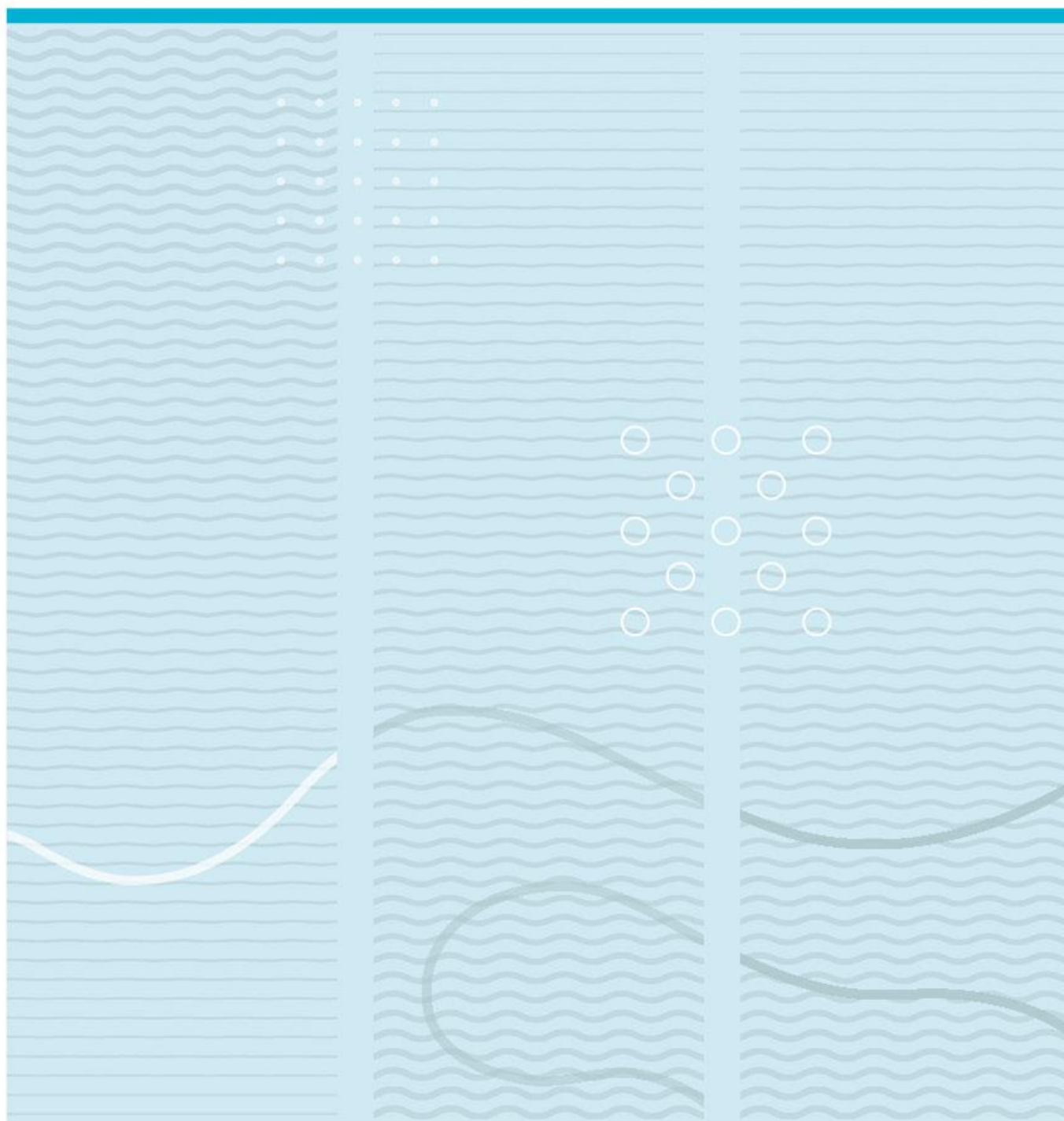


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Song Inclusion in Four EFL Coursebook Series

- An Educational Research Analysis



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This thesis is worth 30 study points

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Abstract

When songs are used pedagogically in English language learning, they can implicitly facilitate natural language in meaningful contexts. Songs make for effective and successful language learning by providing language in chunks followed by a melody. The repetitive quality of songs enables learners to store information in their long-term memory, thus language is easier accessible during communication. Participating in choral singing creates a learning situation where students can engage at their own level, with rhythmic movements and singing the words they know, while observing peers model the parts they are about to learn. This can increase students' self-confidence and the feeling of belonging. Additionally, it is crucial to build a good motivational foundation in young learners, especially when learning a new language. Songs are a natural part of many children's cultures and therefore a method they already know and enjoy.

EFL coursebooks in Norway are based on the Knowledge Promotion, they should therefore provide content based on the English curriculum. One competence aim in the LK20 includes singing, but several other aims could be met through songs. Since literature supports the benefits of using songs as method in language learning and competence aims can be met through songs, coursebooks should include songs. This research aimed to investigate the inclusion of songs in four EFL coursebook series targeted towards first graders while also examining if teachers could rely solely on coursebooks for including song materials.

Through a qualitative content analysis, trends and patterns of quantity, type, and purpose of songs were detected. It became evident that the coursebook series varied a lot. All coursebooks included songs, however some had more static songs while others had more traditional songs. All coursebooks did have songs with a learning purpose, but not all had thematical songs included. The coursebooks series' differences affect what type of language students meet through songs, and if songs are used for explicit language topics or not. Findings also revealed that the strongest inclusion of songs was in the teacher's guides, both the pupil's books and the digital learning platforms had included songs in varying degrees. This makes teachers responsible for including most of the songs suggested, and the quality of songs as method is therefore conditionally related to the teachers' beliefs. Additionally, since each coursebook series excelled in different ways, there are several factors that teachers need to be aware of, thus teachers cannot rely solely on coursebooks for including song material.

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1. Introduction

1.1 Background

Many students find it intimidating to learn a new language because it is required that they speak out loud. Students are often self-aware and do not want to be in situations where they feel embarrassed. Moreover, learning English is challenging because of its theoretical foundation, and especially for students who thrive best in practical subjects. This can affect the process of learning English “[Language] learners with low motivation, little self-confidence and a high level of anxiety have high filters and therefore obtain little input” (Ni, 2012, p. 1508). While studying music for my fourth teaching subject, I experienced how music could be beneficial as a learning method and how this creative subject facilitated individual learning through inclusion, both for self-aware students and for those who struggled theoretically. I started to wonder how songs were incorporated into English as a Foreign Language (hereafter: EFL) coursebooks (this term includes pupil’s book, digital learning platform and teacher’s guide) in Norway. One of my beliefs is that teachers need to start nourishing students’ motivation and excitement for English early on, to build a good foundation where students become confident users of English. This can affect how much time teachers spend on encouraging students later on, time that could be used for learning English. Hence why I found it relevant to investigate coursebooks created for first grade.

Most children grow up with songs as a natural part of their childhood. Indeed, as Munden & Myhre (2016) stated, “Children enjoy singing and chanting; it is part of their culture” (p. 84). By incorporating singing into English lessons, students are offered a learning method they already find enjoyable, especially younger learners (Lee & Lin, 2015, p. 21; Munden & Myhre, 2016, p. 84). Exploring language through songs is also beneficial for the learning process as research shows that music is an effective tool when developing language skills; “the earlier the exposure to active music participation and the greater the length of participation, the greater the impact. Transfer of these skills is automatic and contributes not only to language development but also to literacy” (Hallam, 2010, p. 272; see also Akbary et al., 2018; Lee & Lin, 2015). Engh (2013) concluded that “use of music and song in the language-learning classroom is both supported theoretically by practicing teachers and grounded in the empirical literature as a benefit to increase linguistic, sociocultural and communicative competencies” (p. 121). Exposing students to language in a meaningful context can develop students’ pronunciation skills significantly, because awareness of sounds,

rhythms, pauses, and stress are facilitated through songs (Munden & Myhre, 2016, p.85; Kultti, 2013, p. 1956; Mora, 2000, p. 152; Hallam, 2010). Songs as method can help to develop students' ability to communicate in English, because it also offers colloquial language that can be listened to repetitively through multiple hearings (Akbari et. al, 2018, p. 350). Primary school students can become effective communicators when exploring English through a method they already enjoy.

Researching coursebooks was relevant because the Knowledge Promotion, LK20, was recently established as regulation and therefore a new English curriculum was introduced. In order to convey the new curriculum, all EFL coursebooks had to be revised. For that reason, little research had been conducted on current coursebooks and so there was a gap in knowledge of such texts. By investigating and mapping out the content of these, the knowledge of them broadens and teachers can take advantage of this when planning and teaching English. A central value in the English curriculum is that “pupils shall become confident users of English so that they can use English to learn, communicate and connect with others” (The Norwegian Directorate for Education and Training, 2020a, p. 2) and several studies conclude that songs as method facilitate a wide range of benefits for language learners. Therefore, investigating trends and patterns of quantity, type and purpose of songs in coursebooks were important, in order to provide knowledge of the extent of song inclusion, what type of language these songs facilitated, static or natural (also called authentic language), and if songs were used for learning or thematic purposes. The English subject in primary school is only allotted 138 hours a school year (The Norwegian Directorate for Education and Training, 2020a) and it is crucial to keep those hours as effective and meaningful as possible.

1.2 Research Question

With the aspects presented above in mind, the purpose of this study was to investigate the quantity of songs included, what types they were and what purpose they served, to gain knowledge of the extent of song inclusion in EFL coursebooks. Along with mapping out if songs facilitated static or natural language, and if songs were primarily used for learning or thematic purposes. A further goal was to investigate if teachers could rely solely on coursebooks for including song material or if they needed to do so on their own. Hence the following research questions:

- a. To what extent do English coursebooks include songs in first grade, what types of songs are included and what purpose do they serve?
- b. To what extent can teachers rely on current English coursebooks to meet their needs regarding song materials?

The aim of this research was to broaden the knowledge of to what extent four EFL coursebook series, created for first grade, had included songs while seeking out the quantity, type and purpose of songs included. To detect this concept, qualitative content analysis was chosen as method and each coursebook series was analyzed individually and then compared to each other to detect similarities and differences. A total of four coding schemas were created, one for quantifying songs mentioned in the coursebooks, one for mapping out what types of songs were included and what purpose they served, and two for comparing the coursebook series' individual scores, one for quantity and one for type and purpose of songs. Since every coursebook series was analyzed individually, and each coursebook within them was coded, findings could show the extent of song inclusion in the student-centered coursebooks as well. Findings from these schemas became a foundation for further interpretations of possible affects and implications. In addition, reflections and observations made during the coding process were noted down and included in findings. The hope was to broaden the knowledge of current EFL coursebooks and give teachers an insight into song material included within them and identify any potential gaps. Awareness of this could benefit teachers as well as students.

1.3 Previous Research

Although there lacked previous research on current EFL coursebooks in Norway, several studies had been conducted to investigate inclusion of songs in language learning. Fisher (2001) conducted a study in California, United States of America, where findings suggested that “music had a positive effect on oral language and reading scores” (p. 39) for students speaking Spanish at home. Taggart et al. (2000) did a study in Michigan, United States of America, and discovered that young children with language delay had positive effects when participating in music classes (p. 211). Research conducted by Walton (2014) in Kamloops, Canada, found through a literary review that “there is sufficient and compelling research to support the view that singing could be used effectively to teach phonological skills and

reading to young children” (p. 57), moreover, there lacked experimental research, thus he conducted a controlled experiment and found that singing could increase young learners “letter-sound, medial phoneme identity and word reading” (p. 54). In her master’s thesis, Rougnø (2021) investigated the suitability of using songs as a technique to teach new vocabulary in Norwegian primary school and what she found was that it was successful, and learners’ vocabulary increased (p. iii). This field of research did have gaps, however there were several more studies that provided meaningful evidence on how songs are beneficial in language learning, but due to the extent of this master’s thesis, those were not included.

It was also relevant to include research on the extent of songs included by teachers. Rougnø (2021) did also investigate if and why English teachers included songs in their EFL classrooms in Norway. What she discovered was that all respondents did use songs in their lessons, mainly to develop learners’ linguistic skills, but also for variation and breaks (p. 39). Şevik (2011) conducted a study in Burdur, Turkey, and found that Turkish EFL primary school teachers did know the pedagogical value of including songs but lacked access to appropriate songs (p. 1027). In addition, that the average teacher used “one song in every 3 to 4 weeks” (p. 1034). He therefore wondered if songs would have been incorporated into lessons more frequently if teachers had easier access to songs. Since coursebooks can affect song inclusion in English lessons, it will be relevant to take a look at the teacher’s role in the theoretical framework.

1.4 Structure

There is six chapters included in this thesis, the first being the introduction. The second chapter presents the theoretical framework, focusing on cognitive aspects of language learning and how songs could affect language learners. Chapter three describes the method used, the conduction of analysis as well as an elaboration on sampling units, the coursebook series. The process of coding, with associated schemas, and results are presented in chapter four. In chapter five findings are discussed in light of theoretical lenses from chapter two, along with a discussion of implications of these and limitations this research had. The thesis finishes with a short summary and main conclusions in chapter six.

2 Theoretical Framework

The theoretical framework for this research is presented in various sub-chapters, starting with a general view of cognitive learning and the cognitive process of language learning. Theory lenses and research on songs as method in language learning are then presented before songs in light of cultural aspects and inclusion of students. After this, type of songs is elaborated upon along with viewing songs as a learning strategy. The chapter will conclude by examining the teacher's role and how teachers include songs in their lessons.

2.1 Cognitive Learning Paradigm

This sub-chapter will focus on language learning from a cognitive perspective and the relation between language and music. Firstly, the theory paradigm will be elaborated upon, then how students learn a foreign language and lastly, how music and language can complement each other in learning situations.

In cognitive learning paradigm, from a dialectic perspective, it is believed that knowledge is created when students are actively engaged in their own learning process while positively guided by their teacher (Brandmo, 2016, p. 180). Brandmo (2016) explained that learning takes place when perception occurs and is transferred to short-term memory. When the body's senses notice visual, auditory, or tactile information through vision, hearing and touch, meaning is created and matched up with already known information. To recover this information, it has to be decoded, constructed, and processed receptively so that it is stored in the long-term memory (for more in-depth information, see Atkinson and Shiffrin's model of memory and information presented at p. 183). Although information is precepted by our senses, knowledge is not a copy or a photograph of the world. A learner constructs knowledge by experiencing, processing, and exploring phenomenon (Vejleskov, 2010 as cited in Wittek and Brandmo, 2016, p. 118), although this belief originates from constructivism, social cognitive theory does also believe that learning is divided into observational and experimental learning (Bandura, 1986 as cited in Brandmo, 2016, pp. 189-190). Brandmo (2016) explained that by observing others, learning is created without the risk of negative impact from failure, while through exploring, learning is shaped from consequences of the learner's own actions. An example of these can be, observing a teacher model a song and then explore themselves by singing the same song. Learning is a very complex phenomenon, and both observation and exploration have to take place for optimal learning to happen (pp. 189-190).

2.1.1 Language Learning

Learning a foreign language is complex, thus explaining the biological basis of this is challenging (Munden & Myhre, 2014, p. 29), however Harmer (2015) did offer several theories; “The Mind is a computer”, “Explicit and Implicit Knowledge”, “Language is Forming Habits”, “Language is Communication”, “Language is Grammar; Language is Vocabulary”, “The Role of Other Languages (translation)”, “Learning is About People”. Due to the extent of this research, these theories will not be explored here (for more in-depth study see Harmer, 2015, pp. 42-52). Nevertheless, there are a few principles to follow in order to facilitate language learning: (1) Exposure to the target language will enable learners to see, hear, and use the language (Munden & Myhre, 2014, p. 30; Harmer, 2015, p. 52); (2) Small doses and meaningful repetition of English will allow students to practice the same language in different contexts (Munden & Myhre, 2016, pp. 31;36-37; Harmer, 2015, p. 52) and (3) A focus on language chunks will broaden learners experience with language structure, comparatively with focusing on single words “learning a word in isolation invites errors, as learners use it in the wrong environment – they need to know what goes *around* the word to be able to produce it when speaking or writing” (Davis & Kryszewska, 2012, p. 10). Additionally, Munden & Myhre (2016) stated that “The first four years of learning English is the time for chunks and not the time for lists!” (Munden & Myhre, 2016, p. 35). Hence, a learning environment needs to offer maximal exposure to English, together with student-centred activities so that learners can observe and explore the language.

2.1.2 Music and Language

There was little theory on the specific mechanisms to why music and language benefits each other in learning situations (Walton, 2014, p. 55). Mora (2000) pointed out that “sounds are the roots of both music and speech” (p. 146), thus they share several features (p. 147). Both music and language convey a message and therefore require students to listen and process sounds. Lee & Lin (2015) explained that when foreign sounds are combined with music and used as a technique for listening to words and then sing back receptively, the information provided in songs is stored in the long-term memory and therefore accessible for students during communication. Additionally, they concluded their study with “It is clear to researchers, educators and parents that music is a crucial tool for enabling the language learning process and will give children a boost in language development (p. 21). Mora (2000) stated that “When we allow students to repeat, we are giving them more time to process the

new auditory information using their working memories” (p. 151). By using songs in language learning, information is stimulated auditory through hearing, which creates meaning and the key factor, repetition, provides storing in long-term memory. One could therefore argue, as Mora (2000) did, that “Singing is an easy way of memorizing something” (p. 150). The melody provided in songs will further aid the easiness of retrieving precise information, because it “act[s] as a path or a cue” (p. 150). Hence, songs contain elements and factors that can facilitate and support students’ language learning.

2.2 Songs and Singing in an EFL Classroom

The purpose of implementing songs in the classroom has shifted throughout the years, from being used as a break during language drills, to situate the learners’ brain into a relaxed and receptive state, and more recently, as a pedagogical method to facilitate language learning (Engh, 2013, p. 113). There are, however, several aspects that need to be considered when songs are used pedagogically. This sub-chapter therefore focuses on various effects of implementing songs in EFL classrooms.

2.2.1 Songs and Language Learning

Songs facilitate implicit language learning, hence more enjoyable for learners. Akbary et al. (2018) refers to several authors who conclude that incidental learning “play[s] a major role in how words are learned” (p. 345), thus a more successful approach to language learning comparatively to explicit language learning (see Akbary et. al, 2018, p. 345). Incidental learning means “learning without the intent to learn or the learning of one thing (e.g. grammar) when the learner’s primary objective is to do something else (e.g. communicate)” (Schmidt 1990 as cited in Akbary et. al, 2018, p. 345). As opposed to mechanical language drills, which facilitate explicit learning, songs offer natural language in meaningful contexts, providing learners with several language learning topics at once, thus facilitating implicit language learning (Munden & Myhre, 2016, pp. 84-85). In addition, including songs in the EFL classroom will provide an effective method that is appealing to younger students (Lee & Lin, 2015, p. 21). When learners meet complex concepts through being actively engaged in singing, learning becomes more accessible and enjoyable (Lee & Lin, 2015, p. 22).

Learners need to be aware of linguistic features when engaging with songs. Learning can take place even without conscious awareness (Blakemore & Frith, 2000). Hallam (2010) stated that “when we listen to music or speech we process an enormous amount of information

rapidly” (p. 271), but learners need to have some degree of metalinguistic focus during song-activities, or else learners could “fail to pay sufficient attention to what they are being exposed to” (Akbari et. al, 2018, pp. 345-346), thus students should be aware of the songs’ learning purpose. Fisher (2001) found through observing how teachers implemented music into their classrooms, that songs included were mostly “based on the curriculum themes or language structures being taught” (p. 47). Students in these classes outperformed those classes without songs and music. Fisher (2001) therefore suggested that songs need to have a purpose because “It is unclear if the addition of music to language arts instruction that is not tied thematically or developmentally would positively impact student achievement” (p. 47). Songs need to be connected to specific language topics by having a learning or a thematic purpose. Also, learners need to be aware of this connection in order to understand what they need to focus on when learning about a new topic.

