



Adelina Castelo

Universidade Aberta

Centro de Linguística da Universidade de Lisboa

Portugal

<https://orcid.org/0000-0002-9079-1066>

Model for Using Music in Pronunciation Teaching (MOMUP): New Validation and Revision

Abstract

Songs have been used in the context of additional language teaching with different purposes, such as cultural knowledge, motivation, vocabulary development, and pronunciation teaching. A *Model for Using Music in Pronunciation Teaching* (MOMUP), proposed in 2018, provides guidelines to help teachers to create or adjust song-based learning materials to teach pronunciation in a more efficient way, but it needs further validation. Consequently, this paper aims at (i) presenting and discussing new validation data on the MOMUP, and (ii) revising the model in accordance with that discussion. The paper includes: a literature review on creation and validation of guiding models for teachers; the MOMUP's presentation; the description of new validation data on the model, collected through an online questionnaire to 30 teachers of additional languages; the model's revision in accordance with the validation data, as well as further literature review. The output of this process, the revised version of MOMUP, is simpler than the previous one and is composed of thirteen principles/criteria associated to each one of the topics *what for?*, *which song?*, and *how?* (3, 5 and 5 principles, respectively).

Keywords: songs, pronunciation, additional language teaching, guidelines for teachers, validation

The use of songs in the context of teaching an additional language (either a foreign language, a second language or a heritage language; hereafter referred to as L2) has since long been advocated for several reasons, namely its value for promoting learners' motivation, cultural knowledge, vocabulary, grammar, and pronunciation (e.g., Betti, 2012; Engh, 2013; Keskin, 2011; Ludke, 2009; Medina, 2002; Moncada Cevallos & Chancay Cedeño, 2023; Omolara, 2023; Santos Asensi, 1996). For instance, according to the learners' responses in questionnaires, their interest/motivation to learn the language increased thanks to the use of songs in the class (e.g., Anton, 1990; Yuhariyah & Syafryadin, 2023),

which might be considered a more gamified strategy. The songs are integrated into a cultural environment and their lyrics constitute an authentic text including cultural references, so the use of songs allows the learners to know more about the target culture (e.g., Engh, 2013; Keskin, 2011). Also, several studies argue that songs are a good resource to promote vocabulary growth and consolidation of grammar structures (e.g., Ludke, 2009; Medina, 2002). In fact, the songs' lyrics may include many words which are new to the learners and some studies show that music reinforces memorization of new vocabulary (e.g., Schön et al., 2008). In terms of grammar structures, both the fact that a certain structure is often repeated in the lyrics and the fact that the learners tend to listen to the same song several times contribute to promote the consolidation of grammar structures (e.g., Anton, 1990).

In terms of pronunciation, different authors consider that songs are particularly adequate for teaching it (e.g., Ashtian & Zafarghandi, 2015; Nobre-Oliveira, 2007; Saldiraner & Cintara, 2021; Zemlianska, 2021). In fact, songs include spoken (or better, sung) speech, thus allowing to practice both listening comprehension (improving this skill also seems to constitute a basis for progressing in pronunciation—e.g., Odisho, 2016) and pronunciation (e.g., Ludke, 2006; Omolara, 2023). As music, the songs foster a “repeated behaviour” (Upa et al., 2021, p. 115), of being listened to and sung several times, and thus an increased practice in hearing the correct pronunciation (which might function as a model) and producing the sounds and prosodic properties featured in them: “Through the songs, students learn rhythm, intonation, and pronunciation in a natural way as they listen to the music over and over and then attempt to reproduce the sounds they hear” (Anton, 1990, p. 1169). Even the rhythmic nature of songs can lead to an improvement in fluency and a natural flow of language: “[a song] can be highly beneficial because the verse’s rhythm encourages learners to place emphasis where it belongs, fosters a natural flow of language, and increases fluency to help with pronunciation” (Yuhariyah & Syafryadin, 2023, p. 320). Also, some studies have empirically proved the positive impact of using songs in the L2 pronunciation (e.g., Ashtian & Zafarghandi, 2015; Upa et al., 2021).

Besides, even learners have been found to be aware of this benefit of songs. For example, Yuhariyah and Syafryadin (2023, p. 322) report that, in the questionnaire they administered to 26 students, all respondents either “strongly agree” or “agree” that “[their] pronunciation skills have improved [due] to YouTube songs videos” and “[u]sing YouTube song videos to learn English pronunciation is effective.” Ananda (2023) shows that 97% of the 21 respondents in his questionnaire either “strongly agree” or “agree” that English songs help them to improve their listening comprehension and their pronunciation skills.

Also importantly, several studies mention the need to provide teachers with adequate guiding models or principles that allow them to prepare, change or improve their educational practices or teaching materials (e.g., Kanuka, 2002; Rahman et al., 2016).

However, to the best of our knowledge, so far there is only one guiding model for helping teachers to use songs in pronunciation teaching: the guiding model for the use of songs to teach a second language and emphasize the phonetic-phonological development proposed by Castelo (2018) and hereafter referred to as Model for Usings Music in Pronunciation Teaching or MOMUP. As the model was based only on a literature review, it should be validated. Besides, subsequent work with the model has shown that it can be improved, for instance, through simplification. Consequently, this paper has two goals: to present and discuss new validation data on the MOMUP; to propose its revision based on that discussion.

Creation and Validation of Guiding Models for Teachers

Several authors recognize the need to develop and validate guiding models or principles or even complete frameworks that help teachers to prepare, change or improve their teaching practices or materials (e.g., Beckford, 1980; Kanuka, 2002; Rahman et al., 2016; Makina, 2020). Definitions and advantages of those guiding models or principles have been proposed in different studies, as some examples can show.

[...] the use of a principled approach framed within a model for problem solving and change could be effective. Models have shown to be effective at facilitating change in that they can be used to clarify our thinking about a relatively complex phenomenon. Accordingly, using a model for change could provide guidance in the development of distance [or other modality] teaching and learning activities [...] (Kanuka, 2002, p. 164)

Teaching and learning principles are statements on the scholarship of teaching and learning and a reference guide to good practice. These principles represent the shared view within an institution of the processes and conditions that contribute to a high-quality teaching and learning process [...]. [...] teaching and learning principles can be a guide to the maintenance and enhancement of teaching and learning standards. (Rahman et al., 2016, p. 127)

A review of some studies proposing guiding models or principles for teachers (with different goals) reveals that several sources can be used as a basis for those models or principles: only literature review (Beckford, 1980); semi-structured interviews with people involved in the problem, literature review, researcher's observations and experiences of the problem (recorded in a reflective journal), and scholarly critical analysis (Kanuka, 2002); literature review,

examples of guiding principles from selected institutions, and input from ten key informants (Rahman et al., 2016); literature review, followed by personal reflection and categorization of the data gathered in the literature (Makina, 2020).

