 to 64	O
65 or older	O

4. What is your gender, or your gender identification?

Female   O   Male   O

5. Years of experience teaching a second language(s).

Less than a year O   1-2 years O   3-5 years O   6-10 years O   10+ O

6. In which Canadian province(s) or territory(ies) have you done most of your second language teaching? (check all that apply to you)

Alberta	O		Nunavut	O
British Columbia	O		Ontario	O
Manitoba	O		Prince Edward Island	O
New Brunswick	O		Quebec	O
Newfoundland and Labrador	O		Saskatchewan	O
Northwest Territories	O		Yukon	
Nova Scotia	O			
O				

7. In what instructional context(s) have you done most of your teaching? (check all that apply to you)

Primary school	O		Continuing education	O
Secondary school	O		Private language school	O
Cégep or college	O		Private tutoring	O
University	O			

Other (please specify)   O

8. **How much training have you had in teaching second languages?**

None	O
Less than a year	O
1-2 years	O
3-4 years	O
More than four years	O

Comments (optional)

9. **Have you ever received formal training in the use of music in second language teaching? If so, how many hours of training have you had?**

No training at all	O
1-4 hours	O
5-9 hours	O
10 hours or more	O

Please describe the training you had and, if possible, the name of the institution that offered the training

10.In recent years, there has been much research into the effects of music on second language learning, especially in the fields of linguistics, psychology and education. What is your level of knowledge of this research?

No knowledge	2	3	4	5	6	Extensive knowledge
O	O	O	O	O	O	O

How did you learn about this research?

Note: In the following questions, **musical activities** refers to any music-based activity such as songs, rhythmic games, dances, videos and background music.

11.To what extent to you agree with the following statements?

Musical activities are an effective way to teach languages to **children**.	Strongly disagree	2	3	4	5	6	Strongly agree
	O	O	O	O	O	O	O

Musical activities are an effective way to teach languages to **adolescents**.	Strongly disagree	2	3	4	5	6	Strongly agree
	O	O	O	O	O	O	O

Musical activities are an effective way to teach languages to **adults**.	Strongly disagree	2	3	4	5	6	Strongly agree
	O	O	O	O	O	O	O

12. **How many hours per week do you teach adults?**

13. **In a typical week of teaching to adults, how much time would you spend on musical activities? (approximate number of minutes)**

14. **How likely are you to use musical activities when teaching adults at each of these levels? (check all that apply to you)**

	Extremely unlikely	2	3	4	5	6	Extremely likely
Beginner	O	O	O	O	O	O	O
Intermediate	O	O	O	O	O	O	O
Advanced	O	O	O	O	O	O	O
Mixed-level group	O	O	O	O	O	O	O

Comments (optional)

15. **To what extent are you encouraged or required to use musical activities in your teaching to adults ?**
(e.g. mentioned in the course outline, required in the curriculum, suggested by your superiors etc.)

Not at all	2	3	4	5	6	Specifically required
O	O	O	O	O	O	O

16. **If you do use musical activities when teaching adults, what language skills do you use it for? (check all that apply to you)**

Listening/comprehension	O	Pronunciation/intonation	O
Culture	O	Reading	O
Fluency (ease of speaking)	O	Vocabulary	O
Grammar	O	Writing	O
Idioms	O		

Other (please specify)

17. If you do use musical activities when teaching adults, what form does it take? (check all that apply to you)

Background music	O
Movement/dance	O
Playing instruments	O
Rhythmic games or exercises	O
Songs – listening	O
Songs – singing	O
Videos	O

Other (please specify)

18. **What are your sources for musical teaching ideas?** (books, CDs, websites, listserves, etc.)