English language acquisition in Norwegian schools starts in first grade, thus pedagogical methods need to facilitate language learning accordingly. Mora (2000) argued that song inclusion makes verbal practice more memorable, while lowering student’s anxiety; “foreign sounds will be stored in the student’s long-term memory, and thus be accessible for subvocal rehearsal” (p. 152). Not only that, but Fisher’s (2001) study, suggested that musical activities in elementary school benefited student’s language development, because he found that musical listening activities developed learners’ literacy skills (p. 46). Taggart et al. (2000) aimed to see how childhood music could benefit children’s musical development, what they did discover was that “participation in early childhood music classes stimulated language development” (p. 211). Findings in Walton’s (2014) study supported this; “Children in the songs group had increased letter sound, medial phoneme identity and word reading compared to children in the control group” (p. 54). Additionally, Lee & Lin (2015) found that “Music is a non-threatening way to make learning English more fun” (p. 21) and that “Music offers shy or introverted children more frequent and varied ways to participate” (p. 21). Implementing songs into the EFL classroom is therefore crucial for young learners’ foreign language learning because this method does not only affect their language development positively, but also their inner emotions and self-confidence.

Songs facilitate various linguistic features and language skills, some of which will be mentioned in this paragraph. Song lyrics expose learners to vocabulary implicitly, thus learners are able to communicate more effectively since they acquire more words faster,

compared to explicit vocabulary learning (Akbariy et al, 2018, p. 345). Additionally, lyrics do often present common phrasal verbs which are useful in daily communication (Akbariy et al, 2018, p. 351). Oral skills can be developed through singing because it activates the “perceptual processing systems which facilitate the encoding and identification of speech sounds and patterns” (Hallam, 2010, p. 272). Singing develops learners’ awareness of pitch, volume, stress, tone, rhythm and pauses, thus engaging in singing-activities can affect learners’ pronunciation skills positively (Mora, 2000, p. 146, 151-152). Harmer (2015) also described that singing can be combined with exploring sound levels, such as singing quietly and loudly, speed, such as faster or slower tempo, making students sing different lines, as well as act or dance out actions in the lyrics (Harmer, 2015, p. 358). Songs are “easily remembered, and are therefore an effective way of providing students with lexical patterns [...] that can be effortlessly retrieved during any oral interaction” (Mora, 2000, pp. 151-152). Although there is gap of conducted research on the relation between music and reading skills, Walton (2014) found compelling evidence suggesting that music and movements enhanced learners’ reading skills (pp. 57, 67-68). Since observing and exploring English through songs can develop language skills, songs are beneficial in English language learning.

2.2.2 Cultural Aspects

Children’s culture can be strengthened, and cultural knowledge can be facilitated through songs. As stated previously, “Children enjoy singing and chanting; it is part of their culture” (Munden & Myhre, 2016, p. 84). Implementing songs as method in language learning takes children’s culture into account, which beneficially will impact young learners’ motivation, because they can explore English through a method they already love (Lee & Lin, 2015, p. 21). As Chaudhary & Mohan state “It is a well-established fact that different age groups respond differently to different methods of teaching. 4-5-year-olds enjoy songs, colorful images, and movement as well as exaggerated facial expressions and loud sounds” (p. 48). Not only that, but songs have the potential to give insight into various cultures, such as values, norms, ideas, and stories, thus facilitating cultural knowledge. When teachers take advantage of a song’s history, it can “act as a cultural artefact” (Engh, 2013, p. 115) and consequently develop student’s cultural awareness. For instance, English nursery rhymes offer knowledge of English-speaking children’s culture, while national anthems provide historical insights. Using songs as method can reinforce the role of children in the classroom, but also facilitate culturally specific topics.

2.2.3 Inclusion

Including songs in EFL classrooms can increase self-confidence and the feeling of belonging. During practice teaching I observed that students often felt uncomfortable speaking English out loud. Choral singing creates a safer environment, because a student's voice is not in explicit focus, but rather surrounded by co-students' voices (Munden & Myhre, 2016, p. 84). Participating in choral singing gives students an opportunity to become familiar with hearing their own voice in English without the anxiety of others listening to them. Furthermore, choral singing facilitates individual language learning because every student can participate at their own level, while surrounded by peers who can work as effective language models (Walton, 2014, p. 60). In fact, song inclusion facilitates values The Norwegian Directorate for Education and Training holds, "The learning are to give all students the ability to actively participate in the community, listen to input from co-students while also acknowledge each other's contributes" (2022, my translation). Walton (2014) observed in his study that "the weaker children initially [sang] the few lyrics they knew while the rest of the group carried the song" (p. 60). In addition, all students can participate orally and/or with movements, which also facilitates language learning (Kultti, 2013). Literature suggests that choral singing can be used for creating an inclusive learning environment (Engh, 2013, p. 114), but also to increase learners' "greater self-reliance", "social adjustment" and "positive attitudes" (Spychiger et al., 1993; Hallam, 2010, p. 278). When students participate at their own level their feeling of belonging increases together with their self-confidence, both in a social way but also as language users.

2.2.4 Type of Songs

Songs offer a variety of positive effects when learning a new language, however there are some key factors to be aware of when choosing songs. The main factor is to choose songs the students enjoy. Walton (2014) found that songs that were brief, quick to learn, easy to move to, and that had a strong or soothing rhythm were mostly preferred, because the children would stay concentrated, sing along after a couple of repetitions, and move automatically to the songs (p. 54; 59). Payne (2006) claimed that "the ideal song... repeats key phrases; attracts students' attention; and teaches some natural, interesting language without offending anyone" (Payne, 2006, p. 42). To take this further, songs can convey static or natural language, for instance songs that are explicitly made for coursebooks often have static language (Akbari et al., 2018, p. 344), while songs such as traditional children's songs and

songs from other genres convey natural language. Therefore, songs need to be assessed in order to be used as a pedagogical material and to keep students motivated. Thankfully, children are authentic and real, and as Walton (2014) observed, it was easy to see whether or not the children liked the song, because they engaged quickly if the song piqued their interest or stopped paying attention after 30 seconds if it did not (p. 60).

2.3 Learning Strategy

Awareness of learning strategies is central when learning. A Learning strategy is a cognitive tool students use when they actively want to achieve a learning goal (Andreassen, 2014, pp. 215-216). LK20, the new curriculum, values learning strategies as an effective tool in learning. In fact, the school and teachers have an obligation to help students reflect on their learning and make them aware of strategies that best work for their learning process (The Norwegian Directorate for Education and Training, 2020b, p. 13). Not only are learning strategies as a term emphasized in the core curriculum, but also in the English curriculum. The core element, language learning, is “developing language awareness and knowledge of English as a system, and the ability to use language learning strategies” (The Norwegian Directorate for Education and Training, 2020a, p. 2). This means that students should be exposed to various learning strategies to be able to choose and use learning strategies that best work for them so that learning becomes enjoyable and advantageous for all students.

2.4 Teacher’s Role in Relation to Coursebooks and Song Inclusion

Teachers’ knowledge and beliefs are central when using coursebooks. Teachers are responsible for content included in lessons, even though it is provided by coursebooks. That is why it was relevant to look at what The Norwegian Directorate for Education and Training considered to be central in a teacher’s role: “Teachers are responsible to create a learning environment where students as a social group and as individuals can learn and develop independently from their prerequisites” (2022, my translation). To facilitate individual learning, teachers need to use their knowledge of students preferred way to learn when planning lessons (2022). Additionally, teachers should be aware of what factors that stimulate younger students’ learning motivation, factors such as “enjoyment”, “safety” and “play”, (2020c, my translation). Also, under formative assessment after year two in the English curriculum, it is stated that “The teacher shall allow the pupils to be active, play, explore and use their senses in a variety of ways to experience language learning” (2020a, p. 5). It was

established by theory presented prior to this, that songs create enjoyment, group- and individual learning, while students are actively engaged with exploring English. Song inclusion can not only be beneficial for students' language learning, but also aid teachers to meet their responsibilities. Knowledge of this can affect how teachers view song inclusion in coursebook, thus there is a relation between the teacher's role and the coursebooks and why teachers need to be aware of how coursebooks include songs.

Teachers include songs in their lessons to varying degrees. Rougnø (2021) found in her study that many EFL teachers *often* included songs when teaching (p. 27), which can be ambiguous because "often" holds individual interpretations. Şevik (2011) found in his study that teachers used "one song in every 3 to 4 weeks" (p. 1034), which some teachers might consider as rarely, while others may perceive as often. Following Rougnø's (2011) study, teachers included songs to "teach linguistic features", for "fun", to "easier and faster learning", and for "motivation", but also because students' anxiety decreased when practicing in groups. Additionally, teachers stated that they often used songs to introduce and/ or learn about a new topic, work with lyrics, and start lessons (pp. 28-29). There were, however, some answers to why teachers had challenges with including songs, one of these being self-consciousness relating to of one's own shortcomings, such as singing skills and inadequate song inclusion knowledge. What Rougnø (2021) found interesting was that "two of the replies on why the teachers did use music were 'because I am a music teacher and it feels natural to sing with them'" (p. 29). Other challenges stated were that of finding appropriate songs and "that there are fewer songs in the textbooks now, and as a result, he or she rarely use songs" (p. 29). Şevik (2011) found that teachers did know the pedagogical value of including songs but lacked access to appropriate songs (p. 1027). Not only can coursebooks impact the frequency of song use in English lessons, but they can also provide appropriate songs and thus decrease time teachers spend on planning lessons.

3 Method

3.1 Educational Research Analysis

Research conducted to gain knowledge and understanding of educational phenomenon commonly goes by educational research analysis and aims to improve educational practices, bring important policy issues to light, gain knowledge of students' well-being etc. (Creswell, 2008, p. 15). Although there could be numerous data material to analyze, the first of the two

research questions delimited it down to EFL coursebooks for first grade, located in Norway. Content analysis is often used as method when analyzing coursebooks (Bakken & Andersson-Bakken, 2021, p. 308) and Krippendorff (2004) defines this method, thus: “*Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to their contexts of their use*” (p. 18). This method does not only focus on the discourse itself, but it also considers the context to draw conclusions from (Bakken & Andersson-Bakken, 2021, p. 305). Content analysis was therefore most suitable in this research because its instrument would aid to map out trends and patterns of song inclusion in coursebooks and as well as find possible impacts for teachers and students.

It is normal to distinguish between quantitative and qualitative content analysis because they can give different results. Krippendorff (2004) does not support this (p.16), because he believes that interpretations are always affected by the researcher’s mind (Bratberg, 2021, p. 18), but distinguishing between quantitative and qualitative, will clarify how the research has been conducted and how the findings were interpreted (Bakken & Andersson-Bakken, 2021, p. 307), hence why I chose to include this information. Quantitative research is number based and has data that can be statistically analyzed, in order to count occurrences and detect trends. Qualitative analysis on the other hand, aims to provide a more complex picture (Creswell, 2008, p. 552), where the number scores in a content analysis are not the aim itself, but rather a foundation for further interpretation of consequences (Bratberg, 2021, p. 80). Although the main research question in this study could have a quantitative approach, the underlying question aimed to find implications and consequences of these number scores. A qualitative approach would make the data detected during the analysis of quantity and type and purpose of songs to visible trends and patterns, which could further be interpreted to find consequences and implications (Bakken & Andersson-Bakken, 2021, p. 307; Bratberg, 2021, p. 120), hence this research had a qualitative approach (Creswell, p. 245). In addition, observations and reflections made during the analysis could be noted down and included in the analysis to draw a more complex picture of song inclusion in coursebooks. Since these interpretations cannot be quantified, it further supports why this research is qualitative (Bratberg, 2021, p. 71).

3.2 Conduction of the Analysis

Several analytical steps were taken during the course of this investigation, in order to answer the research questions. First an analysis of the coursebooks was conducted to detect the quantity of songs. Then every song was analyzed to be categorized and placed into its suitable type and purpose category. Lastly, the data detected in the individual coursebook series was compared to each other to detect similarities and differences. Descriptions of these steps follow, in the same structure presented.

3.2.1 Quantity of songs

When creating the content analysis schema, see Table 1, sampling units needed to be divided into units of analysis (Bratberg, 2021, p. 123), hence each coursebook series, was separated into three different units, namely, pupil's book, digital learning platform, and teacher's guide. In that way, songs detected could be placed into its detected unit and counted separately (Bakken & Andersson-Bakken, 2021, p. 309). This structure could detect which coursebook had the strongest inclusion of songs. The schema needed to include every song in the coursebooks, so that it could be counted, as well as give information about the song's placement. Chapter number was therefore created as an unit, to show if songs were included throughout the coursebooks or distinctively in certain chapters. Total page numbers were also registered in the chapter unit, to show the size of the chapter in relation to the quantity of songs detected. For instance, if one chapter were to have twelve pages with three songs included and another would have five pages with three songs included, the last chapter would emphasize songs stronger than the first. Since the digital learning platform and teacher's guide are extensions of the pupil's book, the page number registered was based on the pupil's book. The variable in this analysis was songs, a unit for registering songs was therefore created to include the song name in the schema. All units were created before the analysis took place and therefore had a deductive approach (Bakken & Andersson-Bakken, 2021, p. 312).

Table 1 was not the original coding schema. The original, see Table 1.1 in the appendix, did have the same units as Table 1, but it only included the total quantity of songs in each chapter, not the name nor the placement in the coursebooks i.e., page number. Looking over the schema after a test analysis, it seemed closed off for anyone but me. In content analysis it is important to register the variables in such a way that they are easily located, for later controls,

corrections, and counts (Bakken & Andersson-Bakken, 2021, p. 316). Therefore, changes were made to the coding schema to include information about the song name and its exact location in the coursebooks. Once the coding schema was optimal, the sampling units were coded individually at first and then compared to each other to detect similarities and differences. The aim with quantifying songs, was to investigate if songs were included in the coursebook and to detect patterns of the inclusion.

Table 1: Analysis Schema for Quantity of Songs

Coursebook Series				
Chapter + total pages	Songs detected	Located in		
		Pupil	Digital	Teacher
Chapter number Chapter name Total pages in pupil's book	Song Name	p. 0	sec. 0	p. 0
Total songs:	0	0	0	0
In total:	0	0	0	0

There were several structural differences within the coursebook series. To prevent lower reliability there needed to be a consistency during the analysis of the individual coursebooks. For instance, some coursebook series had additional chapters on the digital learning platform, which were not included in the pupil's book. Therefore, chapters included in the analysis were based on the pupil's book's chapter structure. Also, *link 1's* (link, n.d.) digital learning platform was intended to be supported by the teacher's digital resource and did not offer the same independency for students as the other digital learning platforms. Since the majority of these platforms had student-centered song sections, *link 1's* platform was analyzed the same way as the others. The score therefore showed that *link's* digital learning platform did not include songs the same way as the other platforms. This score would have changed if it was analyzed by its intended use.

With reliability still in mind, there needed to be included what types of text this research considered as songs. Songs included in the coding process were text the authors had defined as a song through instructions or symbols, thus personal knowledge and interpretations were set a side. This was important, because two coursebook series had the same text, *Mary Had a Little Lamb*. Personally, I associated this text with a song, however *Quest 1* (Lien et al.

2020b) defined it as a poem through instructions (p. 60) as well as including an audio file on the digital learning platform where the text was read out loud as a poem (Aschehoug Univers, n.d., Ch. 5, sec. 4). In contrast, *link 1* (Mezzetti et al., 2020b) defined *Mary Had a Little Lamb* as a song (p. 104). Thus, the consistency of only coding text that coursebooks defined as songs were crucial to get true data. Another coding challenge presented itself while detecting songs as some songs were included in more than one chapter. For instance, it occurred in chapter one and in chapter two. It had to be coded in both chapters, hence the total song score was the quantity of songs detected not the number of single songs. These songs were marked with “*” to show this more clearly in the coding schema. All songs mentioned in the coursebooks were included, even though the song lyrics were not. For instance, *link 1* (Mezzetti et al., 2020b) suggested various songs in the teacher’s guide and all of these were registered and coded. Therefore, both songs presented with lyrics and songs suggested by authors have been detected and investigated.

3.2.2 Type and Purpose of Songs

The next step was to determine which types of songs were included in the coursebook series, together with what purpose they served. Table 2 was created as an instrument, where songs became the recording unit since they needed to be coded and classified (Bratberg, 2021, p. 124). Type and purpose became variables, and categories within them were based on terms such as static songs, traditional songs, and songs from other genres, which were included in the theory section, and therefore were ordinary song type variables, because they were expected. During the analysis new types presented themselves, such as static songs with traditional melody and altered traditional songs, although they were unexpected types, they needed to be included in the coding schema (Creswell, 2008, p. 257), hence static w/trad. melody and in-between stat. & trad. were added as type variables. As a result of basing variables on theory and detections made during conduction, creations of these categories had a direct approach (Bakken & Andersson-Bakken, 2021, p. 314). For this reason, every song was analyzed several times to make sure that it was coded correctly. Purpose of song was analyzed in parallel with type of song. The coding schema had the ordinary variables, learning and thematic purpose. The units of analysis from Table 1 were kept to detect any patterns in the various coursebooks. The coding schema for type and purpose of song aimed to shed light on what type of language students met, static or natural, and to see how the songs were used pedagogically, as thematic or learning focused.

Table 2: Analysis Schema for Types and Purpose of Songs

Coursebook Series						
Type	Songs	Purpose		Located in		
		Learning	Thematic	Pupil	Digital	Teacher
Static						
Total						
Static w/trad. melody						
Total						
In-between stat. & trad.						
Total						
Traditional						
Total						
Other						
Total:						
In total:						

In an attempt to make scores stable and consistent, which is important for reliability (Creswell, p. 169), descriptions of the various variables follow, including song lyrics as examples to clearer show differences in the language they convey. These examples are retrieved from the coursebook series. This will also make it visible what qualities a song needed to have in order to be placed within a specific variable.

Type

- **Static**

Static songs were created for explicit learning only, for instance an animal song that only contained animal names or a song that did not convey any other message than topic related words and phrases. For Example:

My Body
 My arm, my hand, my finger,
 my leg, my foot, my toe.
 My head on top of my body,
 And I am ready to go! (Edwards et al. 2020a, p. 16).

- **Static w/trad. melody**

These songs had the same structure and content as the category above, but the melody originated from a traditional children's song. For example:

Animal Song (Tune: "Mikkel Rev")

Snake and frog, cat and dog

Crocodile and monkey

Mouse and rat, pig and bat

Horse and cow and donkey (Lien et al., 2020, p. 47).

- **In-between stat. & trad.**

Songs in this category were altered traditional children's songs. They contained some of the original lyric or structure, but words and/or lines were altered to fit the current topic and therefore facilitated more explicit language learning than traditional children's songs. The example will first include the altered version, and then the original version so that the alterations become more visual:

Altered version: *My Sweet Toys*

You are my sweet doll, my only sweet doll.

You make me smile and you are my friend.

You'll never know, how much I like you.

I want to play with my sweet doll today (Johansen & Vestgård, 2020, p. 90).

Original version: *You Are My Sunshine – Jimmie Davis & Charles Mitchell*

You are my sunshine, my only sunshine

You make me happy, when skies are grey

You'll never know dear, how much I love you

Please don't take my sunshine away (1940)

- **Traditional**

These songs were traditional children's songs. Songs that English-speaking children grow up with. These lyrics contained natural language and therefore facilitated language learning implicitly. In addition, nursery rhymes would also be classified as

traditional songs, since they are to be sung, not read out loud and English-speaking children also grow up with these. For example:

Teddy Bears' Picnic – Jimmy Kennedy

If you go down to the woods today

You're sure of a big surprise.

If you go down to the woods today

You'd better go in disguise.

For every bear that ever there was

Will gather there for certain, because

Today's the day the teddy bears have their picnic (As cited in Lien et al. 2020b, p. 87)

- **Other**

Songs that could be placed in any other music genre, such as pop, rock, dance etc. were coded into this category. These songs were not created for a specific learning situation and contained natural language and therefore had an implicit focus on language learning. For example:

We Are Family – Sister Sledge

We are family

I got all my sisters with me

We are family

Get up everybody and sing

Everyone can see we're together

As we walk on by

And we fly just like birds on feather

I won't tell no lie (1979).

Online search platforms such as *Google and YouTube*, and the website *Beth's Notes* (Thompson, 2022), were used to aid the coding process for type of song. *Beth's Notes* is originally meant for musical education and offers song's tablature, rhythmic and melodic content, and other pedagogical elements for teaching music (I was introduced to this site

when studying music), but it also contained songs from around the world, which meant that it could clarify whether a song was traditional or not. Moreover, if a song was not found during an online search, it was most likely a static song. However, some static songs could be found on YouTube, and here it came down to the song lyrics and if the song was described as a nursery rhyme, traditional children's song or not.