The validation methods are also several but often include a survey by questionnaire and/or an expert evaluation or discussion. In those questionnaires, Likert-type opinion scales are frequently used to identify the participants' level of agreement with a statement, or their opinion on the importance and clarity of the proposed guiding principles. For instance, Beckford (1980) prepared a list of guiding principles that were evaluated by two juries in terms of their validity, importance, and clarity (firstly, one jury of university experts, secondly, another jury composed of teacher educators). Kanuka (2002) used both a focus group discussion by well-informed participants and a consensus survey questioning experts in the field (being each principle validated only when a minimal level of acceptance by the respondents in the survey was reached). Rahman et al. (2016) also made use of a questionnaire survey. Makina (2020) prepared a first validation of her principles through a critical analysis (with discussion at group conversations or conferences) and recommends a piloting implementation process.

The MOMUP Guiding Model

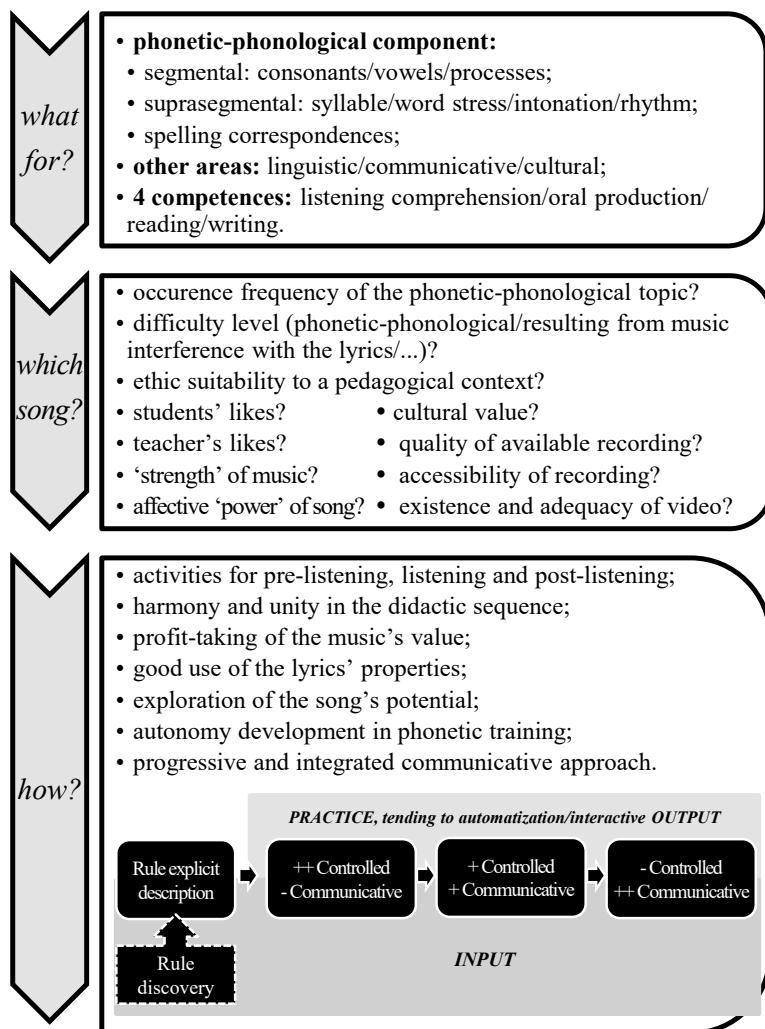
As mentioned before, Castelo (2018) proposed a guiding model for the use of songs to teach an L2 and emphasize the phonetic-phonological development, as the promotion of this language component is crucial to teach pronunciation.¹ This model, whose name is abbreviated in this paper as MOMUP (Model for Usings Music in Pronunciation Teaching) and which is presented in Figure 1, aims at helping teachers to prepare activities and/or materials to teach pronunciation through songs in a more efficient way. Its development was based in a systematization of principles and ideas gathered in a literature review of (i) research on the teaching of pronunciation and L2 in general (especially Celce-Murcia et al., 2010; Derwin & Munro, 2014; Ellis, 2005; Grant, 2014;

¹ As mentioned in Castelo (2018), the L2 pronunciation includes, at least, the language features which are segmental (i.e., sounds' properties and rules) and suprasegmental or prosodic (i.e., properties related to units larger than the speech sound, such as syllables, intonation, or stress) (although authors like Grant, 2014, mention four types of features in pronunciation: segmental; suprasegmental; peripheral; global). Segmental and suprasegmental features are part of the phonology of a language, “the abstract system of signs and rules which is the basis for the use (both in production and perception) of phonetic realities (physical, concrete sound elements) with a linguistic meaning. Consequently, in order to teach pronunciation, we have to promote the development of the whole phonetic-phonological domain or language component” (note 3, p. 8).

Hashemian & Fadaei, 2011; Hişmanoğlu, 2006; Kruk & Pawlak, 2014; Wrembel, 2011) and of (ii) many works advocating the employment of songs in an L2 teaching (especially Ashtian & Zafarghandi, 2015; Betti, 2012; Coelho de Souza, 2014; Engh, 2013; Keskin, 2011; Ludke, 2009; Medina, 2002; Montaner, 2006; Santos Asensi, 1996; Schön et al., 2008; Simpson, 2015).

Figure 1

A Guiding Model for the Use of Songs to Teach a Second Language and Emphasize the Phonetic-Phonological Development (Castelo, 2018, p. 18)



*Note. The model is referred to as MOMUP (*Model for Using Music in Pronunciation Teaching*) in this paper.*

Summarizing MOMUP, it consists of a set of criteria/ideas which can guide teachers when they prepare activities or didactic materials to teach pronunciation through songs (for a fully detailed presentation, see Castelo, 2018). In a way, these criteria/ideas, sometimes presented in the form of questions, correspond to principles showing the properties these materials should have to respond to specific needs. The several criteria/ideas are organized into three main questions or topics:

- (i) ‘what for?’ (to identify the objects of study to address and the specific objectives to be achieved); (ii) ‘which song?’ (to select the basis of their teaching sequence according to the most relevant criteria); (iii) ‘how?’ (to consider the principles associated with a choice of the most appropriate strategies). (Castelo, 2018, p. 19)

When deciding the goals of the activities or materials (topic *what for?*), the teacher should choose not only the phonetic-phonological topic to address, but also which other areas to explore and which basic skills to develop. As shown in the Figure 1, the phonetic-phonological topic to address might be segmental (i.e., related either to specific sounds as consonants and vowels or to phonological processes such as vowel reduction in unstressed syllable), suprasegmental (when it consists of some phonetic-phonological aspect associated with units larger than the segment, such as the syllable, the word or the intonational sentence) or related to the spelling correspondences (i.e., what are the connections between specific sound(s) and their orthographic representation(s)). All these aspects are linked to pronunciation (a part of the linguistic competence which also greatly influences the communication success) and can be pedagogically explored through a song. However, the song may also be the basis for promoting other linguistic areas (such as morphosyntax or lexicon), as well as communicative competence and cultural knowledge. Finally, the goals of the didactic sequence might deal with different language skills: some sequences might specially aim at promoting the listening comprehension or the speaking, while others focus more on developing the reading and writing abilities. So, the goals defined for a didactic sequence based on a specific song might be, for example, to develop the learners’ intonation (phonetic-phonological topic), their linguistic proficiency in using the passive sentence and their cultural knowledge on a certain tradition (linguistic and cultural areas), and their speaking and writing skills (competences).