19. **The following are some possible reasons to NOT use music when teaching a second language to adults. Please indicate any that apply to you.**

Adult students may be reluctant to sing or participate in musical activities.   O

Concern about conflicting musical preferences.   O

Concern about inappropriate language or controversial topics.   O

Don't know where to find musical resources.   O

Lack of confidence in my musical skills.   O

Lack of money for supplies.   O

Lack of support or approval from administration.   O

Lack of technical knowledge or equipment.   O

Not convinced that music is an effective technique to teach second languages.   O

Not enough space.   O

Not enough time.   O

Not familiar enough with the musical culture of the language being taught.   O

Not sure how to use music to teach languages.   O

Prefer other strategies and techniques.   O

The sound may disturb others nearby.   O

Other (please specify)

20. **What would enable you to use music in your teaching?**

Training in musical techniques for second language teaching.   O

Training in the use of music-related technologies
(recording devices, websites, sound analysis software, etc.)   O

Help finding resources.   O

Ready-to-use lesson plans.   O

Information about research on the importance of music in second language learning.   O

Support group (listserve or other)   O

Other (please specify)   O

21. **What is your first language? (language that you spoke and understood before age 6 and can still understand and speak now)**

English   O

French   O

Other (please specify)   O

22. **What is your dominant language now?**

English   O

French   O

Other (please specify)   O

23.In what other languages are you able to communicate (intermediate to advanced level)?

24.What is your level of ability in French for each of the skills listed below?

	None	2	3	4	5	6	Native
Comprehension	O	O	O	O	O	O	O
Speaking	O	O	O	O	O	O	O
Reading	O	O	O	O	O	O	O
Writing	O	O	O	O	O	O	O

Comments (optional)

25.What is your level of ability in English for each of the skills listed below?

	None	2	3	4	5	6	Native
Comprehension	O	O	O	O	O	O	O
Speaking	O	O	O	O	O	O	O
Reading	O	O	O	O	O	O	O
Writing	O	O	O	O	O	O	O

Comments (optional)

26.In your own learning of a second language, to what extent did musical activities play a role?

None	2	3	4	5	6	Huge role
O	O	O	O	O	O	O

Comments (optional)

27.How comfortable are you singing in front of a class?

Extremely uncomfortable	2	3	4	5	6	Extremely comfortable
O	O	O	O	O	O	O

28.How much formal musical training have you had?

Formal musical training: lessons with a qualified teacher, group training in a structured setting such as a music school, college or university.

	None	2	3	4	5	6	Extensive training
Before the age of 18	O	O	O	O	O	O	O
As an adult	O	O	O	O	O	O	O

Comments (optional)

29. How much informal musical training have you had?

Informal musical training: any musical learning experience that does not involve formal lessons. e.g. singing in an amateur choir, playing folk or rock music for pleasure, or learning 'on the fly' in a musical household.

	None	2	3	4	5	6	Extensive training
Before the age of 18	O	O	O	O	O	O	O
As an adult	O	O	O	O	O	O	O

Comments (optional)

30. In which of the following groups have you participated (at any age)? (check all that apply to you)

Choir/vocal group	O
Orchestra	O
Pop/rock band	O
Traditional band (accordion, fiddle etc)	O
Jazz/swing/blues band	O
Musical theatre	O
None	O
Other group musical experiences (please specify)	O

31. How familiar are you with the following musical traditions in the French language?

	Not at all familiar	2	3	4	5	6	Extremely familiar
Folk/traditional songs	O	O	O	O	O	O	O
Children's songs	O	O	O	O	O	O	O
Pop/rock music	O	O	O	O	O	O	O
Classical vocal music	O	O	O	O	O	O	O

Comments (optional)

32. How familiar are you with the following musical traditions in the English language?

	Not at all familiar	2	3	4	5	6	Extremely familiar
Folk/traditional songs	O	O	O	O	O	O	O
Children's songs	O	O	O	O	O	O	O
Pop/rock music	O	O	O	O	O	O	O
Classical vocal music	O	O	O	O	O	O	O

Comments (optional)

33.If you have completed any of the following, indicate your field of study.

College program _____

Bachelor's degree _____

Master's degree _____

PhD degree_____

Other (please specify)_____

34.What advice would you give to another teacher who wanted to use music with adult second language learners?

35.Do you have any additional comments?

36.Would you be willing to participate in a live interview about your use of music in teaching a second language?

