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THE EFFECTS OF USING RAP MUSIC IN ESL LANGUAGE LEARNING
CLASSROOM

SARMILAN ANAK R GAJANDREN

UTAR

A RESEARCH PROJECT

SUBMITTED IN

PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE BACHELOR OF ARTS (HONS) ENGLISH EDUCATION

FACULTY OF ARTS AND SOCIAL SCIENCE

UNIVERSITI TUNKU ABDUL RAHMAN

APRIL 2021

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SARMILAN ANAK R GAIJANDREN

DECLARATION

I declare that the material contained in this paper is the end result of my own work and that due acknowledgement has been given in the bibliography and references to ALL sources be they printed, electronic or personal.

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Approval Form

This research paper attached hereto, entitled “The Effects of Using Rap Music in ESL Language Learning Classroom ” prepared and submitted by” Sarmilan Anak R Gajandren” in partial fulfillment of the requirements for the Bachelor of Arts (Hons) English Language is hereby accepted.

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Abstract

The objectives of this research was to find out the perception and preference of students and teachers on Rap music being used in English literature classrooms for learning and teaching. The aim of this study was to see whether sixth form students from Penang Free School choose to learn English literature through traditional teaching or through the use of rap music. In this study, the qualitative research design was used, specifically thematic analysis. The study's participants were divided into two groups: experimental and control. A semi-structured interview and a rap song with video about a section of the syllabus were used as instruments. In addition, the data analysis methods used in this study were qualitative. The results revealed that sixth-form students at Penang Free School prefer a balanced approach to learning English literature that includes both traditional and rap music. The English literature teacher at Penang Free School is open to incorporating rap music into the classroom. Based on the findings, the researcher concluded that relying exclusively on musical learning while abandoning conventional methods is not the best approach since rap music is not intended to replace traditional teaching; rather, it is intended to supplement key lessons learned in class.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENT	i
DECLARATION	ii
APPROVAL FORM	iii
ABSTRACT	iv
TABLE OF CONTENTS	v
CHAPTERS	
I INTRODUCTION	1
1.1 Background of study	1
1.2 Problem Statement	2
1.3 Objectives	4
1.4 Research Questions	4
1.5 Significance of Study	4
1.6 Definition of Terms	7
1.7 Limitation (s)	8
II LITERATURE REVIEW	9
2.1 Music	9
2.2 Origins of Rap Music	9
2.3 Impacts of Rap Music in Youths	9
2.4 Benefits of Rap Music in English Classrooms	12
2.5 How Sung Text can be Beneficial in Classrooms	14
2.6 Intrinsic Motivation	15
2.7 Rap Music's Influence on the Future of Education	15
2.8 Previous Researches	16
III METHODOLOGY	18
3.0 Introduction	18
3.1 Research Design	18
3.2 Sampling	20
3.3 Methods and Instruments	20

3.4	Research Process	21
3.5	Data Collection	22
3.6	Data Analysis	23
III	DATA ANALYSIS	25
4.0	Introduction	25
4.1	Data Analysis	25
4.2	Motivation	27
4.3	Effective Learning	29
4.4	Linguistic Intelligence	30
4.5	Teacher’s Perception on the Usage of Rap Music in Teaching English Literature Subjects	31
4.6	Conclusion	34
IV	DICUSSION & CONCLUSION	35
5.0	Introduction	35
5.1	Synthesis of Findings	35
5.2	Limitations	36
5.3	Recommendations	39
5.4	Conclusion	40
	REFERENCES	41
Appendix A	Semi-structured Interview Questions	46
Appendix B	Walter Lee Rap Song Lyrics	47
Appendix C	A video accompany the rap song	50
Appendix D	Transcription of Data	51
Appendix E	Participant’s Consent & School Approval Letter	57

CHAPTER I: INTRODUCTION

1.0 Introduction

Music and songs are fundamental manifestations of the lives of people in many cultures of the global population. Songs are musically vocalized phrases, while music is the "pleasing combinations of sounds in rhythm" harmoniously (Hornby et al., 1974). The basic goal in both aims is communication.

The curriculum of education in Malaysia has always been based on logical and mathematical type of learning and teaching, without taking into consideration the musical learners group. Among Malaysians, particularly the millennial community, the recent trend of musical preference is more modern in nature.

1.1 Background of study

The result was adopted by the Minister of Education, Dr Mahathir Mohamad, in 1979, after a committee reviewed the establishment of the National Education Policy. The introduction in 1983 of the New Primary Schools Curriculum or Kurikulum Baru Sekolah Rendah (KBSR) and in 1989 of the Integrated Secondary Schools Curriculum or Kurikulum Bersepadu Sekolah Menengah (KBSM) was an important reform of the education system. By the year 2000, all syllabuses were completely implemented.