Concerning the song’s choice (topic *which song?*), the teacher should take into consideration several criteria/principles. They should consider the occurrence frequency of the phonetic-phonological topic to address, to ensure that the chosen song presents many instances of the target pronunciation element (to be listened to and reproduced by the learners). Also, the song’s difficulty

level must be adequate to the learners: for example, it should not present (i) too difficult cases of coarticulation or connected speech that might hinder the listening comprehension, (ii) a speaking speed that is too fast for the learners' language level, (iii) cases where the song's melody or rhythm, in a way, overlaps with its lyrics and makes pronunciation less clear and more demanding in terms of understanding (i.e., a kind of *music interference with the lyrics*), or (iv) lexicon, grammar or pragmatic elements deemed too demanding for the learners' language proficiency level. In addition, it is important that the song is ethically suitable to a pedagogical context, avoiding, for example, the proposal of intolerant attitudes or topics that might hurt students for some reason.

Since motivation and personal interests are very important in language learning, it is also advisable (i) that the song matches both the students' and teacher's likes, as much as possible, (ii) that it easily captures attention, featuring the potential to cause the "songstuck-in-my-head" phenomenon (Ashtian & Zafarghandi, 2015) (something that is designated in MOMUP as '*strength of music*'), and (iii) that it is able to trigger an emotional or affective response from the learners (named in MOMUP as *affective 'power' of song*). Another criterion to take into account is the song's cultural value: even when the didactic goals do not include the cultural area, using a song recognised as relevant in the target culture (for political, social, historical or artistic reasons) adds an extra value to the teaching sequence. Finally, whenever possible (after considering the principles previously mentioned), the teacher should also choose a song with a good quality recording that is accessible and a suitable videoclip. Although one of the main goals of this kind of song-based didactic sequences is to promote phonetic-phonological training, it is recommendable as well that the song has a videoclip: a visual component not only reinforces the song's impact and can improve the learners' motivation, but also can be useful for pronunciation activities like mirroring, where the learners imitate speech and actions of a certain character or, in this case, a specific singer.

The third main topic of the model deals with the principles about how to use the song (topic *how?*). As recommended by several authors (e.g., Keskin, 2011; Montaner, 2006), the song's didactic exploration should include activities for pre-listening, listening and post-listening. The didactic sequence should also exhibit harmony and unity among the different tasks: this unity can be seen in the fact that a specific theme is present in every activity (e.g., romantic love, daily life) or that the progression from one activity in the sequence to another is natural, expected, and meaningful.

In addition, some principles to use songs in language teaching in a relevant way can be derived from the fact that a song is a combination of music and lyrics (e.g., Coelho de Souza, 2014). As a result, it is important to take the best of these three elements: music (the melody and rhythm), lyrics (the text), and song (the combination of music and lyrics). For instance, the music promotes

the learners' aesthetic sensitivity and musical intelligence. Consequently, although these abilities are not the major goals in L2 learning, a song-based didactic sequence gains an extra value if it explores these potential benefits, for example, by helping the students to be aware of the musical instruments being played and the properties that characterize a certain musical style. The lyrics consist of a short authentic text, frequently displaying literary features and cultural references, as well as a certain vocabulary and grammar structures. So, it is pertinent that the didactic sequence tries to explore as much as possible all this potential associated with the lyrics. Specific way of interaction between music and lyrics also unlocks a great potential: for instance, the manner music and lyrics are interconnected conveys meanings and the teacher can bring the students to discover those meanings.

Two final principles are proposed in MOMUP to describe how to use a song as a basis for pronunciation training: (i) *autonomy development in phonetic training* and (ii) *progressive and integrated communicative approach* [in phonetic training]. As advocated by several authors (e.g., Kruk & Pawlak, 2014), it is crucial to develop learners' autonomy in phonetic training, since the time spent in class is not enough for all the necessary pronunciation practice at an individual level. So, if the song explored in class is available for listening and rehearsal outside of class, the students are being given the opportunity to autonomously continue to practice their pronunciation. As far as the progressive and integrated communicative approach is concerned, it is noteworthy that this approach starts with the description of the pronunciation rule (and possibly its discovery by the learners), continues with tasks of more controlled and less communicative output (allowing the learners to have intensive pronunciation practice with smaller units), and leads to more communicative tasks presenting more spontaneous speech. During this process, the learners receive large amounts of input and are given many opportunities to produce output that is progressively more spontaneous and communicative.

MOMUP was not validated before being published, but Castelo et al. (2022) applied it to the analysis of three didactic sequences using songs to teach pronunciation. These sequences had been previously validated with the target learners or teachers. So, if their analysis under MOMUP's light reveals there is a match between the model's principles and the didactic sequences' properties, then it shows that the model's guidelines are relevant and functional. The main results of this analysis indicate that the model is generally adequate and useful, since almost all criteria/principles proposed in MOMUP are met in the didactic sequences as well. However, the analysis also shows that some small changes might simplify and improve the model. More specifically, for the topic *which song?*, the criteria '*strength*' of music and *affective 'power'* of song show a high degree of subjectivity, while the criteria *students' likes* and *teacher's likes* depend on the people involved. So, as each of these four criteria is not so

informative in the process of creating activities or materials to teach pronunciation through songs, the authors propose a simplification: its replacement by a unique criterion like *song's appeal to the listeners*. For the topic *how?*, the authors also advocate a simplification: keeping the criterion *good use of the lyrics' properties* (as the lyrics' textual and linguistic nature makes it extremely important to develop competence in a language) and including aspects related to the music's exploration (melody, instruments, etc.) into the criterion *exploration of the song's potential* (interaction of music and lyrics). Like this, three criteria would be reduced to two.

New Validation Data for MOMUP

In this section, the new data for the validation of MOMUP are presented, namely the method used for its collection and its main results obtained.

Method

The data were obtained via a questionnaire addressed to teachers of L2. This is a simple method of having access to the opinion and evaluation of a larger number of in-service professionals and thus gaining new insights into the validity of the model under analysis thanks to different professional experiences and views. As seen before, questionnaire surveys constitute a very frequently used method for validating guiding principles, models, or frameworks. The questionnaire under analysis included mainly closed questions (since the responses to them are easier to give, analyse and compare) as well as some open questions (allowing the teachers to explain better their opinions or share suggestions and comments).

This validation instrument (which constitutes Appendix 1) was composed of two parts. In part 1, eight questions allowed us to characterize the participants in terms of work experience as well as general beliefs and practices important to understand how experienced these participants were in creating materials, using songs, and addressing pronunciation. Part 2 results from a conversion of the three main topics of MOMUP into three complex questions. Each question asks to classify each criterion/idea of a model's topic in terms of its clarity and importance/usefulness (being the topics *what for?/goals*, *which song?/song's choice*, and *how?/didactic sequence*). For each criterion/idea the respondents had to choose an option for clarity (*totally clear*, *partially clear*, *not so clear*, or *unclear*) and another for importance/usefulness (*totally impor-*

tant/useful, partially important/useful, not so important/useful, or unimportant/useless). It means that a Likert-scale was used (as it occurs often in this type of validation method) and it included 4 points to avoid having an intermediate level, which might tend to be chosen by default or in cases of greater hesitation. After each question, the participants had the option to add comments or suggestions related to that topic.