Purpose

- **Learning**

Songs that could be connected to learning aims and/or had instructions that explained what language skills students could practice.

- **Thematic**

Songs that were not directly connected to learning aims, or songs that were listed under introduction, i.e. to introduce a new topic.

To determine the purpose of a song, external observable features in the teacher's guide were examined, such as paratext elements, title and instructions, and learning aims listed on the spread. For instance, if a song came with instructions to focus on specific phonological sounds, this song was coded as learning song, while if a song only came with methodical suggestions and not specific instructions to focus on language skills, it was coded as thematic. Take for example *My Body* that was included in *Explore 1* (Edwards et al., 2020). This song could be directly connected to the learning aim "explore texts and discover the high frequency word *my*" (Edwards et al., 2020b, p. 16, my translation), which was listed on the same spread in the teacher's guide, thus this song was coded as a learning song. In contrast, *Teddy Bears' Picnic* included in *Quest 1* (Lien et al., 2020), only came with methodical suggestions: "Listen to the song "Teddy Bears' Picnic". The students' teddy bears dance to the song. The students hum with and sing the chorus [...] March to the music" (Lien et al., 2020b, p. 83), and was therefore coded as thematic. Although some songs could serve both purposes, the songs were placed into their primary purpose in order to get a clearer differentiation. Therefore, this part of the analysis has a high degree of subjectivity since these are based on my own reflections and interpretations.

3.2.3 Comparative Analysis

Each sampling unit was analyzed individually and then compared with each other, both during the analysis of quantity and type and purpose. For that reason, there needed to be schemas that could make individual data visible and at the same time be easily comparable to other individual scores. When comparing the coursebook series to detect similarities and differences, the schema needed to include all sample units, all units of analysis and all variables. For quantity of songs, see Table 3. All variable categories were placed to the left, so that the quantity of songs detected in the sample units became the main focus. In that way it became less challenging to see how many songs, for example *Quest 1* (Lien et al., 2020) had compared to the other series. Since this analysis included chapter zero, a “*” were placed following a note on this, so that it was clear that this chapter was included. In addition, a “**” was placed by the total quantity of songs, to make it clear that this number also included songs that occurred in several chapters.

Table 3: Comparison Table for Quantity of Songs

	Quantity of Songs			
	<i>Quest 1</i>	<i>link 1</i>	<i>Explore 1</i>	<i>Engelsk 1+2</i>
Total pages*				
Total Chapters*				
Total songs**				
Average songs pr. chapter				
Songs in pupil’s book**				
Average songs pr. chapter in pupil’s book**				
Chapters without songs, pupil’s book*				
Songs on the digital learning platform**				
Average songs pr. chapter on the digital learning platform**				
Chapters without songs, digital learning platform				
Songs in teacher’s guide**				
Average songs pr. chapter, teacher’s guide				

Chapters without songs, teacher's guide				
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* Including chapter 0

** Including songs detected in several chapters

The same structure was applied for comparison of type and purpose, see Table 4. All sample units, units of analysis, and variables were placed to the left, so that the scores in the sample units became more visible. In that way, it was easier to see the individual scores as well as compare them with each other.

Table 4: Comparison Table for Type and Purpose of Songs

	Number of songs			
	<i>Quest 1</i>	<i>link 1</i>	<i>Explore 1</i>	<i>Engelsk 1+2</i>
Total				
- in pupil's book				
- on digital resource				
- in teacher's guide				
Static				
- in pupil's book				
- on digital resource				
- teacher's guide				
Traditional songs				
- in pupil's book				
- on digital resource				
- in teacher's guide				
Static w/trad. melody songs				
- in pupil's book				
- on digital resource				
- in teacher's guide				
In-between stat. & trad. songs				
- in pupil's book				
- on digital resource				
- in teacher's guide				

Other songs				
- in pupil's book				
- on digital resource				
- in teacher's guide				
Learning songs				
- in pupil's book				
- on digital resource				
- in teacher's guide				
Thematic songs				
- in pupil's book				
- on digital resource				
- in teacher's guide				

Since this analysis had several steps and the comparison of the coursebooks had one table for each step, the comparative analysis was conducted accordingly. In that way, the individual analysis of quantity was conducted first and then the comparison of the individual scores. The same structure was used when analyzing type and purpose of songs. Each step had therefore the same focus, and the analysis chapter became neater and clearer.

3.3 EFL Coursebooks

Coursebook series were the sample units in this analysis, and it is therefore relevant to include some contextual information about them because “When researching documents, one needs to consider the context in which these have been created, and to whom they are addressed to” (Høgheim, 2020, p. 138, my translation). Norwegian EFL coursebooks are based on curriculum established by the Ministry of Education and Research (Kunnskapsdepartementet). For this reason, one could argue that coursebooks are affected by political, national, social, and historical factors which will impact target groups, namely primary school teachers and students in Norway. A new curriculum was stipulated as regulation in 2020 (LK20) and previous coursebooks had to be revised to communicate and facilitate the new curriculum’s values and competence aims. The new English curriculum for first grade had one competence aim emphasizing singing; “listen to and explore the English alphabet and pronunciation patterns through play and singing” (The Norwegian Directorate for Education, 2020a, p. 5), however, other competences can be met by including songs in lessons. Because of this, and

that previous research and theory clearly state that inclusion of songs is beneficial in language learning, coursebooks should facilitate songs and singing so that students are offered a meaningful and implicit method to language learning.

Although these coursebooks are meant as an aid for teachers, by suggesting lesson plans and content based on the curriculum, there is an ongoing discussion about to what degree they are beneficial to use. Some teachers rely fully on coursebook to save time, while others believe that coursebooks obsequiously blocks teachers' creativity, while lacking student-centered lessons. Yet, most teachers have a balanced inclusion of their own ideas and coursebook syllabus (Harmer, 2015, p. 71). Harmer (2015) listed pros and cons for using coursebooks in EFL classrooms. The benefits of using coursebooks are that (1) they often have a teacher's guide that suggests a variety of didactical approaches, (2) a digital learning platform for students which makes assessment of students' learning less time consuming, and (3) when students have a printed or digital coursebook they can easier go back and reflect upon previous lessons. Whereas cons include (1) that coursebooks are not adapted to each student's individual learning style, (2) that they can be bland in an attempt to not offend people, cultures, or countries, and (3) they lack the concept of present moment, such as current interests among students (pp. 71-72). Akbary et. al. (2018) pointed out another interesting issue with coursebooks which is that they often present language in a static way and therefore do not accurately represent language in a natural context, i.e., authentic language. Language in coursebooks is often "based on the authors' intuitive sense of what needs to be taught" (p. 344), thus inclusion of songs in coursebooks can potentially improve coursebooks' inclusion of natural language and be more content relevant for students (p. 345), or facilitate more explicit learning through static language.

3.4 Sample Unit

The research questions determined that sample units needed to be coursebook series created for first grade. By choosing various coursebook series from the same grade level, trends and patterns would become more visible. Although the research questions did not determine which Knowledge Promotion curriculum to focus on, this was not a historical analysis, and sample units could therefore be delimited to current coursebooks, as knowledge of these were more relevant. Sampling units were collected from the four largest publishers in Norway to show a wider range and to collect adequate data. Including a larger sample from the

population would depict a truer reality and therefore decrease the sampling error (Creswell, p. 156), hence four coursebook series became the material for this research. In addition, through practice teaching, I encountered three of these series (before LK20 was established) and therefore knew that teachers used these coursebook series. A short description of each sampling unit is presented below.

3.4.1 *Quest 1 - Aschehoug*

Quest 1 (2020) was published by *Aschehoug*, written by Tormod Lien, Patricia Pritchard and Vigdis Skjellin and included a pupil's book, teacher's guide, and a digital learning platform. The pupil's book was available both in printed and digital format. The digital format included songs with melodies and text read out loud, which is a great support for language learning (Chaudhary & Mohan, 2019). Their digital learning platform, *Aschehoug Univers* (n.d.) - "*Aunivers*" included various interactive texts, tasks, and activities divided into sections. It was based on the pupil's book's chapter structure and included some of the same texts and additional other texts. This coursebook series had a total of seven chapters with titles such as *This Is Me, Colours and Numbers, My Body, Winter Fun, My Class, I Love Animals* and *Summer Picnic*. (Lien et al., 2020a) The teacher's guide started every chapter with a schema informing of competence aims, topics, and songs included for this chapter, and some songs came with methodically suggestions. The pages 85-87 provided some song information and song lyrics included in the books (Lien et al., 2020b)

3.4.2 *link 1 – Fagbokforlaget*

Kitty Mezzetti, Ander Otterbech Jølbo Myrset, Nina Oddvik, Rebecca Anne Charboneau Stuvland and Helene Szikszay (2020) were the creators of *Fagbokforlaget's* coursebook series, *link 1*. This series was new, in contrast to the other three coursebook series which existed before LK20 was established. *link 1* consisted of a pupil's book and teacher's guide, which came in both digital and printed version, and a digital learning platform *link digitalt læreverk* (translation; link digital teaching material). There was nine chapters included in the pupil's book: *At School, Weather, The Colours, Numbers, The Year, Making Friends, Family, Animals, and The Body*. Although the pupil's book could be used online, text marked as songs was read out loud and not sung. The digital learning platform (link, n.d.) followed the same chapter structure and contained sections with interactive tasks and hidden object game pictures. However, this platform was intended to be used together with the teacher's digital

resource and therefore, did not offer the same independency for students as the other digital learning platforms. For example, there were no discourse nor videos included in the sections for students. Also, each chapter did have an information button and sometimes songs were suggested here, but since these suggestions were not integrated into the student-centered sections, these were not registered in the analysis. The teacher's guide (Mezzetti et al., 2020b) suggested several songs and often encouraged teachers to find them online. Additionally, it included information as to why songs should be included in English lessons, first in the introduction section (p. 21) and then throughout, along with methodical suggestions.

3.4.3 *Explore 1 – Gyldendal*

Gyldendal's coursebook series was *Explore 1* and its authors were Ellen. M. Tudor Edwards, Mona Everlyn Flognfeldt and Elisabeth Moen (2020). The pupil's book and the teacher's guide came in a printed format, and *Skolestudio* (n.d) was the name of their digital learning platform. There were eight chapters included in the pupil's book; *Let's Explore! This Is Me, I Like Jumping, Christmas, In the Classroom, A Windy Wednesday, Oink! Woof! Moo!* and *Happy Birthday*. The same structure was used on the digital learning platform, however, divided into sections that contained different types of texts, tasks, and activities. Most traditional children's songs were marked with "(Trad.), which made it easier to differentiate between types of songs. These songs were often placed under the "Culture and Literature" section in the teacher's guide (Edwards et al., 2020b). They also included information as to why song inclusion is essential in language learning and did inform that some songs and raps were especially made for this coursebook (p. VII). Additionally, they suggested how to conduct the songs in lessons.

3.4.4 *Engelsk 1+2 – Cappelen Damm*

Kristin Morten Johansen and Marianne Undheim Vestgård (2019;2020) were the authors of *Cappelen Damm's* coursebooks series, *Engelsk 1+2*. Pupil's book and Teacher's guide were accessible in both digital and printed format and came with *Skolen* (n.d) as their digital learning platform. There was a total of fourteen chapters in the pupil's book, however this coursebook targeted both first grade and second grade and had marked each chapter and page with its primary grade level. Since the research question only focused on first grade, only chapters and pages marked with first grade were analyzed, hence six chapters were included; *How Many? What Is Your Favorite Colour? I Like Fruit, What Is the Weather Like? Creepy*

Crawlers and *Happy Birthday*. Although the chapters on the digital learning platform had shorter chapter titles, they were extensions of the ones in the pupil's book. It also had additional two chapters, *Christmas* and *Halloween*, but these were not analyzed. The digital learning platform shared some texts, tasks, and activities with the pupil's book, but also added some new ones. The teacher's guide started almost every chapter with an introduction section including a song. Some of the songs also came with methodical suggestions (Johansen & Vestgård, 2020).

3.5 Reliability and Validity

When conducting research, it is crucial to keep reliability, validity, and ethical guidelines in mind. By including specific descriptions of units, variables, and qualities of these, and a clear definition of the research process, scores can be reproducible and therefore strengthen the research's reliability (Bratberg, 2021, pp. 23-24). Another way to strengthen reliability is to conduct a control coding, by having another person do the coding with the same instrument and material, and then compare to find deviations (Bakken & Andersson-Bakken, 2021, pp. 316-317). However, this can be time-consuming, and in this research, time was the relevant factor for not conducting a control coding, although I later on experienced why this could have been beneficial. Validity is taken into consideration when scores are meaningful, in a way that they work as foundation for good conclusions (Creswell, p. 169), however, it is important to present what interpretations are based on (Bratberg, 2021, p. 74). For instance, if many static songs are included in the coursebooks, this number score can be discussed through theory lenses to find impacts of including static language in coursebooks. Thus, it is important to show which number scores and which theory the discussion and conclusion draw from. Since this research does not include interviews nor observation of people, there are less ethical guidelines to consider. Nevertheless, it is important to cite theory correctly as well as not present findings in a way that they come off as authors' thoughts and knowledge of how these coursebooks are used in the classroom. Conclusions made later on are my interpretations and reflections of the collected data.

4 Analysis and Results

In order to detect quantity of songs, every coursebook series was analyzed separately at first; *Quest 1* (Lien et al., 2020a; 2020b; Aschehoug Univers, n.d.), *link 1* (Mezzetti, 2020a; 2020b; link, n.d.), *Explore 1* (Edwards et al, 2020a; 2020b; Skolestudio, n.d.), *Engelsk 1+2*

(Johansen & Vestgård, 2019; 2020; Skolen, n.d.) and then compared to each other. This structure was also used when investigating type and purpose of songs. The coding process started with analyzing every page in the pupil's book, then every section on the digital learning platform and lastly every page in the teacher's guide. This order, quantity, type and purpose of songs, will be presented below, including tables for a more visual presentation of data. Each primary section quantity, and type and purpose, will be finished off with a summary of results. When conducting this analysis, it was important to keep in mind that scores detected during coding would not be able to answer the research questions alone. They needed further interpretations and be discussed through theory lenses in order to become meaningful findings (Bakken & Andersson-Bakken, 2021, p. 320).

4.1 Key

These keys are offered as a tool to make the reading of tables more understandable.

-	Not detected
x	Detected
sec.	Section number
p.	Page number
pp.	Page numbers
Pupil	Pupil's book
Teacher	Teacher's guide
Digital	Digital learning platform

4.2 Quantity of Songs

4.2.1 *Quest 1*

The pupil's book included a list of icons in the introduction chapter. This list informed readers that songs were marked with an eight note, and that all songs (included in the pupil's book) could be located on the digital learning platform, *Aschehough Univers* (Lien et al., 2020a, p. 3).

Table 5: Quest 1 – Quantity of Songs

<i>Quest 1</i>				
Chapter + total pages	Song detected	Located in		
		Pupil	Digital	Teacher
Chapter 0 <i>Everyday Practice</i> 6 pages	<i>Good Morning Song</i>	-	sec. 1	p. 12
	<i>Weekdays</i>	-	-	p. 12
	<i>The Goodbye Song</i>	-	sec. 1	p. 12-13
	<i>The Alphabet</i>	-	sec. 5	-
	<i>Months of the Year</i>	-	sec. 3	-
	<i>My Name Is*</i>	-	sec. 1	-
Total songs:	6	0	5	3
Chapter 1 <i>This Is Me</i> 4 pages	<i>My Name Is*</i>	p. 9	sec. 2	pp. 15, 17
Total songs:	1	1	1	1
Chapter 2 <i>Colours and Numbers</i> 10 pages	<i>Colour Song</i>	p. 13	sec. 2	p. 23
	<i>Once I Caught a Fish Alive</i>	p. 19	sec. 3	pp. 21, 29
Total songs:	2	2	2	2
Chapter 3 <i>My Body</i> 10 pages	<i>Five Little Monkeys</i>	p. 25	sec. 3	p. 37
	<i>Head, Shoulders, Knees and Toes</i>	p.27	sec. 4	p. 39
Total songs:	2	2	2	2
Chapter 4 <i>Winter Fun</i> 8 pages	<i>Wish You a Merry Christmas</i>	p. 36	sec. 2	p. 50
	<i>When Santa Got Stuck Up the Chimney</i>	-	sec. 2	p. 47
	<i>It Is Snowing</i>	-	sec. 3	p. 51
Total songs:	3	1	3	3
Chapter 5 <i>My Class</i> 6 pages	<i>How Many?</i>	-	sec. 3	p. 58
Total songs:	1	0	1	1
Chapter 6 <i>I Love Animals</i> 10 Pages	<i>Animal Song</i>	p. 47	-	p. 65
	<i>Animal Rap</i>	-	sec. 3	p. 65
Total songs:	2	1	1	2
Chapter 7 <i>Summer Picnic</i> 9 pages	<i>Ants at the Picnic</i>	-	sec. 1	pp. 76, 82
	<i>Food Song</i>	-	-	p. 77
	<i>Do You Like Fish Icecream?</i>	p. 59	sec. 2	p. 79
	<i>Teddy Bears' Picnic</i>	-	sec. 3	p. 83
Total songs:	4	1	3	4
In total:	21	8	18	18

* Occurs in other chapters

Table 5 showed that none of *Quest 1*'s coursebooks included all songs, which entailed that all of them had to be used to expose students to every song. There were more songs included in chapter zero and in chapter nine. The pupil's book had two chapters without songs, but the remaining chapters had at least one song included. Teacher's guide and digital learning platform had the strongest focus on songs. When all coursebooks were combined, each chapter included at least one song.

4.2.2 link 1

To differentiate between songs and other texts, the songs in *link 1*'s pupil's book had the title *Let's Sing!* above the song title (Mezzetti et al., 2020a).

Table 6: *link 1* – Quantity of Songs

<i>link 1</i>				
Chapter + total pages	Song detected	Located in		
		Pupil	Digital	Teacher
Chapter 0 4 pages	<i>If You're Happy and You Know it</i>	-	-	p. 34
	<i>Head and Shoulders (version 2)*</i>	-	-	p. 34
Total songs:	2	0	0	2
Chapter 1 <i>At School</i> 6 pages	<i>We're Running off to School</i>	p. 11	-	p.58
Total songs:	1	1	0	1
Chapter 2 <i>Weather</i> 8 pages	<i>How's the Weather?</i>	p. 21	-	p. 68
Total songs:	1	1	0	1
Chapter 3 <i>The Colours</i> 6 pages	<i>I Can Sing a Rainbow</i>	-	-	pp. 71, 73
	<i>We Love Colours</i>	p. 24	-	pp. 72-73
	<i>The Colour Song</i>	-	-	p. 73
	<i>Pete the Cat</i>	-	-	p. 73
	<i>Shape Song 1</i>	-	-	p. 74
Total songs:	6	1	0	6
Chapter 4 <i>Numbers</i> 10 pages	<i>Ten Little Fingers</i>	p. 32	-	pp. 80-81
Total songs:	1	1	0	1
Chapter 5 <i>The Year</i> 4 pages	<i>Days of the Week</i>	-	-	p. 87
	<i>The 7 Days of the Week Song</i>	-	-	p. 89
Total songs:	2	0	0	2
Chapter 6	<i>Make New Friends</i>	p. 46	-	p. 94

<i>Making Friends</i> 8 pages				
Total songs:	1	1	0	1
Chapter 7 <i>Family</i> 6 pages	<i>Family Song</i>	p. 53	sec. 3	p. 100
	<i>We Are Family</i>	-	-	p. 101
	<i>Twinkle, Twinkle, Little Star</i>	-	-	p. 101
Total songs:	3	1	1	3
Chapter 8 <i>Animals</i> 8 pages	<i>Baa, Baa, Black Sheep</i>	-	-	p. 104
	<i>Mary Had a Little Lamb</i>	-	-	p. 104
	<i>Old MacDonald Had a Farm</i>	-	-	p. 105
	<i>Bingo</i>	p. 58	-	pp. 105-107
Total songs:	4	1	0	4
Chapter 9 <i>The Body</i> 9 pages	<i>Head and Shoulders</i> (version 1)	p. 66	-	pp. 113-115
	<i>Head and Shoulders</i> (version 2)*	p. 66	-	pp. 113-115
	<i>Hokey Cokey</i>	p. 68	-	pp. 116-117
Total songs:	3	3	0	3
In total:	24	10	1	24

* Occurs in other chapters

Every song was included in the teacher's guide, and therefore each chapter in this series had at least one song included. The pupil's book had two chapters without songs, but the remaining chapters had at least one song included. *link 1*'s digital learning platform was analyzed the same way as the rest of the digital learning platforms included in this analysis, despite its intended use, to be supported by the teacher's digital resource. Therefore, the digital learning platform had only one song included. Because of this, Table 6 showed that the teacher's guide and the pupil's book had a stronger focus on songs. This result would have changed if the teacher's digital resource had been included in the analysis.