If so, please send an email to the researcher at **marian@marianrose.com** so that you can be contacted to arrange the interview.

Yes, I would like to be interviewed and will contact the researcher   O

No, thanks.   O

Comments (optional)

You can use the 'Prev' and 'Next' buttons to review or change any of your previous answers. But now is your last chance: once you click 'Done', you will no longer be able to make changes.

By clicking on the 'Done' button, you are consenting
to let the researcher use the information that
you provided.

Thank you for your contribution!

9.2. Sondage en français

Bienvenue! Votre participation est grandement appréciée.

Le but de cette étude est d'explorer les façons dont la musique est actuellement utilisée pour enseigner les langues secondes aux adultes au Canada. Les questions seront en lien avec vos choix pédagogiques, en fonction de votre expérience et de votre éducation.

Votre participation est entièrement volontaire et toutes les réponses resteront totalement anonymes. Vous pouvez donc choisir de vous retirer à tout moment avant le dernier bouton ou d'omettre des questions individuelles.

La dernière question du sondage vise à savoir si vous souhaitez participer à un entretien personnel afin d'approfondir davantage quelques-unes des questions. Pour accepter de participer à cet entretien, vous devrez nous transmettre votre courriel afin que nous puissions entrer en contact avec vous. Toutefois, votre nom et vos coordonnées ne seront en aucun cas liés à vos réponses au sondage.

Si vous avez des questions, n'hésitez pas à contacter la chercheuse, Marian Rose, à marian@marianrose.com. Pour toute question d'ordre éthique concernant votre participation à ce projet de recherche, vous pouvez communiquer avec la coordonnatrice du Comité d'éthique de la recherche aux coordonnées suivantes : 418 545-5011, poste 4704 ou cer@uqac.ca.

Nous vous remercions à l'avance de votre temps et de votre contribution!

37. Quelle(s) langue(s) seconde(s) enseignez-vous?

L'anglais	O
Le français	O
Autre (à préciser)	O

38. À quels groupes d'âge avez-vous enseigné dans votre carrière?

	Enfants jusqu'à 12 ans	Adolescents (de 13 à 17 ans)	Adultes (18 ans et plus)
L'anglais	O	O	O
Le français	O	O	O
Autre	O	O	O

Commentaires optionnels

39. À quel groupe d'âge appartenez-vous?

Moins de 25 ans	O
de 25 à 34 ans	O
de 35 à 44 ans	O
de 45 à 54 ans	O
de 55 à 64 ans	O
65 ans et plus	O

40. Quel est votre sexe, ou à quel sexe vous identifiez-vous?

Féminin　O　　　Masculin　O

41. Années d'expérience en enseignement d'une ou des langue(s) seconde(s).

Moins d'un an　O　　　1 à 2 ans　O　　　3 à 5 ans　O　　　6 à 10 ans　O　　　plus de 10 ans　O

42. Dans quelle province ou territoire canadien avez-vous fait la majorité de votre enseignement de langue seconde? (Cochez tout ce qui s'applique à vous.)

Alberta	O	Nunavut	O
Colombie-Britannique	O	Ontario	O
Manitoba	O	Île-du-Prince-Édouard	O
Nouveau-Brunswick	O	Québec	O
Terre-Neuve-et-Labrador	O	Saskatchewan	O
Territoires-du-Nord-Ouest	O	Yukon	O
Nouvelle-Écosse	O		

43. Dans quel(s) contexte(s) avez-vous fait la majorité de votre enseignement de langue seconde? (Cochez tout ce qui s'applique à vous.)

École primaire	O	Formation continue	O
École secondaire	O	École de langue privée	O
Cégep ou collège	O	Tutorat privé	O
Université	O		
Autre (à préciser)	O		

44. Combien d'années de formation cumulez-vous en enseignement de langue seconde?

Aucune	O
Moins d'un an	O
de 1 à 2 ans	O
de 3 à 4 ans	O
Plus de 4 ans	O

Commentaires optionnels)

45. Avez-vous déjà reçu une formation sur l'utilisation de la musique dans l'enseignement des langues secondes? Si oui, combien d'heures de formation avez-vous reçues?