The questionnaire was answered anonymously and online via a form in the Qualtrics platform during 2022, by participants who volunteered to do so, at their best convenient time and place, after receiving an email invitation to participate in the study either from the author or another colleague. The email invitations were sent to many teachers of additional languages who were acquaintances of the author and who were asked to further disseminate the questionnaire among their own colleagues. In the end, only thirty teachers of L2 answered it. As the only inclusion criterion for participants was to be a teacher of an additional language, we got answers from teachers who were diverse in terms of taught languages, teaching levels, and work experience. Also, most probably many of the respondents did not know MOMUP before taking the questionnaire, which allowed us to get answers from 'naïve' respondents. The diversity of this convenience sample was intended to mirror the diversity of the MOMUP's possible users and to try to receive different ideas and insights about it.

Results

The characterisation of the participants is visible in Tables 1 and 2.

Table 1

Characterisation of the Participants (1): Languages and Contexts (Counts)

Teacher's L1	Taught L2	Type of L2	Type of students
Portuguese (19)	Portuguese (23)	Foreign language (21)	College/university (13)
Portuguese/English (1)	English (4)	Second language (5)	Adults (5)
Portuguese/French (1)	French (1)	Several types (4)	College + adults (10)
Portuguese/Spanish (1)	German (1)		High school (1)
Chinese (3)	Spanish (1)		Middle school (1)
Hungarian (2)			
German (1)			
Russian (1)			
Spanish/Catalan (1)			

The L1 of most teachers was Portuguese (19 monolinguals and 3 bilinguals with Portuguese), but there were also respondents whose native language was Chinese (3), Hungarian (2) or another (1 German, 1 Russian, 1 Spanish/Catalan). The L2 they taught was mainly Portuguese (23), although there were also teach-

ers of English (4) and other languages (French, German and Spanish). Their teaching context corresponded primarily to L2 as a foreign language (21 cases) and at the college/university level or with adults in other contexts (13 teachers at college, 5 teachers of adults, 10 teachers of both college students and adults).

Table 2

Characterisation of the Participants (2): Teaching Experience and Probability of Using MOMUP (Means, Medians, Modes)

	Teaching experience (number of years)	Number of materials created per month (scale 0 to > 6)	Number of songs used per month (scale 0 to > 6)	Importance assigned to pronunciation (scale 0–7)	Probability of using MOMUP (scale 0–21)
Mean	14.3	4.3	1.8	4.8	10.9
Median	15	5	2	5	11
Mode	20	> 6	1	5	8

In terms of experience, most teachers were experienced, as they had been teaching for more than a decade (mean 14.3 years; median 15 years; mode 20 years; only four reported having less than 5 years of experience), and created around 4–5 materials per month (mean 4.3; median 5; mode > 6). They also reported giving some importance to pronunciation in their teaching practice (around 5 on a scale with 7 as a maximum level of importance). However, they were not frequent users of songs, as they only included 1–2 songs per month in their teaching practice (mean 1.8; median 2; mode 1). Table 2 also shows the probability of using MOMUP (as a guiding model to create didactic materials based on songs to train pronunciation). This last measure, with a scale ranging from 0 to 21, corresponds to the sum of participants' answers for the number of materials created per month (0 to > 6, this latter option converted into 7), the number of songs used per month (0 to > 6, this latter option converted into 7), and the importance assigned to pronunciation in the L2 teaching (scale 0–7). The probability of using MOMUP allows us to distinguish the respondents whose answers should be taken into more consideration while analysing the results for the model's validation. As shown in the table, the probability of using MOMUP is located around the middle of the scale (mean 10.9; median 11; mode 8), and this result is mainly related to the fact that the teachers do not use songs in their teaching very often.

To analyse the results in part 2 (the questions on the clarity and importance/usefulness of each criterion/idea of the model), the following tables include three measures: mean (considering that the answer options were converted into 0 for “not clear/important,” 1 for “not so clear/important,” 2 for “partially clear/important” and 3 for “totally clear/important”); mode (with the same con-

versions); percentage of total agreement (percentage of answers “totally clear/important”). However, more importance will be given to the percentage of total agreement, as this measure shows better the level of satisfaction and agreement with the criterion’s clarity and importance. Tables 3, 4 and 5 show the results obtained for the model’s topics *what for?*, *which song?* and *how?*, respectively.

Table 3

Clarity and Importance/Usefulness of Criteria/Ideas Related to “what for?” (Question 1 in Part 2)

	Clarity			Importance/Usefulness		
	Mean (scale 0–3)	Mode (scale 0–3)	Total Agreement [%]	Mean (scale 0–3)	Mode (scale 0–3)	Total Agreement [%]
Phonetic-phonological topic	2.57	3	64	2.28	2	41
Other areas	2.71	3	71	2.44	2	44
Four communicative competences	2.68	3	75	2.48	3	56

As far as the topic *what for?* is concerned, the results reveal no problems in terms of clarity, since in all cases the mode is 3 (the maximum agreement) and the level of total agreement is around 60% and 70%. However, in terms of importance/usefulness, the participants consider the criteria *phonetic-phonological topic* and *other areas* less important/useful in the model: 41% and 44%, respectively, of total agreement. In the open question, a teacher also added that the phonological-phonetic topics are not important when the goal is to teach a domain other than oral production, while another one mentioned to have selected the songs according to the phonological-phonetic topics, the grammar (especially the verb tenses), and the vocabulary.

For the topic *which song?*, the results allow us to identify two problems of lack of clarity: in the criteria *teacher’s likes* (only 24% of total agreement) and ‘*strength*’ of *music* (40% of total agreement). In terms of importance, besides the problems in previous criteria (*teacher’s likes* with 7% of total agreement and ‘*strength*’ of *music* with 17%), several other were considered not so important: *students’ likes* and *affective ‘power’ of the song* (both with 46% of total agreement), *cultural value* (43%) and *existence and adequacy of videoclip* (32%). Some teachers added comments on the criteria to choose a song: two mentioned the importance of having a videoclip (especially for students of lower proficiency levels); another two underlined the need for intelligibility (either of the singer’s voice or of the input, which should be adjusted to the learners’ proficiency level); one referred to the context (course) and the topic

to be addressed as important criteria to choose a song; one advocated that sounds are more important than content for the beginners.

Table 4

Clarity and Importance/Usefulness of Criteria/Ideas Related to “which song?” (Question 2 in Part 2)

	Clarity			Importance/Usefulness		
	Mean (scale 0–3)	Mode (scale 0–3)	Total Agreement [%]	Mean (scale 0–3)	Mode (scale 0–3)	Total Agreement [%]
Occurrence frequency of the phonetic-phonological topic	2.54	3	61	2.50	3	61
Difficulty level	2.79	3	82	2.71	3	71
Ethic suitability to a pedagogical context	2.69	3	79	2.64	3	75
Students' likes	2.43	3	57	2.43	2	46
Teacher's likes	1.60	2	24	1.27	1	7
'Strength' of music	2.04	3	40	1.86	2	17
Affective 'power' of the song	2.59	3	63	2.43	2	46
Cultural value	2.56	3	67	2.36	2	43
Quality of available recording	2.33	3	67	2.27	3	57
Existence and adequacy of videoclip	2.15	3	50	1.82	3	32

Finally, for the topic *how?*, there is some disagreement with the criterion *exploration of the song's potential* (only 46% of total agreement on its clarity and 39% on its importance). The other criteria are considered both clear and important/useful by the respondents. One teacher commented that the pre-listening and post-listening activities depend on the learners' proficiency level, but are crucial for the beginners.