4.2.3 Explore 1

In the very first spread in *Explore 1*'s (Edwards et al., 2020a) pupil's book, a list of symbols with explanation of its meaning was offered. In that way students would know what type of text they read and what it required of them. Songs were marked with a beamed note, which meant they would sing the song (p. i).

Table 7: Explore 1 – Quantity of Songs

<i>Explore 1</i>				
Chapter + total pages	Song detected	Located in		
		Pupil	Digital	Teacher
Chapter 0 <i>English Every Day</i> 2 pages	<i>Hi, Hello*</i>	p. 6	sec. 1	p. 6
	<i>My Body*</i>	-	sec. 1	-
	<i>Merry Christmas*</i>	-	sec. 1	-
	<i>This Is My School*</i>	-	sec. 1	-
	<i>It Is Raining*</i>	-	sec. 1	-
	<i>Week Song*</i>	-	sec. 1	-
Total songs:	6	1	6	1
Chapter 1 <i>Let's Explore!</i> 6 pages	<i>Hi, Hello*</i>	-	sec. 2, 5	-
	<i>I Am Molly, Who Are You?</i>	-	-	p. 13
Total songs:	2	0	1	1
Chapter 2 <i>This Is Me</i> 6 pages	<i>My Body*</i>	p. 16	sec. 2	pp. 15-16
	<i>If You're Happy</i>	-	-	p. 19
Total songs:	2	1	1	2
Chapter 3 <i>I Like Jumping</i> 8 pages	<i>Five Little Monkeys</i>	-	-	p. 27
Total songs:	1	0	0	1
Chapter 4 <i>Christmas</i> 6 pages	<i>Merry Christmas*</i>	p. 30	sec. 2	p. 30
Total songs:	1	1	1	1
Chapter 5 <i>In the Classroom</i> 8 pages	<i>This Is My School*</i>	p. 36	sec. 2	p. 36
Total songs:	1	1	1	1
Chapter 6 <i>A Windy Wednesday</i> 8 pages	<i>It Is Raining*</i>	p. 44	sec. 2	p. 44
	<i>Week Song*</i>	p. 47	sec. 3	pp. 46-47
	<i>It's Monday Today</i>	-	-	pp. 48-49
	<i>Rain on the Green Grass</i>	-	-	p. 49
	<i>Weekend Song</i>	-	-	p. 49
	<i>Twinkle, Twinkle, Little Star</i>	-	-	p. 48-49
Total songs:	6	2	2	6
Chapter 7 <i>Oink! Woof! Moo!</i> 8 pages	<i>Old MacDonald</i>	-	-	p. 57
	<i>Hickory, Dickory, Dock</i>	-	-	p. 57
	<i>Five Little Ducks</i>	-	-	p. 57
	<i>Happy Birthday</i>	-	-	p. 58-59
Total songs:	4	0	0	4
In total:	23	6	12	17

* Occurs in other chapters

In *Explore 1* every chapter included at least one song and the teacher’s guide included all of them. The digital learning platform had the same songs included as the pupil’s book, but because the songs were all presented twice, the total number was larger. Table 7 showed that the pupil’s book had three chapters without songs, but the remaining chapters had at least one song included. Most songs were presented in the first and last chapter.

4.2.4 Engelsk 1+2

Engelsk 1+2’s (Johansen & Vestgård, 2019) pupil’s book informed that a beamed note placed next to a song title, meant audio support was available for that song (p. 3). Not all songs had this note.

Table 8: *Engelsk 1+2 – Quantity of Songs*

<i>Engelsk 1 + 2</i>				
Chapter + total pages	Song detected	Located in		
		Pupil	Digital	Teacher
Chapter 0 4 pages	<i>Good Morning</i>	-	-	p. 28
	<i>Hello, Hello</i>	-	-	p. 30
	<i>I Am Tony, Who Are You?</i>	-	-	p. 31
Total songs:	3	0	0	3
Chapter 1 <i>How Many?</i> 7 pages	<i>Ten Little Birds</i>	-	sec. 1	p. 32
	<i>How Many Fingers?</i>	-	-	p. 36
	<i>One Little Elephant</i>	-	-	p. 38
Total songs:	3	0	1	3
Chapter 2 <i>What Is Your Favorite Colour?</i> 5 pages	<i>Colour Song</i>	-	-	p. 48
	<i>I Like Red</i>	-	-	p. 48
	<i>I Can Sing a Rainbow</i>	-	sec. 1	p. 50
	<i>Colour-in Song (Original title Red Is the Rose)</i>	p. 28	-	p. 52
Total songs:	4	1	1	4
Chapter 3 <i>I Like Fruit</i> 4 pages	<i>The Fruit Song</i>	-	sec. 1	p. 62
	<i>The Banana Song</i>	-	-	pp. 64, 66
	<i>Apples Falling</i>	-	-	p. 66
Total songs:	3	0	1	3
Chapter 4 <i>What Is the Weather Like?</i> 6 pages	<i>What’s the Weather?</i>	-	sec. 1	p. 74
	<i>Leaves Are Falling</i>	-	-	p. 77
	<i>I Hear Thunder</i>	-	-	p. 78
Total songs:	3	0	1	3
Chapter 5 <i>Creepy Crawlies</i>	<i>Incey Wincey Spider</i>	-	sec. 1	p. 80
	<i>There Is a Spider In the Bathroom</i>	-	sec. 8	-

3 pages				
Total songs:	2	0	2	1
Chapter 6 <i>Happy Birthday</i> 9 pages	<i>My Sweet Toys</i>	-	-	p. 90
	<i>Birthday Chant</i> (with <i>Happy Birthday</i> as one of two verses)	p. 62	-	p. 92
	<i>Happy Birthday to You</i> (another version)	-	-	p. 93
	<i>Toy Song</i>	p. 65	-	pp. 94-96
Total songs:	4	2	0	4
In total:	22	3	6	21

None of the coursebooks in *Engelsk 1+2* included all songs listed, however, when combined all chapters included at least two songs. Five chapters in the pupil's book did not include songs, but the remaining chapters included at least one song. As for the digital learning platform, five chapters included songs while two chapters did not. The teacher's guide had the strongest focus on songs, as viewed in Table 8.

4.2.5 Quantity of Songs - Comparison

Table 9 shows every coursebook series and includes total chapters, total quantity of songs, and an average of songs per chapter, in the whole series and in the individual coursebooks. Diagrams will be presented to describe this data and make them more comprehensible.

Table 9: Comparison Table for Quantity of Songs – All Coursebook Series

	Quantity of Songs			
	<i>Quest 1</i>	<i>link 1</i>	<i>Explore 1</i>	<i>Engelsk 1+2</i>
Total pages*	63	69	52	38
Total Chapters*	8	10	8	7
Total songs**	21	24	23	22
Average songs pr. chapter	2,6	2,4	2,8	3,1
Songs in pupil's book**	8	10	6	3
Average songs pr. chapter in pupil's book**	1	1	0,75	0,4
Chapters without songs, pupil's book*	2	2	3	5
Songs on the digital learning platform**	18	1	12	6

Average songs pr. chapter on the digital learning platform**	2,25	0,1	1,5	0,8
Chapters without songs, digital learning platform	0	9	2	2
Songs in teacher's guide**	18	24	17	21
Average songs pr. chapter, teacher's guide	2,25	2,4	2,1	3
Chapters without songs, teacher's guide	0	0	0	0

* Including chapter 0

** Including songs detected in several chapters

Although the coursebook series varied from thirty-eight to sixty-nine pages, a difference of thirty-one pages, the quantity of songs only varied from twenty-one to twenty-four, a difference of three songs. *link 1* was the largest coursebook with the most pages, chapters, and songs, however its quantity of songs was not much higher than rest of the series, which resulted in scoring lowest on average songs per chapter. In comparison, *Engelsk 1+2* was the smallest one, with the lowest number of pages and chapters. Even though it had the second lowest inclusion of songs, it had only two songs less than *link 1*, which resulted in *Engelsk 1+2* having the highest average of song score. *Quest 1*'s and *link 1*'s pupil's book had the highest average score of songs included, with one song on average per chapter, compared to *Explore 1* and *Engelsk 1+2* who had an average of 0,75 and 0,4. However, the individual analysis showed that all pupil's books had chapters without songs, so the average score does not represent the reality.

In Figure 1, quantity of songs detected in the coursebooks series is shown by chapters. The inclusions varied from one to six songs per chapter. Patterns of song inclusion became more visual in Figure 1. *Engelsk 1+2* had a more even spread of song inclusion, and the chapters mainly varied from 3 to 4 songs included. *Explore 1* included most songs in the first and last chapters. *link 1* included most songs in the middle and in its last chapter, while *Quest 1* included more songs in the first, middle and last chapters. This showed that patterns of song inclusion per chapter varied a lot.

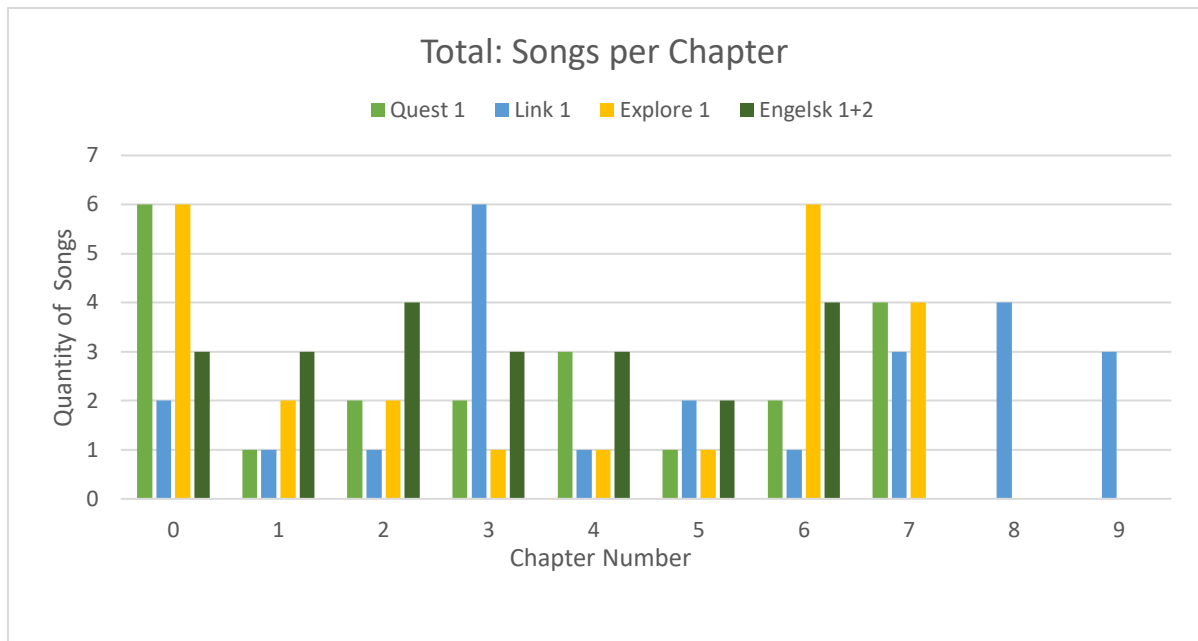


Figure 1: Songs per Chapter

Figure 2 shows that not all chapters in the pupil's books included songs. In fact, it was only chapter two and six which all coursebook series included songs in. Curiosity made me go back to analyze the individual quantity of songs schemas to see if chapter theme and quantity of songs were connected. Although both *Quest 1*'s and *Engelsk 1+2*'s chapter two was color themed, and *Quest 1*'s chapter three and *link 1*'s chapter nine had a body theme, there was no other thematic connection and I therefore concluded that quantity of songs was not connected to theme.

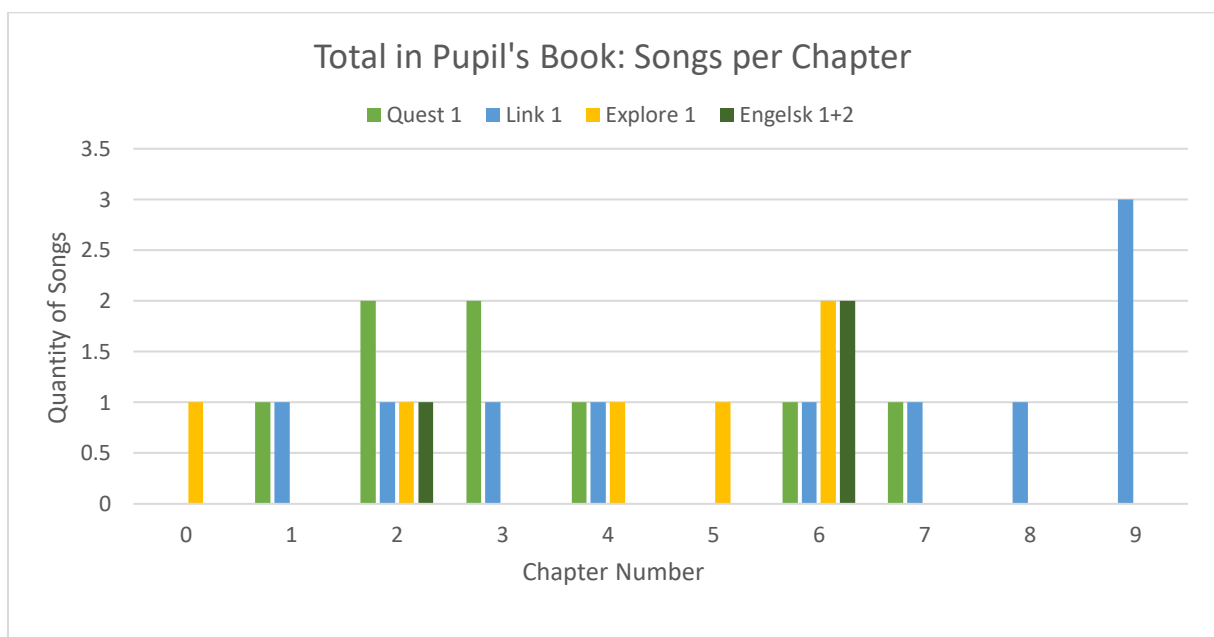


Figure 2: Pupil's book – Songs per Chapter

It became clear in Figure 3 that *Quest 1*'s digital learning platform had a stronger focus on songs than the rest, since every chapter included a song, and the spread was even throughout the chapters. Figure 3 does not show that *link 1*'s digital learning platform was intended to be used together with the teacher's digital resource, however it shows that *link 1*'s digital learning platform only included one song.

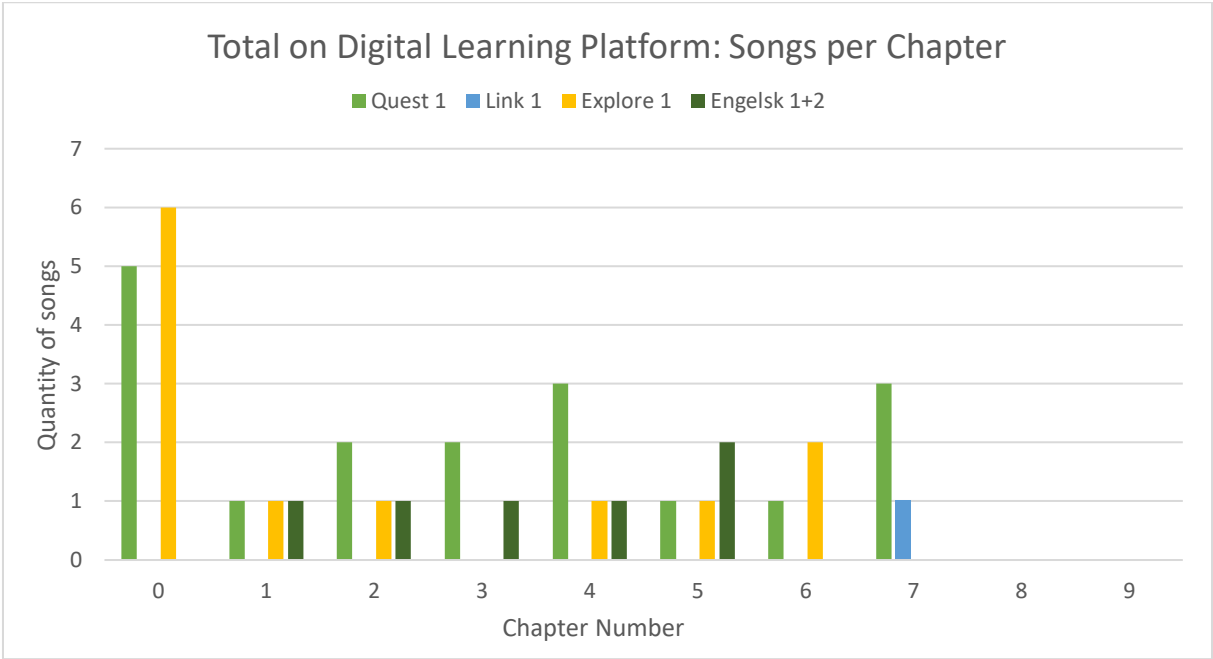


Figure 3: Digital Learning Platform – Songs per Chapter

The spread of songs in teacher's guides is shown in Figure 4. Both *Quest 1* and *Engelsk 1+2* had an even spread of songs throughout the chapters. While *link 1* and *Explore 1* included most songs in the last chapters. As shown in Table 9, *Engelsk 1+2* and *Explore 1* had the highest average score of the four coursebooks, and Figure 4 visualizes this.

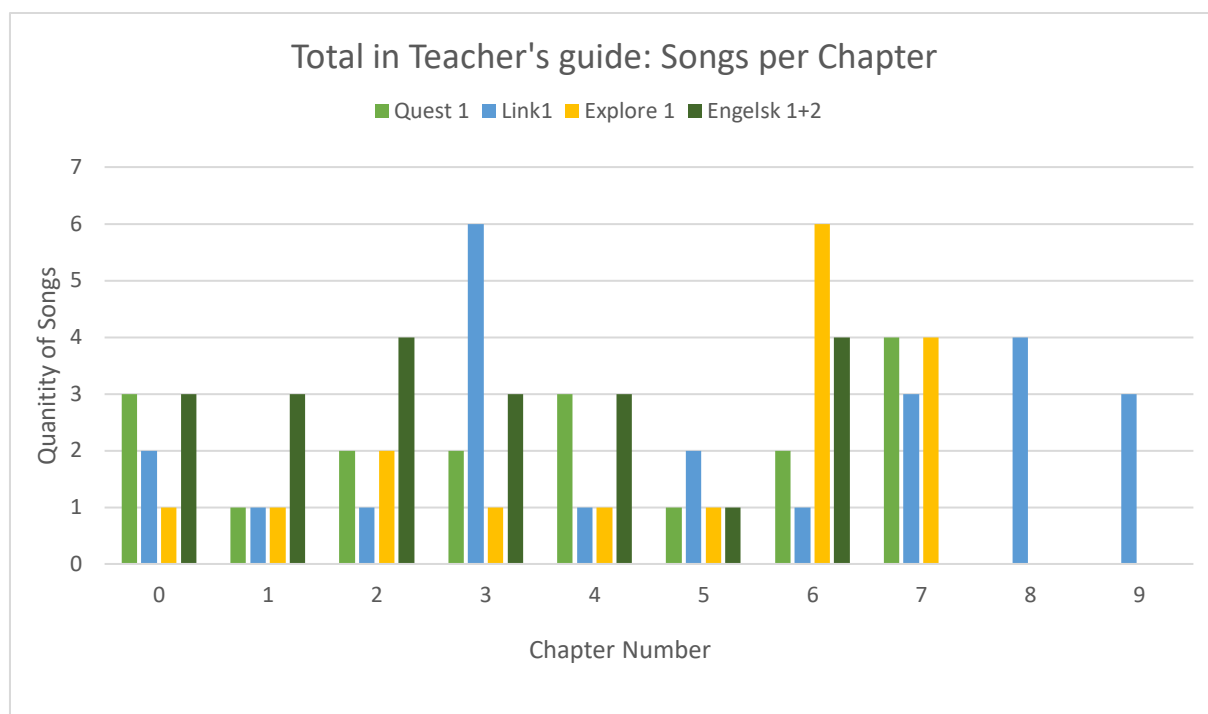


Figure 4: Teacher's guide – Songs per Chapter

4.2.6 Quantity of Songs – Summary of Results

Engelsk 1+2 had the most songs included in its series, however the pupil's book had five chapters without songs. Their digital learning platform included three more songs than the pupil's book. *Quest 1*'s learning platform had a stronger focus on songs than the rest, it offered at least one song in each chapter, which from a student's perspective, meant that even though the pupil's book lacked songs in some chapters, students would still be exposed to a song digitally. *link 1* had a different approach to their digital learning platform, which could affect students' independent exploration online, as for *link 1*'s pupil's book, seven of nine chapters included songs. *Explore 1* had three chapters without songs in its pupil's book, but the digital learning platform had a not to stronger focus and therefore supplied the pupil's book sometimes.