Pas de formation	O
de 1 à 4 heures de formation	O
de 5 à 9 heures de formation	O
10 heures ou plus	O

Veuillez décrire la formation que vous avez eue et, si possible, le nom de l'institution qui a offert la formation.

46. Au cours des dernières années, il y a eu beaucoup de recherches sur les effets de la musique sur l'apprentissage des langues secondes, surtout dans les domaines de la linguistique, de la psychologie et de l'éducation. Quel est votre niveau de connaissance de ces recherches?

Aucun	2	3	4	5	6	Avancé
O	O	O	O	O	O	O

Comment avez-vous été informé de cette recherche?

Dans les questions suivantes, **les activités musicales** désignent toute activité basée sur la musique telles que les chants, les jeux rythmiques, les danses, les vidéos et la musique d'ambiance.

47. Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes?

	Fortement en désaccord	2	3	4	5	6	Fortement en accord
Les activités musicales sont un moyen efficace pour enseigner les langues aux **enfants.**	O	O	O	O	O	O	O
Les activités musicales sont un moyen efficace pourenseigner les langues aux**adolescents**	O	O	O	O	O	O	O
Les activités musicales sont un moyen efficace pour enseigner les langues aux **adultes**.	O	O	O	O	O	O	O

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48. **Combien d'heures par semaine enseignez-vous aux adultes?**

49. **Dans une semaine typique d'enseignement aux adultes, combien de minutes (nombre approximatif) consacrez-vous à des activités musicales?)**

50. **À quelle fréquence utilisez-vous des activités musicales lors de l'enseignement aux adultes à chacun de ces niveaux? (Cochez tout ce qui s'applique à vous.)**

	Peu probable	2	3	4	5	6	Très probable
Débutant	O	O	O	O	O	O	O
Intermédiaire	O	O	O	O	O	O	O
Avancé	O	O	O	O	O	O	O
Multiniveaux	O	O	O	O	O	O	O

Commentaires optionnels

51. **Dans quelle mesure êtes-vous encouragé(e) d'utiliser des activités musicales dans votre enseignement aux adultes? (Par exemple, mentionnées dans le plan de cours, nécessaires au programme, proposées par vos supérieurs, etc.**

Pas du tout	2	3	4	5	6	Obligé
O	O	O	O	O	O	O

52. **Si vous utilisez les activités musicales lors de l'enseignement aux adultes, vous les utilisez pour enseigner quelles compétences langagières? (Cochez tout ce qui s'applique à vous.)**

La compréhension / l'écoute	O	La prononciation / l'intonation	O
La culture	O	La lecture	O
L'aisance (facilité à parler)	O	Le vocabulaire	O
La grammaire	O	La rédaction	O
Les expressions idiomatiques	O		

Autre (à préciser)

53. **Si vous utilisez les activités musicales lors de l'enseignement aux adultes, quelle forme cela prend-il? (Cochez tout ce qui s'applique à vous.)**

La musique d'ambiance	O	Les chansons - écouter	O
Le mouvement / la danse	O	Les chansons - chanter	O
Jouer des instruments	O	Les vidéos	O
Les jeux ou les exercices rythmiques	O		

Autre (`préciser)

54. **Où avez-vous trouvé vos activités pédagogiques musicales? (livres, CD, sites Web, listes de diffusion, etc.)**

55.Voici quelques raisons possibles pour NE PAS utiliser la musique dans l'enseignement d'une langue seconde aux adultes. Veuillez indiquer tout ce qui s'applique à vous.