Table 6 presents a comparison between scores by all participants (mean in the Likert-scale of agreement with a statement) and by the more probable MOMUP's users (mean of agreement and percentage of total agreement).

Table 5

Clarity and Importance/Usefulness of Criteria/Ideas Related to “how?” (Question 3 in Part 2)

	Clarity			Importance/Usefulness		
	Mean (scale 0–3)	Mode (scale 0–3)	Total Agreement [%]	Mean (scale 0–3)	Mode (scale 0–3)	Total Agreement [%]
Activities for pre-listening, listening, and post-listening	2.86	3	86	2.82	3	82
Harmony and unity in the didactic sequence	2.25	3	50	2.36	3	50
Good use of the lyrics' properties	2.71	3	79	2.71	3	75
Exploration of the song's potential	2.18	3	46	2.14	3	39
Autonomy development in pronunciation training	2.61	3	71	2.75	3	75
Progressive and integrated communicative approach	2.50	3	61	2.48	3	62

Table 6

Clarity and Importance/Usefulness of All Criteria/Ideas: Comparison between Scores by All Participants and More Probable MOMUP's Users

		Clarity			Importance/Usefulness		
		All (mean)	More probable MOMUP's users (mean)	More probable users (Total Agreement) [%]	All (mean)	More probable MOMUP's users (mean)	More probable users (Totally Agreement) [%]
Q1	Phonetic-phonological topic	2.57	2.67	75	2.28	2.38	46
	Other areas	2.71	2.92	92	2.44	2.42	42
	Four communicative competences	2.68	2.75	83	2.48	2.50	67
Q2	Occurrence frequency of the phonetic-phonological topic	2.54	2.67	75	2.50	2.62	69
	Difficulty level	2.79	2.92	92	2.71	2.62	62
	Ethic suitability to a pedagogical context	2.69	2.85	85	2.64	2.77	77

Table 6 continued

		Clarity		Importance/Usefulness		
		All (mean)	More probable MOMUP's users (mean)	More probable users (Total Agreement) [%]	All (mean)	More probable MOMUP's users (mean)
	Students' likes	2.43	2.58	75	2.43	2.46
	Teacher's likes	1.60	2.09	45	1.27	1.64
	'Strength' of music	2.04	2.70	80	1.86	2.07
	Affective 'power' of the song	2.59	2.83	83	2.43	2.69
	Cultural value	2.56	2.92	92	2.36	2.46
	Quality of available recording	2.33	3.00	100	2.27	2.64
	Existence and adequacy of videoclip	2.15	2.64	73	1.82	1.92
Q3	Activities for pre-listening, listening, and post-listening	2.86	2.83	83	2.82	2.77
	Harmony and unity between in the didactic sequence	2.25	2.25	67	2.36	2.38
	Good use of the lyrics' properties	2.71	2.67	83	2.71	2.62
	Exploration of the song's potential	2.18	2.00	42	2.14	2.23
	Autonomy development in pronunciation training	2.61	2.50	67	2.75	2.69
	Progressive and integrated communicative approach	2.50	2.67	75	2.48	2.69

Results show the same tendencies mentioned previously as far as the topics *what for?* and *how?* are concerned. However, for the topic *which song?*, the more probable users only show some disagreement with the criteria *teacher's likes* (only 45% of total agreement on its clarity and 7% on its importance), *'strength' of music*, *cultural value*, and *existence and adequacy of a videoclip* (only 21%, 46%, and 38% of total agreement on its importance, respectively). This means that the set of more probable MOMUP's users accept as clear and important/useful more criteria than the set of all respondents.

Discussion of Validation Data and Model's Revision

The results of the validation in Castelo et al. (2022) showed that the MOMUP is generally adequate and useful, but it could be improved with small changes consisting mainly of simplification. The authors made two suggestions: (i) replacing the criteria '*strength*' of music, *affective 'power'* of song, *students' likes* and *teacher's likes* by a unique criterion like *song's appeal to the listeners*; (ii) including aspects related to the music's exploration (criterion *profit-taking of the music's value*) into the criterion *exploration of the song's potential*.

The new validation data presented in this paper reveal the same tendencies. Overall, the criteria included in the model are considered clear and useful, with some exceptions related to the following criteria: *phonetic-phonological topic* and *other areas* (topic *what for?*); '*strength*' of music, *teacher's likes*, *cultural value*, and *existence and adequacy of videoclip* (topic *which song?*); *exploration of the song's potential* (topic *how?*).

These results combined with further reflection and literature review support the revision of MOMUP, that is showed in Figure 2.

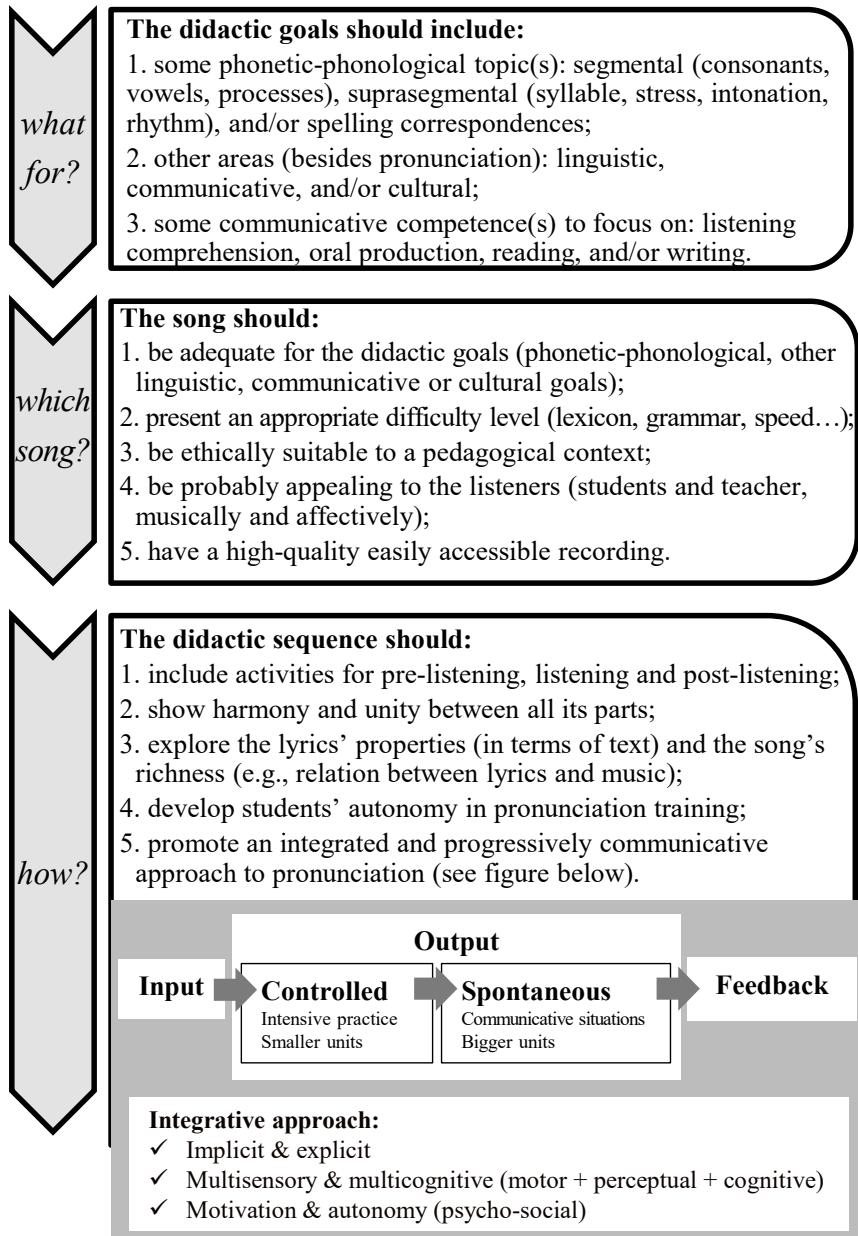
In the revised version of MOMUP, the principles/criteria are stated under the form of full declarative sentences (instead of only questions or nominal phrases) with an enumeration of criteria—e.g., *The didactic goals should include: 1. ...; 2. ...; 3. ...* This choice intends to make the meaning of the principles even more transparent, although they were normally considered very clear.