This analysis has shown that all coursebook series included songs in every chapter when coursebooks were combined. However, the strongest focus was in the teacher's guides. If a teacher were not to include songs from them, students would meet at least two chapters without songs in the pupil's book, regardless of series. Most digital learning platforms complimented the pupil's book by including songs with more multimodal elements, such as melody, lyrics, vocals, and visual support through a music video.

4.3 Types and Purpose of songs

Quantity of songs was mapped out in the first step of the analysis. With the next step, type and purpose of songs were coded. The coursebook series were analyzed individually at first, starting with *Quest 1* (Lien et al., 2020; Aschehoug Univers, n.d.), then *link 1* (Mezzetti et al., 2020; link, n.d.), *Explore 1* (Edwards et al., 2020; Skolestudio n.d.), and lastly *Engelsk 1+2* (Johansen & Vestgård, 2019;2020; Skolen, n.d.). The individual scores were then compared with each other. In the last section of this chapter a summary of results is presented.

4.3.1 *Quest 1*

There were twenty songs to code in *Quest 1*. Almost every song lyric was included in one of the teacher's guide's last chapters (Lien et al., 2020b, pp. 85-87). Some of these songs had information about melody and the song's creator(s). The digital learning platform had to aid this coding process since the information of melody was not always included in the teacher's guide.

Table 10: *Quest 1 – Types and Purpose of Songs*

<i>Quest 1</i>						
Type	Song Name	Purpose		Located in		
		Learning	Thematic	Pupil	Digital	Teacher
Static	<i>The Alphabet</i>	alphabet	-	-	x	-
	<i>Months of the Year</i>	months	-	-	x	-
	<i>My Name Is</i>	phrase – my name is	-	x	x	x
	<i>Animal Rap</i>	animal names	-	-	x	x
	<i>Do You Like Fish Ice Cream?</i>	-	phrase – do you like?	x	x	x
Total:	5	4	1	2	5	3
Traditional	<i>Once I Caught a Fish Alive</i>	English culture, numbers	-	x	x	x
	<i>Five Little Monkeys</i>	numbers, /d3/	-	x	x	x
	<i>Head, Shoulders, Knees and Toes</i>	body parts	-	x	x	x
	<i>Wish You a Merry Christmas</i>	English culture, high frequency	-	x	x	x

		word - you				
	<i>When Santa Got Stuck Up the Chimney</i>	English culture	-	-	x	x
	<i>Ants at the Picnic</i>	-	picnic	-	x	x
	<i>Teddy Bears' Picnic</i>	-	picnic	-	x	x
Total:	7	5	2	4	7	7
Static w/trad. melody	<i>Good Morning Song</i> – melody, <i>Happy Birthday</i>	greeting phrases	-	-	x	x
	<i>Weekdays</i> – melody, <i>My Darling, Clementine</i>	weekdays	-	-	-	x
	<i>The Goodbye Song</i> – melody, <i>Row, Row, Row Your Boat</i>	greeting phrases		-	x	x
	<i>Colour Song*</i> - melody, not sure, but heard it before	Color names	-	x	x	x
	<i>How Many?*</i> - melody, not sure, but heard it before	phrase – how many	-	-	x	x
	<i>Animal Song</i> – melody, <i>Mikkel Rev</i>	animal names	-	x	-	x
	<i>The Food Song</i> – melody, <i>Mikkel Rev</i>	food names	-	-	-	x
	<i>It Is Snowing</i> - melody, <i>Are You Sleeping, Brother John</i>	-	winter outerwear	-	x	x
	Total:	8	7	1	2	5
In-between stat. & trad.	-	-	-	-	-	-
Total:	0	0	0	0	0	0
Other	-	-	-	-	-	-
Total:	0	0	0	0	0	0
	Songs	Learning	Thematic	Pupil	Digital	Teacher
In total:	20	16	4	8	17	18

* I was not able to find the name of these melodies but they sounded familiar so I placed these songs in the static with traditional melody category.

Table 10 established that *Quest 1* included songs from three of the five type categories: static, static with traditional melody, and traditional. This is shown more clearly in Figure 5. When combining song types that included static song lyrics, they made 65% of the songs, which meant that 35% of the songs included in *Quest 1* were traditional songs.

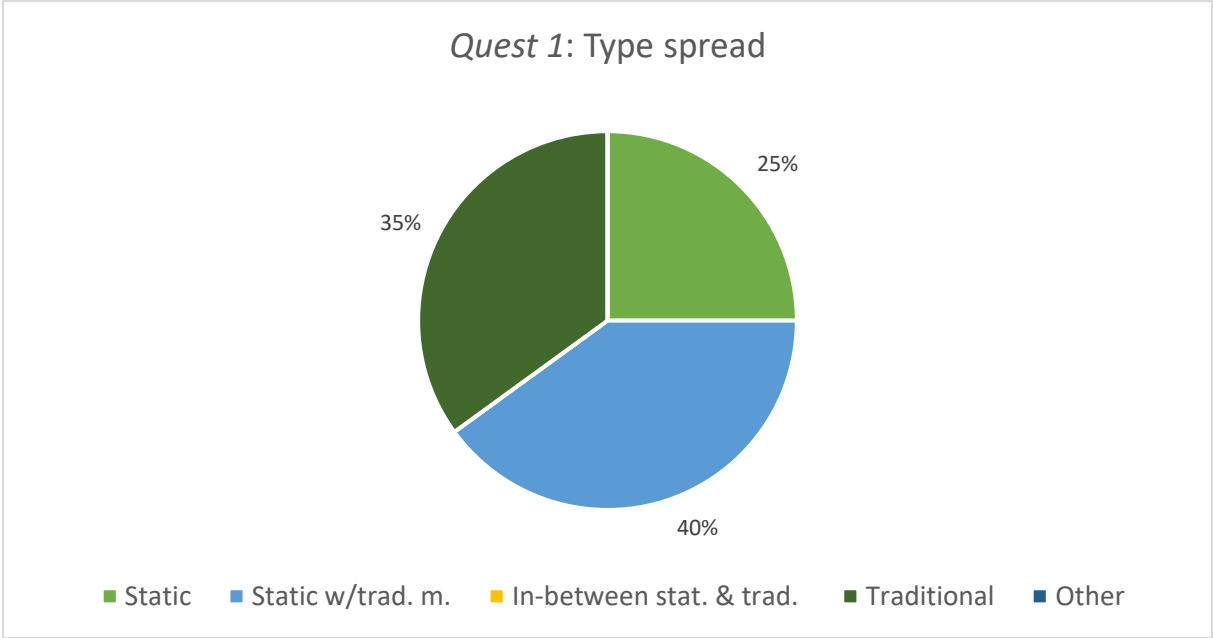


Figure 5: *Quest 1 – Type Spread*

To clearer see what types of songs the students met in *Quest 1*'s student-centered coursebooks, Figure 6 was created. It shows that 39% of the songs included were traditional, while 61% of the songs had static lyrics.

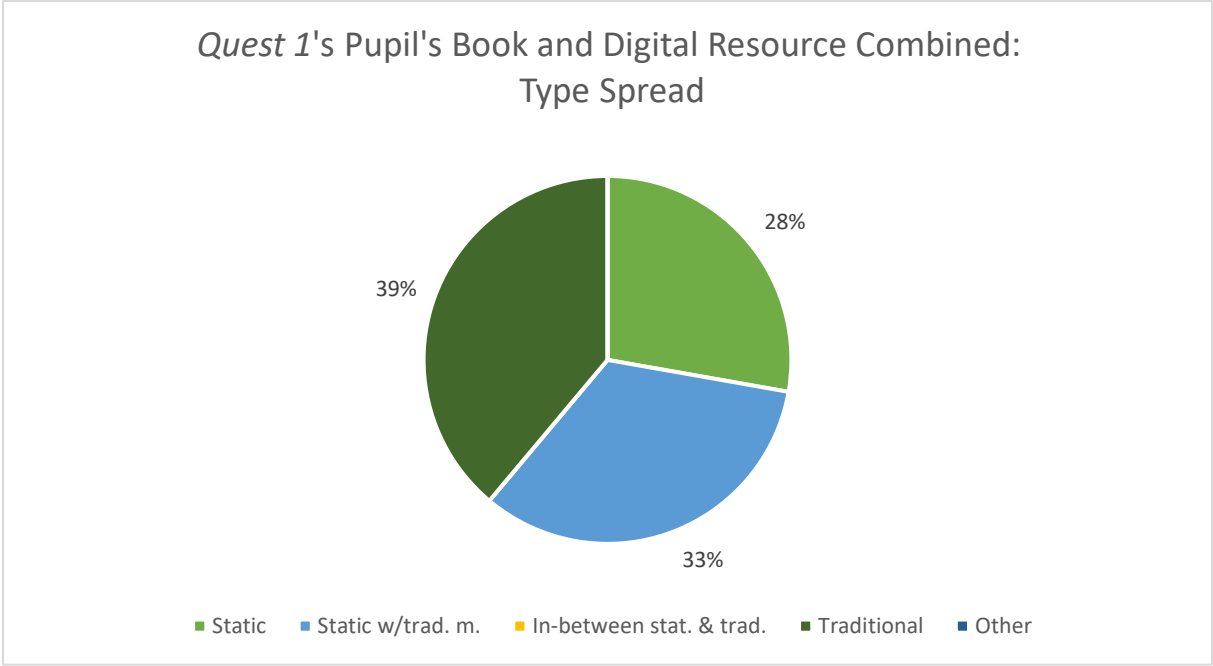


Figure 6: Quest 1 – Type spread - Pupil’s Book and Digital Learning Platform Combined

Figure 7 shows the spread of purposes. It was clear that the main purpose of songs was learning. By looking at Table 10 there were no connection between type and purpose since all types had both learning and thematic songs included.

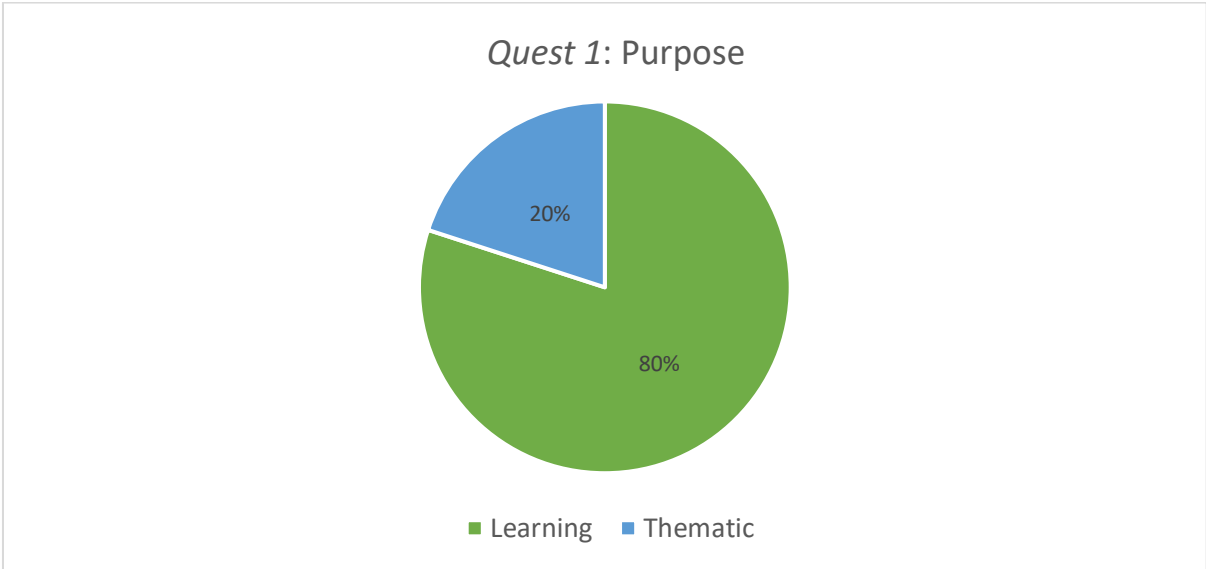


Figure 7: Quest 1 - Purpose

4.3.2 link 1

In *link 1*, there were twenty-three songs to analyze. The teacher’s guide often prompted to search online to find the suggested songs (Mezzetti et al., 2020b), however some of them were challenging to code and were therefore marked with “*” to inform of the issue.

Table 11: *link 1 – Type and Purpose of Songs*

<i>link 1</i>						
Type	Song Name	Purpose		Located in		
		Learning	Thematic	Pupil	Digital	Teacher
Static	<i>Shape Song 1</i>	shapes	-	-	-	x
	<i>Shape Song 2</i>	shapes	-	-	-	x
	<i>Days of the Week</i>	weekdays, /z/, /w/, /θ/	-	-	-	x
	<i>The 7 Days Week Song</i>	weekdays, /z/, /w/, /θ/	-	-	-	x
Total:	4	4	0	0	0	4
Traditional	<i>If You’re Happy and You Know it</i>	everyday practice	-	-	-	x
	<i>I Can Sing a Rainbow</i>	-	colors	-	-	x
	<i>Pete the Cat**</i>	-	colors	-	-	x
	<i>Ten Little Fingers</i>	receptive, numbers, culture	-	x	-	x
	<i>Make New Friends</i>	culture, transparent words	-	x	-	x
	<i>Twinkle, Twinkle, Little Star</i>	-	English culture	-	-	x
	<i>Baa, Baa, Black Sheep</i>	animal names	-	-	-	x
	<i>Mary Had a Little Lamb</i>	animal names	-	-	-	x
	<i>Old MacDonald Had a Farm</i>	animal names	-	-	-	x
	<i>Bingo</i>	receptive, high frequency words, /dʒ/	-	x	-	x
	<i>Head and Shoulders (1)</i>	receptive, body parts	-	x	-	x
	<i>Head and Shoulders (2)</i>	receptive, body parts	-	x	-	x
	<i>Hokey Cokey***</i>	receptive, body parts, high	-	x	-	x

		frequency words				
Total:	13	10	3	6	0	13
Static w/trad. melody	<i>We're Running Off to School</i> - melody, <i>The Farmer in the Dell</i>	receptive, high frequency word I	-	x	-	x
	<i>How's the Weather?</i> - melody, <i>Brother John</i>	weather phrases, /w/	-	x	-	x
	<i>We Love Colours!</i> - melody, <i>Head, Shoulders, Knees and Toes</i>	color names	-	x	-	x
	<i>The Colour Song</i> - melody, varies depending on which version one chooses	color names	-	-	-	x
	<i>Family Song</i> - melody, <i>Twinkle, Twinkle, Little Star</i>	family members, high frequency words	-	x	x	x
Total	5	5	0	4	1	5
In-between stat. & trad.	-	-	-	-	-	-
Total:	0	0	0	0	0	0
Other	<i>We Are Family</i> - R&B/Soul, Dance/Electro	-	Family	-	-	x
Total:	1	0	1	0	0	1
	Songs	Learning	Thematic	Pupil	Digital	Teacher
In total:	23	19	4	10	1	23

* There were various versions of these online, hence the coding can vary depending on the chosen song

** The teacher's guide classified this as a song, however it was more like a story with singing elements

*** Even though this song was called *Hokey Cokey* it was not the same as that version, it was the same as the *Hokey Pokey* version

The songs in *link 1* spread between four of the five types. Figure 8 clearly shows that more than half of the songs were traditional, even when songs with static lyrics were combined.

There was also a song-suggestion from another genre, *We Are Family* which was a R&B/Soul song.

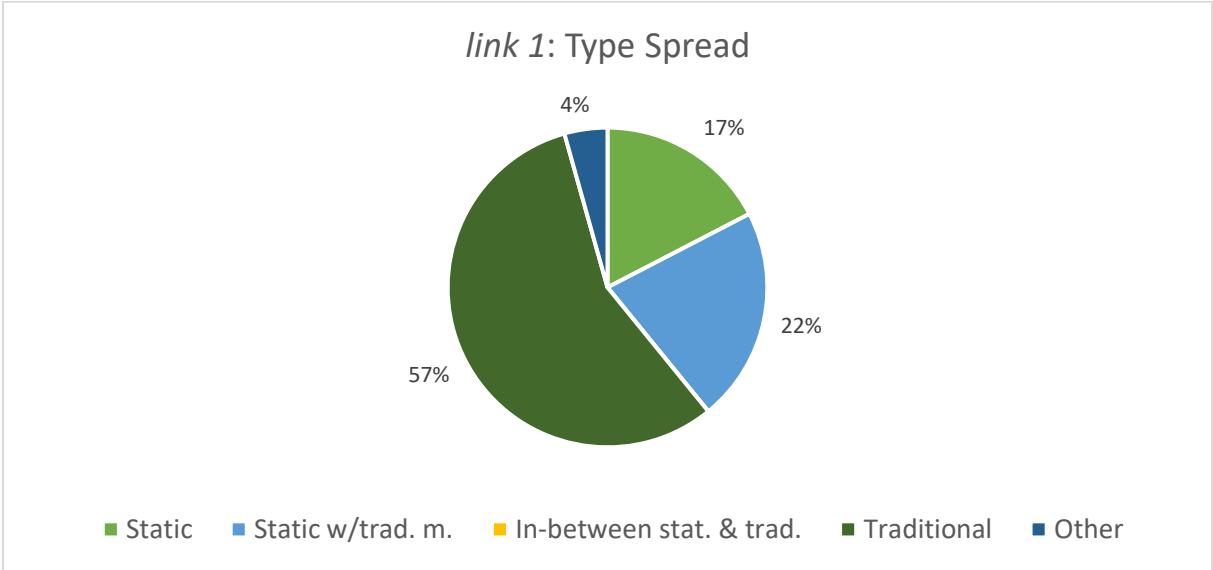


Figure 8: link 1 – Type Spread

Students using *link 1*'s pupil's book and digital learning platform, would meet both static songs with traditional melody and traditional songs, as shown in Figure 9. In fact, there were 20% more traditional songs than static songs.