Les apprenants adultes peuvent être réticents à chanter ou à participer à des activités musicales.	O
Une préoccupation par apport aux préférences musicales.	O
Une préoccupation en ce qui concerne le langage inapproprié ou les sujets controversés.	O
Je ne sais pas où trouver des ressources musicales.	O
Un manque de confiance dans mes compétences musicales.	O
Un manque d'argent pour les fournitures.	O
Un manque de soutien ou d'approbation de l'administration.	O
Un manque de connaissances ou d'équipements techniques.	O
Je ne suis pas convaincu(e) que la musique soit une technique efficace pour enseigner en L2.	O
Pas assez d'espace.	O
Pas assez de temps.	O
Pas assez familier(ière) avec la culture musicale de la langue enseignée.	O
Je ne sais pas comment utiliser la musique pour enseigner les langues.	O
Je préfère d'autres stratégies et techniques.	O
Le son peut déranger les autres personnes à proximité	O

Autre (à préciser)

56.Qu'est-ce qui vous permettrait d'utiliser la musique dans votre enseignement?

Formation aux techniques musicales pour l'enseignement des langues secondes.	O
Formation à l'utilisation de technologies liées à la musique, telles que des appareils d'enregistrement, des sites Web, un logiciel d'analyse sonore, etc.	O
Aide pour trouver des ressources.	O
Des plans de leçons prêts à utiliser.	O
Information sur la recherche concernant l'importance de la musique dans apprentissage d'une langue seconde.	O
Un groupe de soutien (liste de diffusion ou autre).	O
Autre (à préciser)	O

57.Quelle est votre langue maternelle? (La langue que vous avez parlée et comprise avant l'âge de 6 ans et que vous pouvez comprendre et parler encore maintenant.)

L'anglais	O
Le français	O
Autre (à préciser)	O

58.Quelle est votre langue dominante actuellement?

L'anglais	O
Le français	O
Autre (à préciser)	O

59.Dans quelles autres langues êtes-vous en mesure de communiquer (de niveau intermédiaire à avancé)?

60.Quel est votre niveau de compétence en français pour chacune des compétences énumérées ci-dessous?

	Aucune competence	2	3	4	5	6	Langue maternelle
Comprehénsion	O	O	O	O	O	O	O
Parler	O	O	O	O	O	O	O
Lecture	O	O	O	O	O	O	O
Rédaction	O	O	O	O	O	O	O

Commentaires optionnels

61.Quel est votre niveau de compétence en anglais pour chacune des compétences énumérées ci-dessous?

	Aucune competence	2	3	4	5	6	Langue maternelle
Comprehénsion	O	O	O	O	O	O	O
Parler	O	O	O	O	O	O	O
Lecture	O	O	O	O	O	O	O
Rédaction	O	O	O	O	O	O	O

Commentaires optionnels

62.Dans votre propre apprentissage d'une langue seconde, dans quelle mesure les activités musicales ont-elles joué un rôle?

Aucun rôle	2	3	4	5	6	Un role énorme
O	O	O	O	O	O	O

Commentaires optionnels

63.À quel point êtes-vous à l'aise de chanter devant une classe?

Ectrémement mal à l'aise	2	3	4	5	6	Ectrémement à l'aise
O	O	O	O	O	O	O

64.Dans quelle mesure avez-vous eu une formation musicale formelle?

Formation musicale formelle : leçons avec un professeur qualifié, formation de groupe dans un cadre structuré comme une école de musique, un collège ou une université.

	Aucune formation	2	3	4	5	6	Une formation avancée
Avant l'âge de 18 ans	O	O	O	O	O	O	O
18 ans et plus	O	O	O	O	O	O	O

Commentaires optionnels

65. Quelle formation musicale informelle avez-vous eue?

Formation musicale informelle : toute expérience d'apprentissage musicale qui n'implique pas de leçons formelles. Par exemple : chanter dans une chorale d'amateurs, jouer de la musique rock pour le plaisir ou apprendre « à la volée » dans une famille de musiciens.i

	Aucune	2	3	4	5	6	Vaste
Avant l'âge de 18 ans	O	O	O	O	O	O	O
18 ans et plus	O	O	O	O	O	O	O

Commentaires optionnels

66. De quels groupes suivants avez-vous déjà fait partie (à tout âge)?
(Cochez tout ce qui s'applique à vous.)

Chorale / groupe vocal	O
Orchestre	O
Groupe informel (pop, rock, etc.)	O
Groupe traditionnel (violon, accordéon, etc.)	O
Groupe de jazz / swing / blues	O
Théatre musical	O
Aucun	O
D'autres expériences musicales en groupe (à préciser)	O

67. À quel point les traditions musicales suivantes dans la langue française vous sont- elles familières?