In terms of the topic *what for?*, the criteria of *phonetic-phonological topic* and *other areas* are kept in the model, despite the new validation data. Firstly, the inclusion of goals related to the phonetic-phonological component is essential in a model associated with training pronunciation through songs. Secondly, as mentioned by several authors, the songs are a good means to promote other areas of knowledge besides pronunciation and communication skills, such as grammar and culture knowledge (e.g., Degrave, 2019; Kumar et al., 2022; Ludke, 2009; Santos Asensi, 1995).

The topic *which song?* undergoes a considerable simplification. The several criteria identified in the before-mentioned validation processes as not so clear or so relevant are integrated into other principles, giving rise to a reduction from eleven to five criteria. So, the criterion of *cultural value* is included in the principle stating that *The song should be adequate for the didactic goals*. Several other criteria become a part of the principle *The song should be probably appealing to the listeners*, which means that as far as possible it should show a great potential for pleasing the students and the teacher, for having a music that captures attention and is easily remembered after a few listening opportunities and for promoting the affective involvement of the students. Finally, the criteria of *quality of available recording*, *accessibility of recording*

and *existence and adequacy of videoclip* are combined into a single principle: *The song should have a high-quality easily accessible recording.*

Figure 2
The Revised MOMUP



As for the topic *how?*, there was also some reduction. All components of lyrics, music and song (association of music and song) are often deemed as very important while exploring a song didactically (e.g., Delgrave, 2019; Kumar et al., 2022). Consequently, all of them are kept and merged into a single principle: *The didactic sequence should explore the lyrics' properties (in terms of text) and the song's richness* (e.g., relation between lyrics and music).

The scheme for the communicative approach to pronunciation, which is a part of the principle *The didactic sequence should promote an integrated and progressively communicative approach to pronunciation*, is also updated following more literature review. It adopts the synthesis presented in Castelo (2017, 2022) and enriched with Odisho's (2007, 2016) proposals. According to Castelo's synthesis (which was mainly based on the proposals by Celce-Murcia et al., 2010; Derwin & Munro, 2014; Ellis, 2005; Grant, 2014; Hashemian & Fadaei, 2011; Kruk & Pawlak, 2014), a communicative approach to pronunciation should start with much input, continue with controlled output (production of smaller units, corresponding to an intensive practice of the target sound structures) and move progressively to spontaneous output (free expression of sentences or texts in communicative situations, with no time for controlling the pronunciation). The last step is feedback, which is essential to guarantee that the learners are aware of their strong and weak points and focuses their future attention in specific aspects of pronunciation. All this process should follow an integrative approach that combines implicit and explicit focus on pronunciation, develops multisensory and multicognitive knowledge and fosters both motivation and autonomy. In fact, both implicit and explicit ways of teaching pronunciation seem helpful to reach a better pronunciation (e.g., Hashemian & Fadaei, 2011). Besides, Odisho (2007, 2016), based on his long experience as a pronunciation teacher of L2 English, advocates the use of a multisensory and multicognitive approach of the L2 pronunciation. According to this proposal, the process of becoming able to perceive, recognize and produce a new L2 sound structure demands that the learners overcome the phonological filter of their native language: different senses (auditory, visual, and tactile/kinesthetic/proprioceptive) should sustain several cognitive tasks (such as thinking, remembering, analysing, and comparing) that will "reprogram" the mental phonological filter. The senses are used, for example, in listening (to learn how to identify the sound), as well as seeing and feeling the gestures (to recognise the needed articulatory movements). It is noteworthy that the proposal by Grant (2014) includes different terms but is in line with Odisho's claims. Grant distinguishes the four levels a pronunciation teacher should focus on: the motor one (related to articulation), the perceptual (associated with distinguishing sound contrasts which are new in the L2), the cognitive (promoting the formation of new mental categories for the sounds existing only in L2), and the psycho-social (consisting of fostering positive conscious and unconscious learners' attitudes related to their pronunciation).

tion training, such as the motivation to improve their pronunciation and their autonomy in this endeavour).

Concluding Remarks

In this paper, further validation data, literature review and reflection serve as a basis for revising the MOMUP, which as a result of this process is simplified and improved.

It must be recognized that this work presents some limitations, which remain as tasks for further research. More specifically, the new validation data introduced in this paper are based on a questionnaire applied to only 30 respondents and this sample should be further expanded. Besides, only two cases of validation are considered (a validation by application of the model presented in Castelo et al., 2022, and the present validation by questionnaire). As there are different ways of improving a model (application, questionnaires, focus groups, among others), ideally the MOMUP should be the object of more validation experiences including also other methods such as using focus groups.

In spite of these limitations, this revision process results into a model that is already based on different sources of information: literature review, reflection, and validation both by application and questionnaire. As such, MOMUP should already be considered a research-based instrument that can be very useful to teachers who want to prepare activities and/or materials to teach pronunciation through songs in a more efficient way.

References

Ananda, F. A. (2023). English song-based learning strategies to improve English students' listening skills of English Education Department at the University of Mataram. *SHS Web of Conferences*, 173, 03004. <https://doi.org/10.1051/shsconf/202317303004>

Anton, R. J. (1990). Combining singing and psychology. *Hispania*, 73, 1166–1170.

Ashtian, F. T., & Zafarghandi, A. M. (2015). The effect of English verbal songs on connected speech. Aspects of adult English learners' speech production. *Advances in Language and Literary Studies*, 6(1), 212–226. <https://doi.org/10.7575/aiac.allsv.6n.1p.212>

Beckford, I. C. (1980). *The development and validation of guiding principles and guideline criteria for field experiences in Jamaican teacher colleges*. [Doctoral dissertation, Florida State University, Tallahassee, FL].