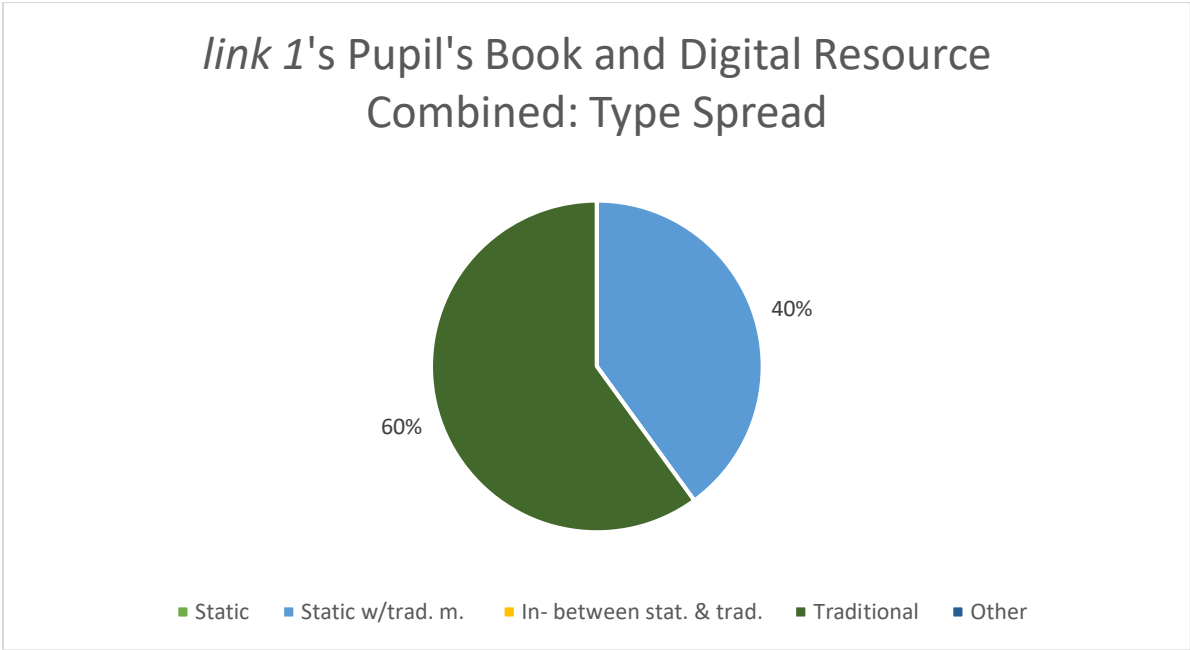


Figure 9: link 1 – Type Spread – Pupil's Book and Digital Learning Platform Combined

As for purpose of songs in *link 1*, Figure 10 shows that more than 80% of the songs had a learning purpose and looking at Table 11, every type of songs included learning songs, so the purpose was not specific for a certain type.

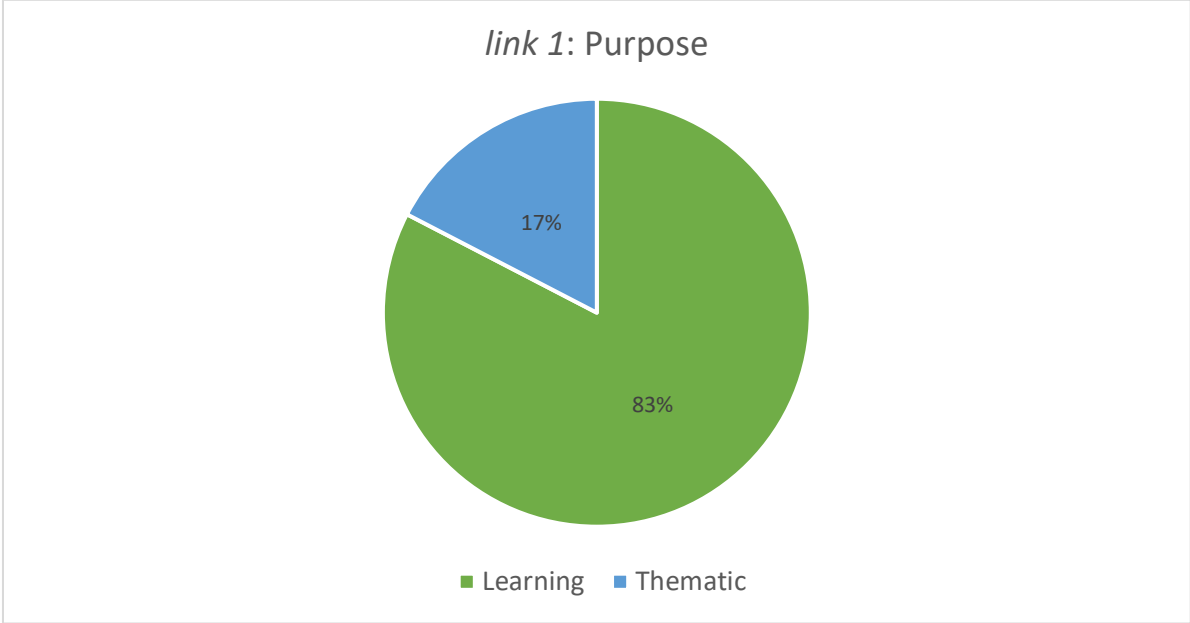


Figure 10: link 1 - Purpose

4.3.3 Explore 1

Explore 1's (Edwards et al., 2020b) teacher's guide had many songs listed under the topic "Culture and Literature" (my translation), since the authors had marked most of these songs with "(Trad.)", I could observe that many of the included songs were traditional children's songs. Additionally, they informed early on that some songs were explicitly made for this coursebook series (p. VII); thus I knew static songs could also be detected. This coursebook series had a total of seventeen songs that needed to be coded.

Table 12: Explore 1 – Type and Purpose of Songs

<i>Explore 1</i>						
Type	Song Name	Purpose		Located in		
		Learning	Thematic	Pupil	Digital	Teacher
Static	<i>Hi, Hello</i>	greeting phrases	-	x	x	x
	<i>My Body</i>	body parts, high frequency word; my	-	x	x	x

	<i>This Is My School</i>	high frequency word; is	-	x	x	x
	<i>Week Song</i>	weekdays, pronunciation	-	x	x	x
Total:	4	4	0	4	4	4
Traditional	<i>If You're Happy</i>	culture	-	-	-	x
	<i>Five Little Monkeys</i>	counting, culture	-	-	-	x
	<i>Merry Christmas</i>	English culture	-	x	x	x
	<i>Rain on the Grass</i>	English culture	-	-	-	x
	<i>Twinkle, Twinkle, Little Star</i>	/w/, English culture	-	-	-	x
	<i>Old MacDonald</i>	animal names, English culture	-	-	-	x
	<i>Hickory, Dickory, Dock</i>	animal names, English culture	-	-	-	x
	<i>Five Little Ducks</i>	animal names, English culture	-	-	-	x
	<i>Happy Birthday</i>	birthday phrases, English culture	-	-	-	x
Total:	9	9	0	1	1	9
Static w/trad. melody	<i>It's Monday Today</i> - melody, <i>Happy Birthday</i>	weekdays, English culture	-	-	-	x
	<i>Weekend Song</i> - melody, <i>Down by the Station</i>	weekdays	-	-	-	x
Total	2	2	0	0	0	2
In-between stat. & trad.	<i>I Am Molly, Who Are You?</i> – based on <i>Skip to My Lou</i>	English culture	-	-	-	x
	<i>It's Raining</i> – based on <i>I Hear Thunder</i>	English culture, high frequency words, it, is	-	x	x	x

Total:	2	2	0	1	1	2
Other	-	-	-	-	-	-
Total:	0	0	0	0	0	0
	Songs	Learning	Thematic	Pupil	Digital	Teacher
In total:	17	17	0	6	6	17

Table 12 showed that the songs spread between four of the five types, static, static with traditional melody, in-between static and traditional, and traditional. Figure 11 shows that over half of the songs were traditional ones, and the rest spread between the other three song types. *Explore 1* was the first coursebook I analyzed that had altered traditional songs, hence why the in-between stat. & trad. type was added in the coding schema.

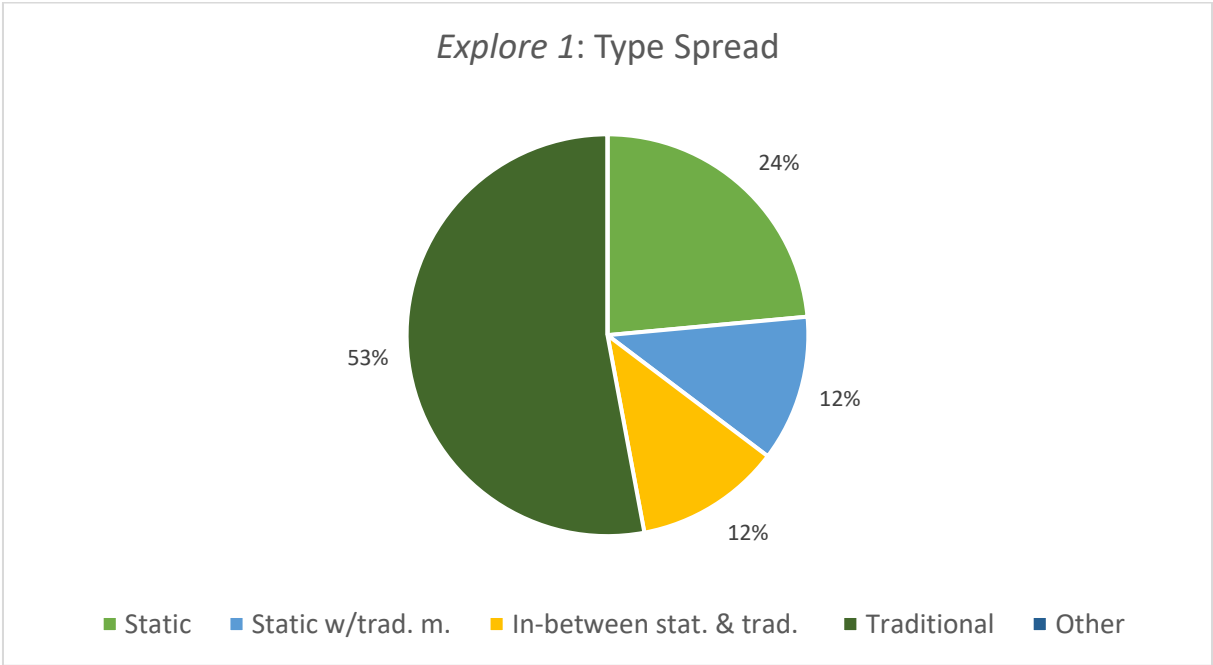


Figure 11: *Explore 1 – Type Spread*

Although the total number of songs had a higher percentage of traditional songs, Figure 12 shows that songs included in the student-centered coursebooks were mostly static.

Explore 1's Pupil's Book and Digital Learning platform Combined: Type Spread

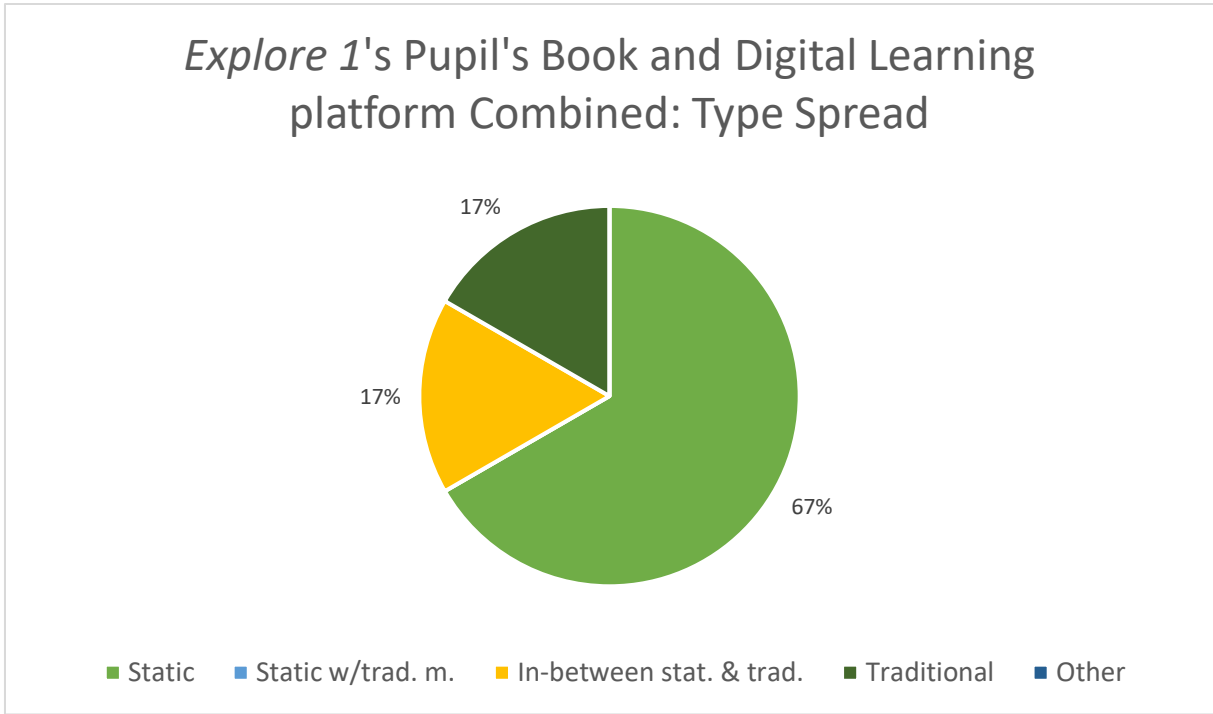


Figure 12: Quest 1 – Type Spread – Pupil’s Book and Digital Learning Platform Combined

Songs included in *Explore 1* served only a learning purpose, as shown in Figure 13. Since they all spread between the various types of songs, they were not connected to one specific type. However, most of the traditional songs had English-speaking cultures as a primary learning focus, but some of them could also be connected to other learning aims.

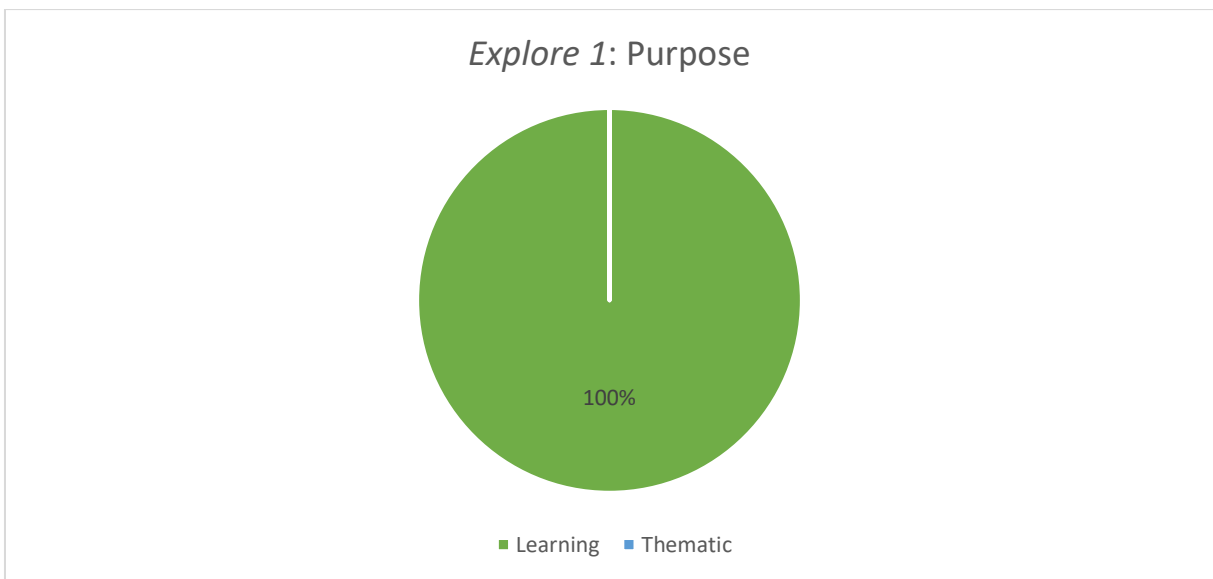


Figure 13: Explore 1 - Purpose

4.3.4 Engelsk 1+2

The teacher's guide in *Engelsk 1+2* (Johansen & Vestgård, 2020) had an introductory section connected to almost every spread in the pupil's book. In the majority of cases this section contained a song, thus distinguishing between learning and thematic purpose became less challenging during this coding process. Twenty-two single songs were included in this coursebook series.

Table 13: *Engelsk 1+2 – Type and Purpose of Songs*

<i>Engelsk 1+2</i>						
Type	Song Name	Purpose		Located in		
		Learning	Thematic	Pupil	Digital	Teacher
Static	-	-	-	-	-	-
Total:	0	0	0	0	0	0
Traditional	<i>How Many Fingers?</i>	-	numbers	-	-	x
	<i>One Little Elephant</i>	counting	-	-	-	x
	<i>I Can Sing a Rainbow</i>	-	colours	-	x	x
	<i>Colour-in Song (Original title Red Is the Rose)</i>	-	colours	x	-	x
	<i>I Hear Thunder</i>	-	weather	-	-	x
	<i>Incey Wincey Spider</i>	-	animals	-	x	x
	<i>There Is a Spider in the Bathroom</i>	insect names	-	-	x	-
	<i>Birthday Chant</i>	birthday phrases, English culture	-	x	-	x
Total:	8	3	5	2	3	7
Static w/trad. melody	<i>Good Morning - melody, Happy Birthday</i>	greeting phrases	-	-	-	x
	<i>Hello, Hello - melody, London Bridge</i>	-	greeting phrase	-	-	x
	<i>How Many Fingers? - melody, Skip to My Lou</i>	-	counting	-	x	x
	<i>Colour Song - melody, Are You Sleeping?</i>	-	colours	-	-	x

	<i>I Like Red</i> - melody, <i>Skip to My Lou</i>	-	colours	-	-	x
	<i>The Fruit Song</i> - melody, <i>I Love the Mountains</i>	-	food	-	x	x
	<i>What's the Weather?</i> - melody, <i>Oh, My Darling Clementine</i>	-	weather	-	x	x
	<i>Toy Song</i> - melody, <i>Lisa gikk til skolen</i>	toy names	-	x	-	x
Total	8	2	6	1	3	8
In-between stat. & trad.	<i>I Am Tony, Who Are You?</i> – based on <i>Skip to My Lou</i>	greeting phrases	-	-	-	x
	<i>The Banana Song</i> – based on similar versions	-	food	-	-	x
	<i>Apples Falling</i> – based on <i>Apples Are Falling</i>	-	food	-	-	x
	<i>Leaves Are Falling</i> – based on <i>Apples Are Falling</i>	-	season	-	-	x
	<i>My Sweet Toys</i> – based on <i>You Are My Sunshine</i>	-	toys	-	-	x
	<i>Happy Birthday to You</i> – based on the original	birthday phrases, English culture	-	-	-	x
Total:	6	2	4	0	0	6
Other	-	-	-	-	-	-
Total:	0	0	0	0	0	0
	Songs	Learning	Thematic	Pupil	Digital	Teacher
In total:	22	7	15	3	6	21

Table 13 showed that *Engelsk 1+2* did not have any songs that could be coded as static nor other. However, when looking at Figure 14 it was an even percentage of static songs with traditional melody and traditional songs, the rest of the songs were altered traditional songs and therefore coded as in-between static and traditional.

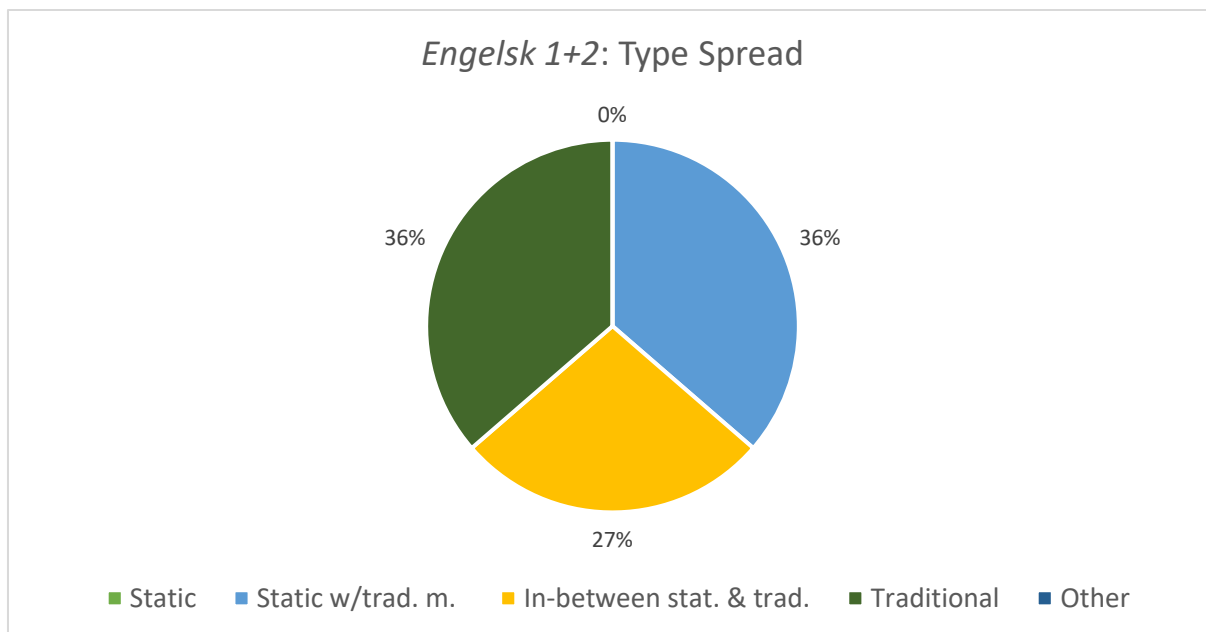


Figure 14: Engelsk 1+2 – Type Spread

More than half of the songs included in *Engelsk 1+2*'s pupil's book and digital learning platform, were traditional songs, as shown in Figure 15. However, 44 % of the songs were static with traditional melody.