	Pas du tout familière(s)	2	3	4	5	6	Extrémement familière(s)
Les chansons traditionnelles	O	O	O	O	O	O	O
Les chansons enfantines	O	O	O	O	O	O	O
La musique pop/rock	O	O	O	O	O	O	O
La musique classique vocale	O	O	O	O	O	O	O

Commentaires optionnels

68. À quel point les traditions musicales suivantes dans la langue anglaise vous sont-elles familières?

	Pas du tout familière(s)	2	3	4	5	6	Extrémement familière(s)
Les chansons traditionnelles	O	O	O	O	O	O	O
Les chansons enfantines	O	O	O	O	O	O	O
La musique pop/rock	O	O	O	O	O	O	O
La musique classique vocale	O	O	O	O	O	O	O

Commentaires optionnels

69. Si vous avez terminé l'une des formations suivantes, indiquez votre domaine d'études.

Collège ou cégep _____

Baccalauréat _____

Maîtrise _____

Doctorat _____

Autre (à préciser) _____

70. Quels conseils donneriez-vous à un autre enseignant qui voudrait utiliser la musique avec des apprenants adultes de langue seconde?

71. Avez-vous d'autres commentaires?

72. Seriez-vous prêt à participer à une entrevue en direct au sujet de votre utilisation de la musique dans l'enseignement d'une langue seconde?

Si oui, veuillez nous écrire un courriel à **marian@marianrose.com** afin que nous vous contactions pour organiser une entrevue.

Oui, j'accepte. J'enverrai un courriel à la chercheuse.   O

Non   O

Commentaires optionnels

Vous pouvez utiliser les boutons «Suivant» et «Précédent» pour revoir ou modifier vos réponses. Toutefois, une fois que vous aurez cliqué sur «Terminé», vous ne serez plus en mesure de faire des changements.

En cliquant sur le bouton «Terminé», vous consentez à laisser les chercheurs utiliser les informations que vous avez fournies.

Merci de votre contribution

9.3. Appendix B: Additional questions

1. How do you think music fits into a communicative style of language teaching?

2. What factors do you consider when preparing to use music in your classroom?
   Explain how these factors influence the musical activities that you choose.

3. The reason most often chosen for NOT using music with adults is that "adult students
   may be reluctant to sing or participate in musical activities".
   Have you experienced this reluctance? If so, how have you faced this challenge?

4. Another reason that stands out for NOT using music is 'lack of confidence in my own
   musical skills'. Does this apply to you? If so, how do you overcome it?
   What would you suggest to another teacher who may feel musically inadequate?

5. According to the survey responses, it appears that many teachers believe music is an
   effective strategy when teaching languages to children, but less so for adolescents and
   even less so for adults. Given your own experience and knowledge of language
   teaching, how would you explain this belief on the part of language teachers?

6. Please provide some details about the way that you use music in your teaching. For
   example: the focus of the lesson, the type of song or musical activity, how you
   introduce it, how long the lesson lasts, how you use technology, etc. It might be useful
   to explain a particular song or activity that you have used.

9.4. Appendix C: Sources of ideas for musical activities

- Le Point du FLE   http://www.lepointdufle.net/chansons.htm

- English Club   https://www.englishclub.com/

- Teaching with Songs http://www.isabelperez.com/songs.htm

- TEFL Tunes   http://www.tefltunes.com/

- CBC Radio / Radio Canada

- Musical English lessons   http://www.musicalenglishlessons.org/

- Azar Grammar   http://www.azargrammar.com/

- Real Canadian Songbook   http://www.trcs.eslvideo.com/

- ESL video   http://www.eslvideo.com/

- Tune into English   http://www.tuneintoenglish.com/

- Busy Teacher http://busyteacher.org/

- Lyrics Training   http://lyricstraining.com/

- Jazz Chants by Carolyn Graham

- Side by Side Activity book

- Top Notch Songbooks

- Orff and Kodaly – programs that focus on folksongs and movement

- *If You Feel Like Singing*, American Folksongs and Accompanying Activities, by Alice Osman and Jean McConochie,, Longman 1979

- *Sing It*! by Millie Genough, McGraw Hill 1979

- *Singing is English*, compiled by Sherna Posner in Winnipeg, no date provided but sometime in the 1980's.