Betti, S. (2012). La canción moderna en una clase de E/LE [The modern song in a class of Spanish as a Foreign Language]. *Cuadernos Cervantes de la Lengua Española*, 50, 26–31.

Castelo, A. (2017). Ensino da componente fonético-fonológica: Uma síntese e um exemplo de português para estrangeiros [Teaching the phonetic-phonological component: A synthesis and an example of Portuguese for foreigners]. *Linguística: Revista de Estudos Linguísticos da Universidade do Porto*, 12, 41–72.

Castelo, A. (2018). Songs for pronunciation teaching: A guiding model. *Journal of Innovation in Psychology, Education and Didactics*, 22(1), 7–22.

Castelo, A. (2022). FunEasyLearn: An App for Learning Pronunciation? In A. Mesquita, A. Abreu, & J. V. Carvalho (Eds.), *Perspectives and Trends in Education and Technology. Selected Papers from ICITED 2021 (Smart Innovation, Systems and Technologies*, vol. 256) (pp. 395–405). Springer. https://doi.org/10.1007/978-981-16-5063-5_32

Castelo, A., Coelho de Souza, J., & Morelo, B. (2022). Ensino de pronúncia através de canções: Análise de material didático à luz de um modelo orientador [Teaching pronunciation through songs: A teaching material analysis in light of a guiding model]. *Etudes Romanes de Brno*, 43(2), 165–192. <https://doi.org/10.5817/ERB2022-2-10>

Celce-Murcia, M., Brinton, D. M., Goodwin, J. M., & Griner, B. (2010). *Teaching pronunciation: A course book and reference guide*. Cambridge University Press.

Coelho de Souza, J. (2014). *Letra e música: Uma proposta para o ensino da canção na aula de Português como língua adicional* [Lyrics and music: A proposal for the teaching of song in the class of Portuguese as an additional language]. [PhD dissertation, Federal University of Rio Grande do Sul, Porto Alegre, Brazil].

Degrave, P. (2019). Music in the foreign language classroom: How and why? *Journal of Language Teaching and Research*, 10(3), 412–420. <http://doi.org/10.17507/jltr.1003.02>

Derwing, T. M., & Munro, M. J. (2014). Myth 1: Once you have been speaking a second language for years, it's too late to change your pronunciation. In L. Grant, D. M. Brinton, T. Derwing, M. J. Munro, J. Field, J. Gilbert, J. Murphy, R. Tomson, B. Zielinski, & L. Yates (Eds.), *Pronunciation myths. Applying second language research to classroom teaching* (pp. 34–55). University of Michigan Press.

Ellis, R. (2005). Principles of instructed language learning. *System*, 33(2), 209–224. <https://doi.org/10.1016/j.system.2004.12.006>

Engh, D. (2013). Why use music in English language learning? A survey of the literature. *English Language Teaching*, 6(2), 113–127. <https://doi.org/10.5539/elt.v6n2p113>

Grant, L. (2014). Prologue to the myths: What teachers need to know. In L. Grant, D. M. Brinton, T. Derwing, M. J. Munro, J. Field, J. Gilbert, J. Murphy, R. Tomson, B. Zielinski, & L. Yates, *Pronunciation myths. Applying second language research to classroom teaching* (pp. 1–33). University of Michigan Press.

Hashemian, M., & Fadaei, B. (2011). A comparative study of intuitive-imitative and analytic-linguistic approaches towards teaching English vowels to L2 learners. *Journal of Language Teaching and Research*, 2(5), 969–976. <https://doi.org/10.4304/jltr.2.5.969-976>

Hişmanoğlu, M. (2006). Current perspectives on pronunciation, learning and teaching. *Journal of Language and Linguistic Studies*, 2(1), 101–110. <https://www.jlls.org/index.php/jlls/article/view/26/28>

Kanuka, H. (2002). Guiding principles for facilitating higher levels of web-based distance teaching and learning in post-secondary settings. *Distance Education*, 23(2), 163–182. <https://doi.org/10.1080/0158791022000009187>

Keskin, F. (2011). Using songs as audio materials in teaching Turkish as a foreign language. *TOJET: The Turkish Online Journal of Educational Technology*, 10(4), 378–383. <https://files.eric.ed.gov/fulltext/EJ946647.pdf>

Kruk, M., & Pawlak, M. (2014). The use of internet resources in developing autonomy in learning English pronunciation: A qualitative study. In M. Pawlak, J. Bielak, & A. Mystkowska-

Wiertelak (Eds.), *Classroom-oriented research. Second language learning and teaching* (pp. 169–184). Springer International Publishing.

Kumar, T., Akhter, S., Yunus, M., & Shamsy, A. (2022). Use of music and songs as pedagogical tools in teaching English as foreign language contexts. *Education Research International*, 2022, article ID 3384067, 1–9. <https://doi.org/10.1155/2022/3384067>

Ludke, K. M. (2009). *Teaching foreign languages through songs*. University of Edinburgh.

Makina, A. (2020). Developing a framework for managing the quality use of podcasts in open distance and e-learning environments. *Open Praxis*, 12(1), 67–81. <https://doi.org/10.5944/openpraxis.12.1.990>

Medina, S. L. (2002). Using music to enhance second language acquisition: From theory to practice. In J. Lalas & S. Lee (Eds.), *Language, literacy and academic development for English language learners*. Pearson Educational Publishing.

Moncada Cevallos, C., & Chancay Cedeño, C. (2023). Songs for enhancing oral communication through the acquired of vocabulary. *Revista UNESUM-Ciencias*, 7(1), 23–36. <https://doi.org/10.47230/unesum-ciencias.v7.n1.2023.707>

Montaner, S. (2006). Songs in the EFL classroom. *APAC*, 56. <http://www.apac.es/publications/documents/SONGS%20IN%20THE%20EFL%20CLASSROOM.pdf>

Nobre-Oliveira, D. (2007). Produção de materiais para o ensino de pronúncia por meio de músicas [Production of materials for teaching pronunciation through songs]. In V. J. Leffa (Ed.), *Produção de materiais de ensino: Teoria e prática* (pp. 109–123). Educat.

Odisho, E. (2007). A multisensory, multicognitive approach to teaching pronunciation. *Linguística: Revista de Estudos Linguísticos da Universidade do Porto*, 2, 3–28. <https://ojs.letras.up.pt/index.php/EL/article/view/4015>

Odisho, E. (2016). The weight of phonological vs. phonetic accent in teaching pronunciation: Implications and applications. *Linguarum Arena*, 7, 31–48. <https://ojs.letras.up.pt/index.php/LinguarumArena/article/view/1766>

Omolara, I. (2023). The method of teaching English using music. *International Journal Papier Public Review*, 4(1), 1–7. <https://doi.org/10.47667/ijppr.v4i1.187>

Rahman, N. A., Masuwai, A., Tajudin, N. M., Tek, O. E., & Adnan, M. (2016). Validation of teaching and learning guiding principles instrument for Malaysian higher learning institutions. *Malaysian Journal of Learning and Instruction*, 13(2), 125–146. <https://doi.org/10.32890/mjli2016.13.2.5>

Saldíraner, G., & Cintara, E. (2021). Using songs in teaching pronunciation to young EFL learners. *PASAA*, 62, 119–141. <https://files.eric.ed.gov/fulltext/EJ1335005.pdf>

Santos Asensi, J. (1996). Música española contemporánea en el aula de español [Contemporary Spanish music in the Spanish classroom]. In F. J. Grande Alija, J. M. Loyer, M. Rueda Rueda, & E. Prado Ibán (Eds.), *Actuales tendencias en la enseñanza del español como lengua extranjera II : Actas del VI Congreso Internacional de ASELE (León 5–7 de octubre de 1995)* (pp. 367–378). Universidad de León.