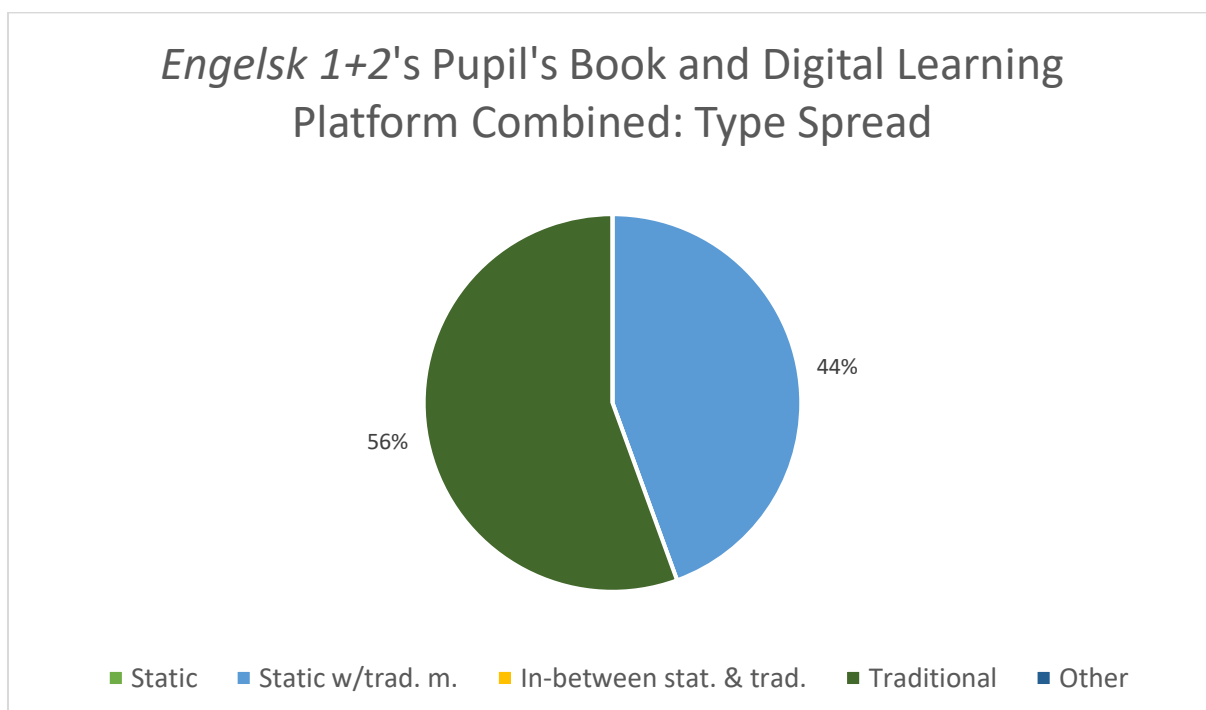


Figure 15: Engelsk 1+2 – Type Spread – Pupil's Book and Digital Learning Platform

68 % of the songs in *Engelsk 1+2* had a thematic purpose, while 32% could be connected to language learning as its main purpose, see Figure 16, thus this coursebook series had a stronger focus on thematic purpose. All types of songs had both purposes within them; thus, purpose could not be connected with type.

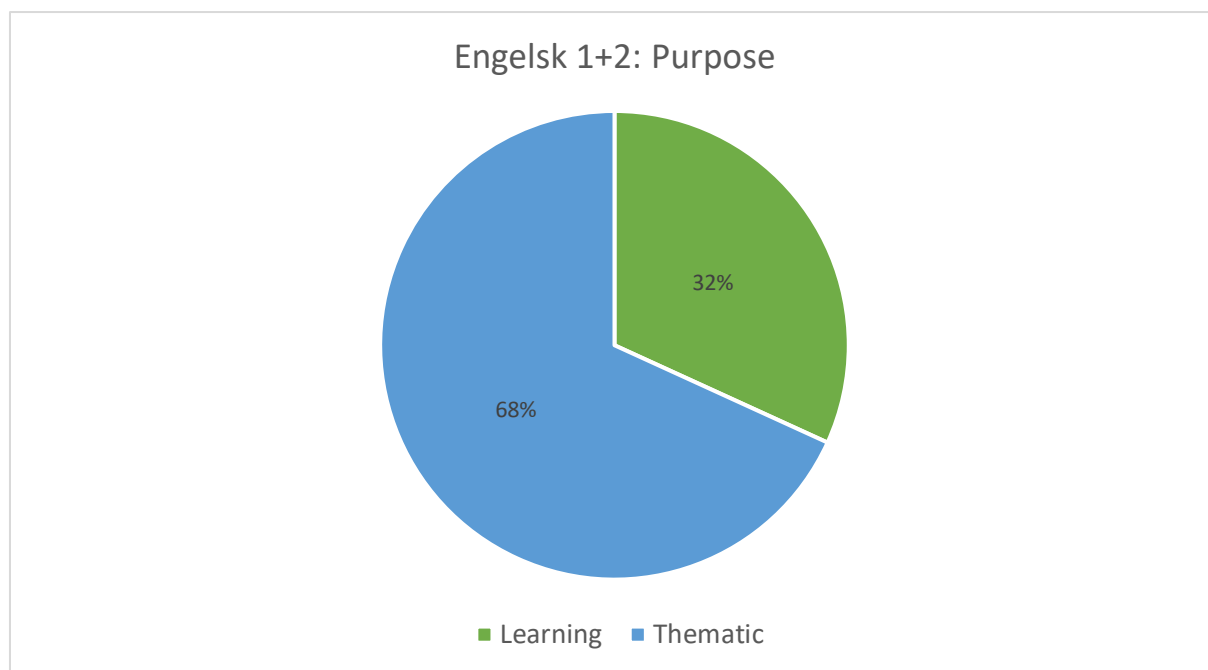


Figure 16: *Engelsk 1+2 - Purpose*

4.3.5 Type and Purpose of Songs - Comparison

In order to compare the various coursebook series, Table 14 was created. This table included total number of songs, both in the whole coursebook series and in the individual coursebooks, together with the number of songs detected in each type and purpose. The comparison will be presented within Table 14 and various figures, first focusing on type of songs in all series, then on type of songs included in the student-centered coursebooks, and lastly on purpose of songs included in the coursebook series.

Table 14: *Comparison Table for Type and Purpose of Songs – All Coursebook Series*

	Number of Songs			
	<i>Quest 1</i>	<i>link 1</i>	<i>Explore 1</i>	<i>Engelsk 1+2</i>
Total	20	23	17	22
- in pupil's book	8	10	6	3
- on digital resource	17	1	6	6

- in teacher's guide	18	23	17	21
Static	5	4	4	0
- in pupil's book	2	0	4	0
- on digital resource	5	0	4	0
- teacher's guide	3	4	4	0
Traditional songs	7	13	9	7
- in pupil's book	4	6	1	2
- on digital resource	7	0	1	3
- in teacher's guide	7	13	9	7
Static w/trad. melody songs	8	5	2	8
- in pupil's book	2	4	0	1
- on digital resource	5	1	0	3
- in teacher's guide	8	5	2	8
In-between stat. & trad. songs	0	0	2	6
- in pupil's book	0	0	1	0
- on digital resource	0	0	1	0
- in teacher's guide	0	0	2	6
Other songs	0	1	0	0
- in pupil's book	0	0	0	0
- on digital resource	0	0	0	0
- in teacher's guide	0	1	0	0
Learning songs	16	19	17	7
- in pupil's book	7	10	6	2
- on digital resource	13	1	6	1
- in teacher's guide	14	19	17	6
Thematic songs	4	4	0	15
- in pupil's book	1	0	0	1
- on digital resource	4	0	0	5
- in teacher's guide	4	4	0	15

All coursebook series had various forms of static songs and traditional songs included. Figure 17 shows this type of spread more clearly. *link 1* and *Explore 1* had the highest percentage of traditional songs included, while *Quest 1* had the most static songs included. *Engelsk 1+2*,

had the highest percentage of in-between static and traditional songs compared to the others. *link 1* was the only coursebook series including a song from another genre. Nevertheless, many of the songs did have static song lyrics.

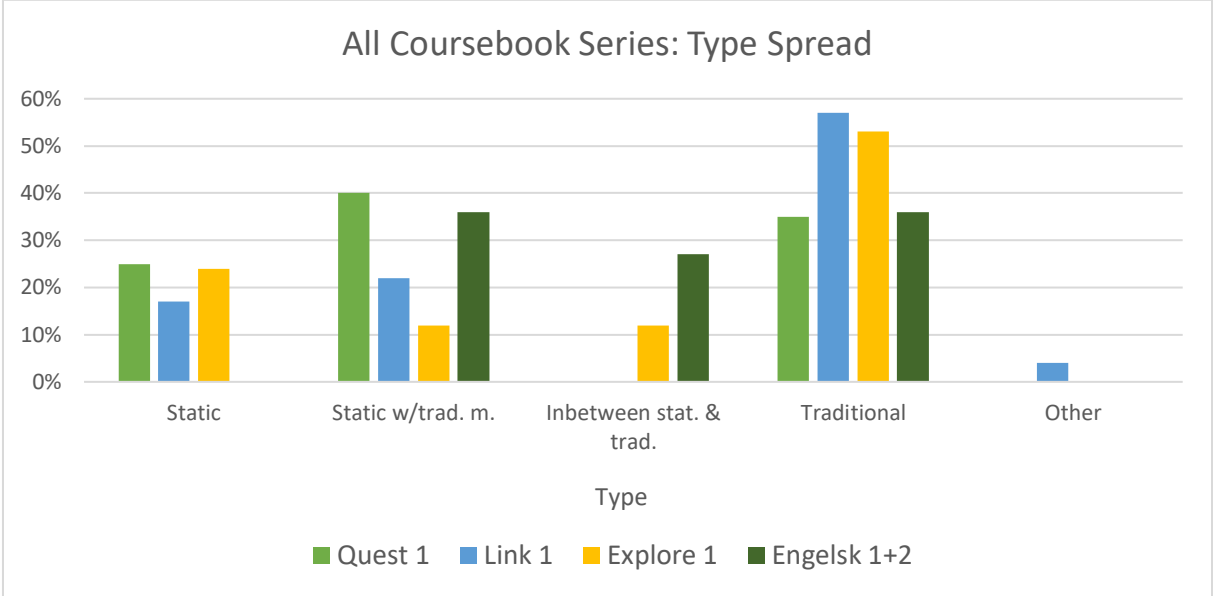


Figure 17: All coursebook series – Type Spread

As for the type of songs included in the student-centered coursebooks, Figure 18 shows that *Explore 1* had the highest percentage of static songs included, while *link 1* and *Engelsk 1+2* had more than half of their songs coded as traditional. When combining type of songs that had static song lyrics, *Quest 1* scored the second highest percentage of static song inclusion, further on, more than half of the songs included in *Explore 1*'s and *Quest 1*'s student-centered coursebooks had static song lyrics.

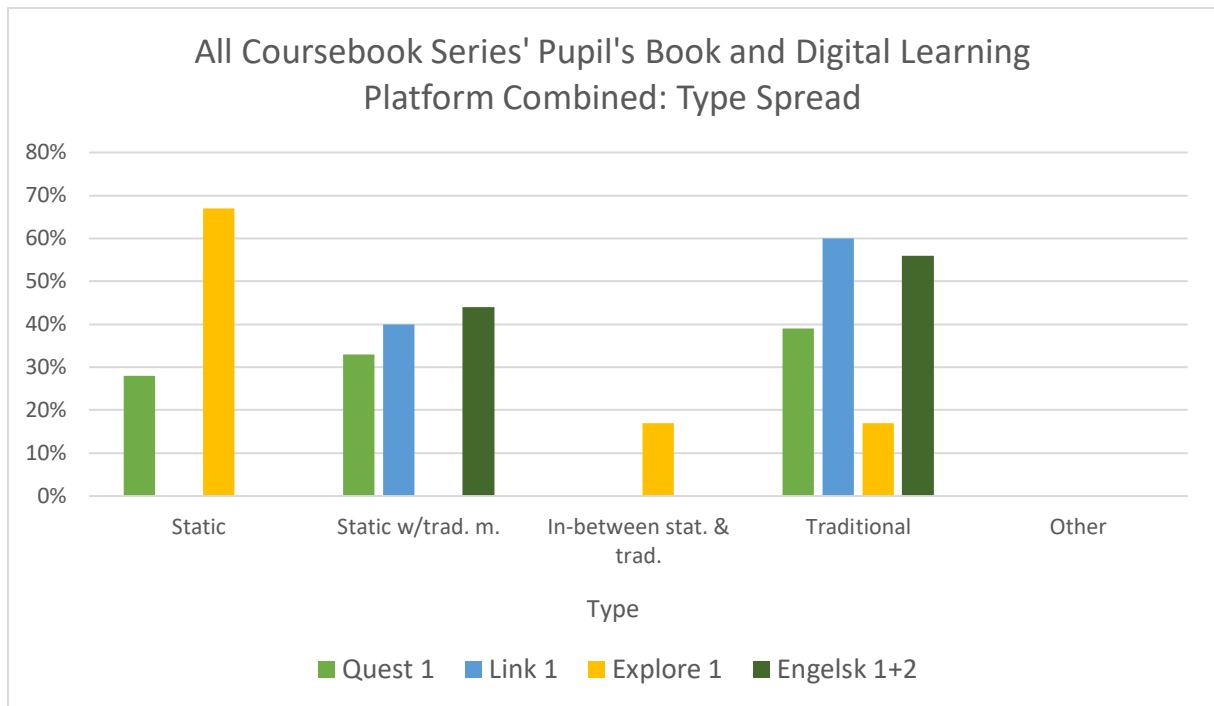


Figure 18: All Coursebook Series – Type Spread – Pupil’s Book and Digital Learning Platform Combined

Figure 19 shows that *Explore 1* had only songs with a learning purpose, while *Quest 1* and *link 1* had both purposes included, but a stronger focus on learning songs. *Engelsk 1+2* had a stronger focus on thematic songs compared to the other three coursebook series and therefore the lowest inclusion of songs with direct learning purpose.

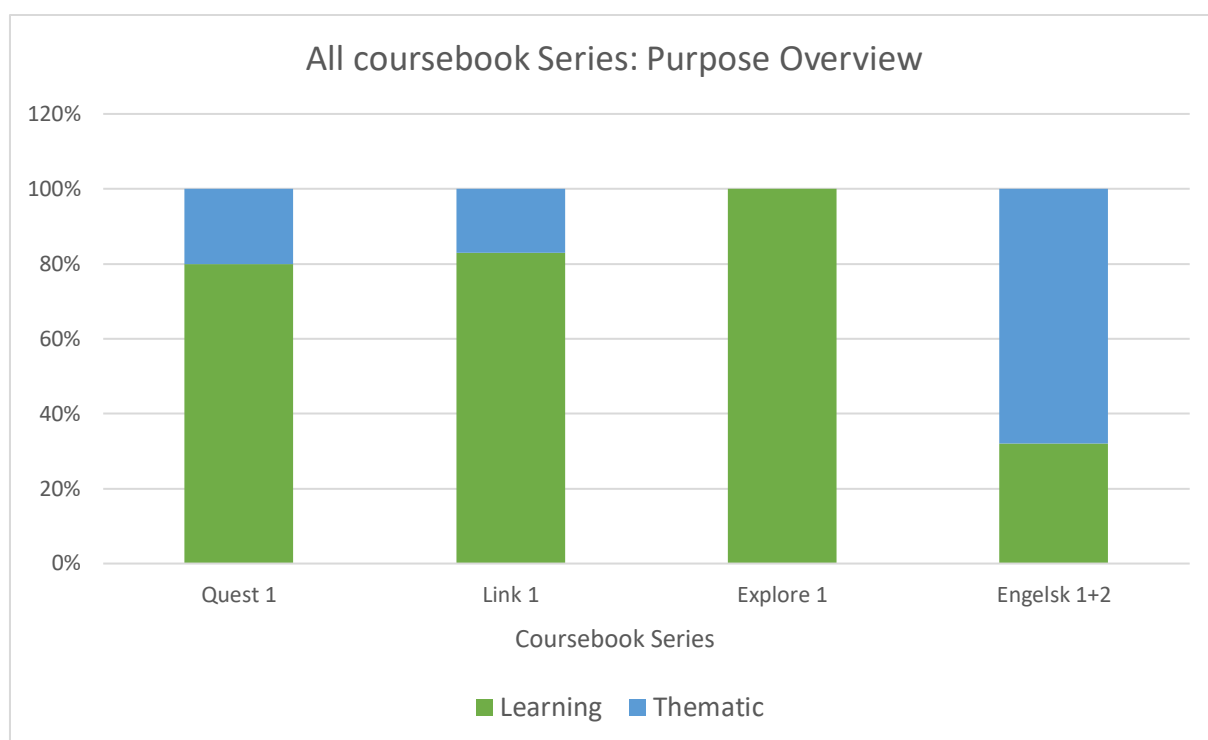


Figure 19: All Coursebook Series – Purpose Overview

4.3.6 Type and Purpose of Songs – Summary of Results

All coursebook series had to some degree both static and traditional songs. *link 1* and *Explore 1* were the coursebook series that included the most traditional songs, but *link 1* was the only one which maintained this position when viewing types in the student-centered coursebooks. *Explore 1*, however, had the most static songs included in coursebooks primarily for students. *Engelsk 1+2* had the highest number of in-between static and traditional songs, and an even number of static songs with traditional melody and traditional songs. Songs presented in their pupil’s book and digital learning platform had a stronger focus on traditional songs. When combining the types with static song lyrics, *Quest 1* had the highest inclusion of static songs, and in students’ coursebooks they had the second highest inclusion of static songs. *link 1* was the only coursebook series that included a song that could be coded as other. All coursebook series included songs with a learning purpose, however, *Engelsk 1+2* had a stronger focus on thematic songs. *Quest 1* and *link 1* had 80% or higher inclusion of songs with a learning purpose, but they also had some thematic songs. *Explore 1* was the only coursebook series without thematic songs.

What this step of the content analysis showed, was that all coursebook series had a varying degree of static and traditional songs included. The coursebook series had also various inclusion of songs with a learning purpose. I was curious to see if there was a connection between type and purpose but looking over the tables, they showed that all types had both learning and thematic purposes within them. Even most traditional songs facilitated more than cultural learning because they could be connected to instructions and learning aims that communicated other language skills. Another thing I found interesting was that *Quest 1* and *Explore 1* offered information on some of the songs they included. *Quest 1* informed of the melody for static songs with traditional melodies and to some extent information on who had written the song lyric (Lien et al., 2020b, pp. 85-87), while *Explore 1* had marked most of their traditional songs with “(Trad.)” so that the teacher would know that this was a traditional song (Edwards et al., 2020b). In addition, I noticed that the coursebook series were all based on British English, both because of auditive elements on the digital platforms and word choices in the pupil’s book such as, *mum, jumper, Father Christmas, Colour*, etc.

5 Discussion

Findings and theory lenses included in this research, will be discussed first in this chapter, followed by reflections on possible implications these findings could have, and then, limitations of this research and its process. Finally suggestions for potential future research is presented. This research aimed to gain knowledge of song inclusion in EFL coursebooks, what types and purposes they served and if teachers could rely solely on coursebooks for including songs as method and song material, see research questions below:

- a. To what extent do English coursebooks include songs in first grade, what types of songs are included and what purpose do they serve?
- b. To what extent can teachers rely on current English coursebooks to meet their needs regarding song materials?