- Upchucky www.upchucky.com (site is mostly non-functional. www.upchucky.us ?)

9.5.   Appendix D: Suggested songs and activities

Activites
- listening
- cloze exercises
- trouver des verbes au présent, au passé composé, etc., un synonyme, un antonyme.
- je leur fait écouter une autre version de la chanson, aux rythmes latinos, et je leur demande de trouver les erreurs de phonétique faites par le chanteur latino
- listen and write down instances of the target language used in the song
- give them a list of verbs, they must decide which ones appear in the song (could be in the infinitive, or conjugated)
- create two categories and have students add examples from the song to each one. e.g. real and unreal conditionals
- figurative language - simile, metaphor, symbolism, onomatopoeia
- music-based excursions in the community
- lors d'examens, quiz, tests, j'ai mis de la musique classique
- j'avais toujours une chansonnette pour marquer la fin et le début d'une autre activité
- reorder lines or words of the song
- describe changes in mood
- tell the story of the song
- dramatize the song
- create actions
- 'song of the week' with a series of activities
- present a video of the song with no sound and ask what they think the song is about
- present a song and ask what the video would look like
- research musical styles, artists, instrument, bands, festivals, awards

Songs, artists and themes mentioned
- « Si tu n'existais pas » – Joe Dassin si + imparfait + conditionnel
- « Ne me quitte pas » – Jacques Brel – temps de verbes
- «J'ai Bu » - Charles Aznavour for passé composé
- « Déménager ou rester là » sung by Pauline Julien – great for a unit on renting an apartment, or life in a big city.

- « Sors-moi donc Albert » by Felix Leclerc. Version by Johanne Blouin is more upbeat. A woman wants to get away for an evening with her husband.
- « La Complainte du phoque en Alaska »
- Anne Murray's "You Needed Me" simple past tense with irregular past
- BNL "If I had a million dollars" unreal conditionals
- Dave Wilcox "Downtown Came Uptown" for "past habits', 'current habits'
- Harry Chapin "Cat's in the Cradle" modal verbs.
- Diana Krall's "How Deep is the Ocean?" for How much/ how many questions
- Jim Croce's "Bad, Bad Leroy Brown" and other ballads
  to teach elements of literature (setting, plot, conflict, character traits)
- FIFA World Cup theme song
- "Head and Shoulders, Knees and Toes" to teach body part to seniors
- "Pictures at an Exhibition," "Peter and the Wolf," "Au Clair de la Lune".
- I encourage students to share their first cultures' musical traditions.
- Fruit salad song, sung to "Frere Jacques".
- "Everybody Knows" by Sharon Robinson and Leonard Cohen
- "O Canada" in the Canadian culture and citizenship theme
- "Pretty Woman" sung by Roy Orbison
- "Leaving on a Jet Plane" and "By the Time I get to Phoenix" for verb tenses.
- "Bridge over Troubled Water"
- "Itsy Bitsy Teeny Weeny Yellow Polka-dot Bikini"
- "I've Got Canada in my Pocket" (Michael Mitchel)
- "War of 1812" (Arrogant Worms)
- "You Never Turn a Maple Leaf Upside Down" (Stompin Tom)

- Penguin Dance
- Free Willy theme
- WHMIS symbols song
- "Imagine" (John Lennon)
- "When a Man Loves a Woman"
- "If I Were a Rich Man"
- "Titanic"
- Jazz Chants (Carolyn Graham)
- "Let it Snow"
- "It's Friday, I'm in Love"
- "We Are the World"
- "Tears Are Not Enough"
- Virtual Choir
- You've Got a Friend