Schön, D., Boyer, M., Moreno, S., Besson, M., Peretz, I., & Kolinsky, R. (2008). Songs as an aid for language acquisition. *Cognition*, 106(2), 975–983. <https://doi.org/10.1016/j.cognition.2007.03.005>

Simpson, A. J. (2015). How to use songs in the English language classroom. *British Council*. <https://www.britishcouncil.org/voices-magazine/how-use-songs-english-language-classroom>

Upa, R., Ola, T., & Wahyono, E. (2021). Correlation between students' learning habit in listening English song and their pronunciation capacity. *Ethical Lingua*, 8(1), 110–116.

Wrembel, M. (2011). Metaphonetic awareness in the production of speech. In M. Pawlak, E. Waniek-Klimczak, & J. Majer (Eds.), *Speaking and instructed foreign language acquisition* (pp. 169–182). Multilingual Matters.

Yuhariyah, F., & Syafryadin, S. (2023). Students' perception on the use of Youtube song lyrics in constructing English language teaching activities: A teacher-student interaction. *JOLLT: Journal of Languages and Language Teaching*, 11(2), 318–327. <https://doi.org/10.33394/jollt.v1i2.6785>

Zemlianska, N. (2021). Using pop songs in teaching English language to students majoring in music arts. Phonological aspect. *ART-platFORM*, 4(2), 45–59. <https://doi.org/10.51209/platform.2.4.2021.45-59>

Content of the Online Questionnaire Completed by the Participants

This questionnaire is part of a research study by Adelina Castelo (adelina.castelo@uab.pt). There is a **model to guide teachers when they create pedagogical materials based on songs with the goal of improving pronunciation (among other skills) in L2 (foreign, second, or heritage language)**. This questionnaire aims at collecting teachers' reflections on this model in order to improve it. There are no correct or incorrect answers. Please just try to reply as honestly as you can.

The questionnaire has 2 parts, will take you approximately 20 minutes to complete, and **can be completed in your mother tongue (L1)**. By replying to it anonymously, you agree that the researcher uses this data out of charge and only for research goals.

I thank you in advance for your generous contribution!

Part 1

1. Your L1 [you can write 2 languages if you are a “true” bilingual]
2. L2 that you teach
3. For your students, the L2 that you teach is: [you can select more than one]
 - a foreign language
 - a second language
 - a heritage language
4. Your students are: [you can select more than one]
 - primary schoolers
 - middle schoolers
 - high schoolers
 - college/university students
 - adults (with several educational backgrounds)
5. Your experience in L2 teaching (approximate number of years)
6. How often do you create pedagogical materials for L2 teaching?
 - never
 - seldom
 - around 2 materials / month
 - around 3 materials / month
 - around 4 materials / month
 - around 5 materials / month

– around 6 materials / month

– more than 6 materials / month

7. How often do you use songs in your L2 teaching?

– never

– seldom

– around 2 songs / month

– around 3 songs / month

– around 4 songs / month

– around 5 songs / month

– around 6 songs / month

– more than 6 songs / month

8. How important is pronunciation instruction in your teaching practice?

– 0 – not important at all

– 1

– 2

– 3

– 4

– 5

– 6

– 7 – one of the most important areas

Part 2

Question 1:

Before choosing a song to train pronunciation, the teacher should decide:

[Please classify each criterion/idea below in terms of (1) its **clarity** and (2) **importance/usefulness** for the teacher using songs to teach pronunciation.]

	(1) This criterion/idea is...	(2) This criterion/idea is...
– which phonetic-phonological topic to train (i.e., consonants, vowels, processes, syllable, word stress, intonation, rhythm, spelling correspondences);	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– which other areas (besides pronunciation) to promote (i.e., linguistic, communicative, cultural);	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– which communicative competences to promote especially (i.e., listening comprehension, reading, speaking, and/or writing).	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.

Comments or suggestions related to Question 1 [optional]

Question 2:

To train pronunciation, the teacher should choose a song that:

[Please classify each criterion/idea below in terms of (1) its **clarity** and (2) **importance/usefulness** for the teacher using songs to teach pronunciation.]

	(1) This criterion/idea is...	(2) This criterion/idea is...
– has many examples of the relevant phonetic-phonological topic to train;	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– presents an adequate difficult level (in terms of vocabulary, grammar, pronunciation speed...);	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– is ethically suitable to a pedagogical context (e.g., does not promote racism);	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– will probably correspond to students' likes;	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– is in accordance with teacher's likes;	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– has a music that is easily remembered;	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– is likely to trigger the students' affective response/reaction;	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– is important in terms of L2 culture;	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– has a high-quality easily accessible recording;	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– has a videoclip that is suitable to a pedagogical context.	– totally clear. – partially clear. – not so clear. – unclear.	– totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.

Comments or suggestions related to Question 2 [optional]

Question 3:

A pedagogical sequence including a song to train pronunciation should:

[Please classify each criterion/idea below in terms of (1) its **clarity** and (2) **importance/usefulness** for the teacher using songs to teach pronunciation.]

	(1) This criterion/idea is...	(2) This criterion/idea is...
– include activities for pre-listening, listening of the song, and post-listening;	<ul style="list-style-type: none"> – totally clear. – partially clear. – not so clear. – unclear. 	<ul style="list-style-type: none"> – totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– show harmony and unity between all its parts;	<ul style="list-style-type: none"> – totally clear. – partially clear. – not so clear. – unclear. 	<ul style="list-style-type: none"> – totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– make a good use of the lyrics' properties, in terms of text;	<ul style="list-style-type: none"> – totally clear. – partially clear. – not so clear. – unclear. 	<ul style="list-style-type: none"> – totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– explore the song's richness (e.g., relation between lyrics and music);	<ul style="list-style-type: none"> – totally clear. – partially clear. – not so clear. – unclear. 	<ul style="list-style-type: none"> – totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– develop students' autonomy in pronunciation training;	<ul style="list-style-type: none"> – totally clear. – partially clear. – not so clear. – unclear. 	<ul style="list-style-type: none"> – totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.
– promote an integrated and progressively communicative approach to pronunciation (i.e., starting with explanation or discovery on the phonetic topic and moving forward from input and controlled output activities to more spontaneous and communicative speaking activities).	<ul style="list-style-type: none"> – totally clear. – partially clear. – not so clear. – unclear. 	<ul style="list-style-type: none"> – totally important/useful. – partially important/useful. – not so important/useful. – unimportant/useless.

Comments or suggestions related to Question 3 [optional]