Norwegian primary school coursebooks were recently revised and published due to the establishing of the new curriculum LK20. As a result, little research had been conducted on these coursebooks and this study aimed to broaden knowledge of them, so that teachers could take advantage of this. In an attempt to map out inclusion of songs in EFL coursebooks for first grade, a qualitative content analysis, was used as method. With this method the quantity

of songs was registered, as well as their type and purpose. Each coursebook within the four chosen series, was analyzed individually and then compared to each other and the other series. A qualitative approach allowed for more than focusing on number scores as interpretations could also be communicated, thus main findings were mainly empirical patterns, and became foundation for reflections of possible consequences.

5.1 Main Findings

Quantifying songs showed that the coursebook series as a whole included at least one song in each chapter, thus the series did include songs as method. Viewed individually, teacher's guides had the highest number of songs and pupil's books the least. Some coursebooks made use of the same song across several chapters, which is beneficial in language learning. All coursebooks included both static songs and traditional songs, and some even altered traditional songs, but only one series included a song from another genre. This meant that students would meet song types with various amounts of static and natural language. The coursebook series included songs with learning purposes, but not all of them included thematic songs, which showed that the coursebooks included songs as method in different ways. Some of the coursebook series included song information, such as songwriter, melody, and type of song. This information could make it easier for teachers to distinguish between song types. When the coursebooks were compared to each other, data showed that there were distinct differences between them, which will affect their users.

5.2 The Quantity of Songs Included in Coursebooks

Coursebooks did include songs as method, but in such a way that teachers became responsible for the extent of inclusion. Taken as a whole, each chapter in the coursebook series had at least one song included but when viewed separately, it was the teacher's guide which had the strongest focus. The benefits of including songs in pupil's books and on digital learning platforms are that they can offer more than auditive support because they are multimodal; "visual aids are used to make the learning experience more real, more active, and more accurate" (Chaudhary & Mohan, 2019, p. 48) In addition, pictures and videos included can support students' understanding of words and context, and digitally, pronunciation and melody can be offered as models that students can listen to repeatedly. Ideally, students need repetition of songs, participation in choral singing for observations, and work with song lyrics collectively and individually for exploration and processing, in order to learn a new language

through songs (Veijleskov, 2010, Bandura, 1986, Munden & Myhre, 2014, p. 30, Harmer, 2015, p. 52, Walton, 2014, p. 60). When most songs mainly were included in teacher's guides, it is up to the teacher to include more than auditive support. Additionally, when teachers find it challenging to include songs because of their self-consciousness regarding their singing skills and song knowledge (Rougnø, 2021, p. 29), the extent of song inclusion is affected, and it impacts students' possibilities to meet English through songs.

Repetition is central in language learning and coursebooks should take advantage of this knowledge. Meaningful repetition in various contexts is beneficial in language learning (Munden & Myhre, 2016, pp. 31;36-37, Harmer, 2015, p. 52). As Munden & Myhre (2016) stated "We don't learn things at one go, once and for all; we need to practice what we have learnt" (p. 36). Some coursebooks included the same song twice in their coursebooks. For example, *Quest 1* (Lien et al., 2020a) presented a song in their pupil's book's chapter zero, and then again in chapter one on their digital learning platform. This repetition can strengthen students' processes of auditory information and retrieval of precise information (Mora, 2000, p. 151) and therefore facilitate deeper learning together with decreasing students' performance anxiety. I therefore believe that songs should appear more than once throughout the coursebooks, also because students can become more aware of their own learning process. When meeting the same song after some time, students can be guided by the teacher to see how their learning has progressed, for instance become aware of their increased vocabulary and pronunciation. This awareness can boost students' self-confidence and -image. Thus, repetition of songs cannot only facilitate language learning but also learning motivation (Spychiger et al., 1993, Hallam, 2010, p. 278, Engh, 2013, p. 114, Munden & Myhre, 2016, p. 84).

The coursebook series had some differences that needs to be discussed. First it is relevant to include that I viewed coursebooks' relationship as complementary. To elaborate on this; teacher's guides should suggest teacher led activities so that students can meet songs collectively i.e., observe, participate, listen, and sing together. In the pupil's book, students can then explore the lyrics and work with language individually, and on the digital learning platform meet more supporting multimodal elements to broaden their understanding. When coursebooks build on each other like this, they offer repetition, collective and individual observation and exploration, which facilitate deeper language learning (Munden & Myhre, 2016, pp. 31;36-37, Harmer, 2015, p. 52, Mora, 2000, p. 151). One coursebook series took

greater advantage of this complementary relationship than the others. *Quest 1*'s student centered coursebooks had a higher inclusion of songs and therefore presented many of its songs in both written and digital form. While *Engelsk 1+2* had the least number of songs included in their pupil's book and therefore did not offer many opportunities to work with the song lyrics in written form. *link 1*'s digital learning platform did not include any audio files or music videos, and so did not offer students exposure through digital multimodal elements. Since these coursebook series did not take full advantage of including more songs in their student centered coursebooks, the opportunity for students to explore individually decreases and therefore limits students' participation in their own learning process, which could affect their language learning adversely (Brandmo, 2016, p. 180).

5.3 Type of Songs Included in Coursebooks

Five different types of songs were detected in the various coursebooks. It is important to discuss their nuances in order to create knowledge of them and to be able to say something about the outcome when these are included in coursebooks. But, before I go on to discuss the different types of songs discovered, I will first discuss an observation I made on how coursebooks included information about songs.

I noticed that some of the coursebook series included various information about the songs. For instance, *Quest 1* (Lien et al., 2020b), gave information about the song lyrics author(s) (pp. 85-87). If one were to compare a song with a book, it would maybe be more natural to credit the author and illustrator, however I believe that this is important information when it comes to songs too. The knowledge of a song's creator(s) would not only give credit and make it possible for students to search online and find more songs from that singer/songwriter, but also make it clearer which songs were created by the coursebooks' authors. This again could make it easier to distinguish between the various types of songs. *Explore 1* had marked most traditional children's songs with "(Trad.)" (Edwards et al., 2020b) and for teachers it would therefore be less challenging to differentiate between static and traditional songs. English teachers in Norway may not know every traditional children's song, nor that there is a difference between static songs and traditional songs. When coursebooks provide song information, teachers can take advantage of this and include students as well, so that they become aware of the difference between static language and natural language, together with what sort of learning they facilitate. When students are aware of the songs'

qualities, they can better understand why they might prefer one type over another and make use of this instead of criticizing themselves for not preferring the songs with more challenging language.

Static songs, regardless of melody, facilitate explicit language learning. Their lyrics are often short and have very specific vocabulary and often convey one particular topic such as numbers, colors, animals, greetings or etc., thus making them easy to remember. Static songs with familiar melodies are even more memorable because students often know the melody already. Payne (2006) claimed that “the ideal song... repeats key phrases; attracts students’ attention; and teaches some natural, interesting language without offending anyone” (p. 42). Listing animal names does not convey natural language, but songs including greetings do have some natural language and are therefore more ideal than listing. Nevertheless, these songs are designed to teach specific language topics, thus facilitate explicit language learning (Schmidt 1990, Akbary et. al, 2018, p. 345) through an implicit method. I therefore argue that some static songs are mechanical language drills disguised as songs. *Quest 1* had the highest number of static songs, thus teachers who use this coursebook series may need to include more natural language and facilitation of implicit language learning on their own. Teachers who are aware of static songs’ qualities can be critical and make an informed decision on whether the songs include enough natural language or if they are most suited as a learning strategy to remember specific words and topics.

Even though traditional songs target children and lyrics are often age-appropriate, they facilitate implicit language learning. These songs are not created for a specific language topic, lyrics contain natural language, and they are central in English-speaking children’s culture. This is why these songs have the ability to be cultural artefacts (Engh, 2013, p. 115) and therefore facilitate both linguistic and intercultural knowledge, which again is why they facilitate language learning implicitly (Schmidt 1990, Akbary et. al, 2018, p. 345). Since these songs have often existed for many years, we know that they are popular amongst children, but it is important to be aware of outdated language in the oldest songs, because “this kind of language had probably better not be used with beginners” (Munden & Myhre, 2016, p. 85). Nevertheless, the qualities of traditional songs are why they can be seen as ideal songs (Payne, 2006, p. 42). *link 1* had more traditional songs included compared to the other coursebook series, thus teachers can rely more on this coursebook for including natural language and songs that are truly implicit. Moreover, songs in *link 1* facilitate more cultural

knowledge than the others, and students are offered insight into English-speaking cultures through songs. However, all coursebook series were based on British English, and I wonder if songs included mainly represent British English culture. Coursebooks have the power to invite outsiders into many different cultures and increase their cultural knowledge, thus they should include songs from more than one English-speaking country.

Altered traditional songs are a mix of traditional songs and static songs and therefore facilitate both implicit and explicit language learning. These songs are traditional songs that have been changed in order to be more learning focused. They can contain more natural language than static songs, but when most of the song is changed it can have a high extent of static language. Since these songs have been altered according to the language topic, they can facilitate more explicit language learning than traditional children's songs. I became a little perplexed when I discovered this type and reflected on why the authors thought it was necessary to change a traditional song they already had decided was applicable. Munden & Myhre (2016) do suggest a way to alter traditional songs, but in such a way that the original song works as a model, for instance changing a verb or a substantive, from "I like" to "I don't like" and "flowers" to "food". However, this is for students so that they can work with parallel-writing (p. 92), *Engelsk 1+2* had the most altered songs included, but they did not reveal that they had changed the songs nor why they had changed it, which can make it difficult to detect the changes. I assumed that alterations were implemented for learning purposes, but wondered if they would have changed a fairytale to become "more" learning focused? If not, why is it appropriate to change a song? Since I have no evidence or knowledge of the authors' decision-making, the reasoning behind this remains elusive.

Songs from other genres have natural language and facilitate language learning implicitly. These songs are often not primarily targeted towards children but do often become very popular with them, especially pop songs. From my experience, studying music, I know that other genres can teach more about English culture and history, such as blues songs. However, since this research is based on first grade it is debatable whether such topics are relevant here. Songs from other genres can present more common language, such as phrasal verbs, that can be used in daily communication (Akbari et al., 2018, p. 351), which is why they facilitate implicit language learning. But even though these songs help students to communicate more effectively (Akbari et al, 2018, p. 345), teachers do need to take a critical approach to the lyrics. Many of these songs do include what is seen as inappropriate language and content, at

least for first graders, and selection awareness is therefore crucial (Harmer, 2015, p. 358). *link 1* was the only coursebook that included a song from another genre. Therefore, teachers who see the benefits of including songs from other genres do need to include this on their own.

The types of songs included in the coursebook series vary a lot and it is interesting to see what types the authors have chosen to include in their student centered coursebooks. *Explore 1*, *Quest 1*, and *Engelsk 1+2* had the highest inclusion of static songs, while *link 1* had the highest inclusion of traditional songs. Even though they all included songs and therefore facilitated language learning through an enjoyable and implicit method (Lee & Lin, 2015, p. 22), students using *link 1*'s coursebooks will meet and work with more natural language and may therefore have more effective learning. Teachers who use the other coursebooks cannot rely fully on them for including song material with natural language and may therefore need to include this on their own. However, songs that are brief and quick to learn are preferred by children (Walton, 2014, p. 54, 59), so even though teachers want student's learning to be as meaningful and effective as possible, there is no say in whether the students prefer the static songs or the traditional songs. I believe it comes down to the individual learner. Static songs may present an easier vocabulary than traditional songs and therefore be more accessible for some students, thus static songs may be more suitable as a learning strategy for them. All coursebook series did include both static and traditional songs in their student-centered coursebooks and may therefore be able to meet individual preferences.

5.4 The Purpose of Songs Included in Coursebooks

The focus was on two song purposes in this research. Songs that had a learning purpose often had instructions on which words and sounds to focus on and they could be directly connected to learning aims. Thematic songs were either songs that were mainly used as an introduction to a new topic or as an additional song that was not directly connected to a learning aim. Both of these purposes can be seen as pedagogical since they are topic related, however instructions connected to learning songs did suggest specific metalinguistic focus that students could pay attention to during singing, which not only would include students in their own learning process, but also help them to pay attention to the linguistics in the song (Akbari et. al, 2018, pp. 345-346). Learning songs were not used as an introduction to a topic, which meant that when students were to sing the songs, they had already practiced the new words before interacting with song lyrics. This could make it easier for them to learn the

songs. Thematic songs were often used as an introduction, and by meeting topics and words in this way, students would already have the chapter's focus on vocabulary accessible throughout the rest of the chapter. Since both purposes serve as a pedagogical method, I believe it comes down to the teacher's preference. *Engelsk 1+2* had the highest inclusion of thematic songs, while *Explore 1* had only learning songs included. What teachers need to be aware of is how they would prefer to include songs in their lessons; either way will positively impact students' language learning because these songs are either connected to a learning aim or thematically tied (Fisher, 2001, p. 47). In addition, both learning songs and thematic songs contained static and traditional songs, so purpose was not related to type of song.

5.6 Implications

These coursebooks are to be used for teaching English in first grade and it was therefore relevant to reflect on possible implications they could have (Høgheim, 2020, p. 235). The English subject has a requirement of 138 hours, 60-minute units, in one school year (The Norwegian Directorate for Education and Training, 2020a) From experience the lowest classes, first and second grade, have at most an hour of English every week. If something time relevant were to come up, English is often pushed to another week or dropped. This is why the few English lessons students have in lower grades need to be as meaningful and effective as possible. With that in mind, and the fact that research shows that lessons facilitating natural language implicitly are the most beneficial, teachers should choose coursebooks that include the most traditional songs and other genre songs, from a song method perspective. The strongest inclusion of songs was in the teacher's guides, and even though some of the coursebooks, such as *link 1*, suggest finding the songs online, the responsibility of including songs as method really is the teacher's.

This study aimed to find out if teachers could rely solely on coursebooks for including song material, but since most of the songs were included in the teacher's guide, the real question could also be: can students rely on teachers for including these songs? Teachers have the power to choose if and how to incorporate this method into their lessons, such as doing choral singing, showing music videos with movements and song lyrics, the number of repetitions, etc. However, this power is impacted by two factors, knowledge and time. Teachers who have knowledge of how to make songs advantageous when teaching English, will hopefully do so, and can also revise their lessons and still include songs when impacted by other time-

consuming incidents. In contrast, teachers who lack this knowledge may not see the value of including songs, and therefore repress the methods' abilities to facilitate language learning, and when facing time issues, choose not to include the songs. The coursebooks share some of this responsibility by including songs in their student-centered coursebooks and make sure that students in fact meet songs as a method but do so to varying degrees. None of the coursebook series excel in every category investigated, which means that some excel at including traditional children's songs, while some excel at including songs on their digital learning platform. The ideal coursebook should include information about the songs, have a higher inclusion of traditional and other genre songs, and offer students to work with many of the songs in their pupil's book and on their digital learning platform.

5.7 Limitations

One major weakness with this research is that the inclusion of songs cannot be compared to other methods or activities included in the coursebooks, nor other discourses. Relatively late in the research process I saw that it could have been valuable to look at the relationship between songs and other discourses included, such as poems, fairytales etc. If this were included, the research could have broadened the knowledge on what types of texts the coursebook series emphasized. In addition, the original research question also included song-activities, but because of this paper's framework it had to be cut and these results can therefore not say anything about how the songs are intended to be conducted.

Right before submission date, I discovered a minor coding error, one of the songs were placed in the wrong type category. Even though I managed to correct the mistake, it did raise an awareness that this type of error could potentially be detected elsewhere in the coding schemas. I wanted to go over the data once more, but because this happened so close to submission, I was not able to. Hopefully, this was the only error, but if there were any more minor coding errors, it is worth to remember that number scores were not the main focus in this research, interpretations and reflections on patterns and trends were. A minor coding error does not affect the main essence of the discussion or the conclusions that were made.

This research is based on a song as method perspective, and arguments and conclusions made are only directed at the inclusion of songs and not all content included in the coursebooks. I know that other learning methods are also meaningful and advantageous, and that to facilitate

language learning to every student, several methods should be included so that students can meet their preferred method within in the coursebook series. It is also important to emphasize that this research does not have any evidence of the authors' thoughts or decision-makings. The results are impacted by my interpretations and understanding. In addition, there has not been conducted a true discourse analysis here and that is why this research does not include a discussion on the quality of the songs. Also, discussions and reflections around the use of these series in class are hypothetical and may not be true to how they are actually used.

5.8 Potential Future Research

Conducting this study has made me reflect on potential future directions for research. Other studies might seek to broaden knowledge of how teachers use and include songs suggested by coursebook series. The teacher's guides did include notes on why songs and singing are important in EFL, and another study could investigate how coursebooks communicate song inclusion to teachers. Although this study provided some information about the songs' learning focus, other studies could seek to deepen knowledge of the specific language topics that are touched upon and those that are not.

In addition, one teacher in Rougnø's (2021) study, stated: "that there are fewer songs in the textbooks now, and as a result, he or she rarely use songs" (p. 29). This is why it could be relevant to do a historical survey to investigate how song inclusion in EFL coursebooks has changed over the years.

6 Conclusion

English language learning can become more successful and enjoyable for younger learners when songs are included as a pedagogical method. When students are exposed to English through songs they can observe and explore natural language in meaningful contexts. Learning various language topics and developing language skills through this implicit method, will not only facilitate effective and beneficial language learning, but also encourage students' motivation since most students are already familiar with the method, and also enjoy it. The new English curriculum in Norway, LK20, do imply that singing is a part of English language learning by including singing in competence aim. Although not explicitly mentioned, other competences can be met by including songs in English lessons. EFL coursebooks are an extension of the LK20 and aim to aid teachers with syllabus and content

that are based on the English curriculum. Since singing is mentioned within the competence aims, and literature provides compelling evidence on the positive effects songs have on language learning, coursebooks should convey and include songs as method.

This research aimed to broaden knowledge of song inclusion in four EFL coursebook series. Using a qualitative content analysis as method to detect trends and patterns of quantity, type and purpose of songs. Although the coursebooks had included songs to varying degrees, they did include songs as method in many of the chapters. The strongest focus on songs, however, was in the teacher's guides, hence the responsibility for including most of the songs is placed on teachers. It became clear that all coursebooks included both static and traditional songs, however, to varying degrees. I argued that static songs could be seen as mechanical language drills since they facilitate explicit language learning, however through an implicit method. Although literature prefers implicit language learning, static songs contain easier language and may therefore be preferred among students who struggle more with learning a new language. Traditional songs facilitate natural language together with cultural knowledge, and inclusion of these make for more effective and successful learning. Unexpectedly, there was detected altered traditional songs, the altered lyrics were more learning specific, and I wondered if a fairytale would ever be changed in order to fit the learning topic. There was only detected one song from another genre. Including various types of songs, specifically, static, traditional, and other genres, can meet individual preferences amongst students. All coursebooks had included songs that explicitly served a learning purpose, but not all included thematic songs. Since both ways make for effective and successful learning, it comes down to the teachers' preferences.

When teachers have this knowledge of type of songs included in coursebooks, they can take an informed decision on whether to include the songs or not. Also, some coursebooks provided specific information about the songs included, thus making it is easier for teachers to differentiate between the various song types. I believe that all coursebooks should provide necessary information about songs, so the song creators are given credit, while also making it visible which songs the authors have created themselves. Additionally, songs should occur multiple times throughout the books so that students can become of aware of how their learning has progressed.

The remaining question is to what extent teachers can rely on coursebooks for including songs and song material. The coursebook series varied a lot and excelled in different ways, thus teachers have to be aware of several factors regardless of coursebook series and can therefore not rely solely on coursebooks for including songs. The complexity of being a teacher keeps on growing, but children's well-being will always be central. Therefore, teachers should include content that is most beneficial to their current students.

7 Literature

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8 Appendix

Table 1.1: Analysis Schema for Quantity of Songs

Quest 1 Chapter	Number of pages in:		Total of songs	Number of songs in:		
	Pupil's book	Digital resource		Pupil's book	Digital resource	Teacher's guide
0	6	5	5	0	5*	3
1	4	3	1	1	1	1
2	10	4	2	2	2	2
3	10	6	2	2	2	2
4	8	4	3	1	3	3
5	6	4	1	0	1	1
6	10	5	2	1	1	2
7	9	5	4	1	3	4
Total	57	36	20	8	18	18