KBSR's goal is:

"To prepare students with basic English language skills and knowledge in order to enable them to engage both orally and in writing, within and outside of school" ("Sukatan Pelajaran Kurikulum Bersepadu Sekolah Rendah Bahasa Inggeris," 2000, p. 1)

While the KBSM aims are:

"Extending the English language skills of learners to satisfy their needs for the use of English in some circumstances in daily lives, for information processing and for potential employment requirements" ("Sukatan Pelajaran Kurikulum Bersepadu Sekolah Menengah Bahasa Inggeris", 2000, p. 2)

The learning results outlined in the KBSRR include four language skills which represent the needs of the everyday situations of Malaysian community: listening, speaking, reading and writing. The outcomes of the KBSM secondary school curriculum continue to provide learners

with opportunities for fun and self-development to engage in wider reading, as well as to establish an awareness of other communities, traditions, principles and activities to lead to spiritual and emotional development. In order to ensure full development of all abilities, the Communicative Teaching Syllabus (CLT) syllabus incorporating all four language skills was recommended by the KBSM English syllabus. A literature feature was added to the secondary education syllabus to build pleasure and for self-development.

Despite obtaining English as a Second Language education for more than 10 years, six years in primary education and five years in secondary education, several Malaysian students have a low level of English comprehension. English is considered a second language after Bahasa Malaysia, but many learners will probably consider it a foreign language. Therefore the aim of studying the English language may often not be accomplished in return for being able to perform various functions outside of classroom education.

Linguists, educators and politicians alike have been disturbed by the weak understanding of English language capacity among Malaysian learners. We often witness discussions of the declining ESL power, but it is usually ignored on where the norms actually fall and how they do exactly. The ripple effects of lagging language capacity are clearly shown by large public examinations looking at the results in the English language.

1.2 Problem Statement

In their daily classes, one of the important concerns English teachers face is to find innovative ways to maintain their students' passion for learning English, which can often be perceived boring and uninteresting. In this regard, music and songs, which have an international presence and prevalent participation in the everyday lives of most people, have all the basic requirements for being an efficient teaching commodity. However, English language teachers seem to be underused by this helpful method, due to insufficient knowledge of its conceptual reasoning as well as how to use it in classroom teaching, and perhaps also the absence of articles published on this topic (Salcedo, 2010; Engh, 2013). Certain students might also be at a disadvantage if they do not have superior linguistic intelligence. As per Gardner's theory of multiple intelligences, some students learn better using various intelligences.

Thus when they master the higher-level material of academic courses, ESLs are not simply faced with mastering the fundamental skills of a foreign language concurrently. If one of their main outlets is not their linguistic intelligence, they would be hugely disadvantaged.

In addition, peak learning experiences arise when both the cognitive and affective domains are covered by the education curriculum and instruction. Schools need to look creatively at ways in which the arts can provide everyone with one source of happiness, relaxation and delight, both throughout the learning process and throughout life (Segal, 2014). Music in the education system is one technique proposed by Gardner and Bloom to create a meaningful learning environment.

The reason why rap music is chosen over other music genre is because rap music is primarily a lyric based music. In other words, the lyrics and the writing ability plays a more significant role than any other music genres. Research has shown that in music and songs, as well as in poetry, lyrics play a significant role, consisting of language divided into lines, when using different linguistic devices (Fabb, 2015). In rap lyrics, repeated phrases are not widely used as artists need to use any available space to express a message.

For example, if a rap is made on the basis of a play's character, the artist has to put himself in the shoes of the character to write lyrics that would appeal to his target audience. Which is why this study would explore the preference of students and teachers to learn and teach through rap music.

1.3 Objectives of Research

The objectives of this research is:

- i) To identify the preference of sixth form students in learning English literature through rap music
- ii) To identify the perception of teachers on the usage of rap music in teaching English literature subjects

1.4 Research Questions

Based on the study purpose, the researcher aims to explore the following:

- Do students prefer learning English literature musically or conventionally? Find out what are some of the things which make prefer learning conventionally.

- Come up with themes. (thematic analysis). Illicit words that they mention. Do a write. Deal with what you got only. Share everything. Tabulate data. Finding must be able to answer q1. Apply what I have from data analysis. 1) classify different themes () () (constantly quote) (use numbering, 1001) (Do it as a whole). 1 table form showing themes. (explain each theme in detail of the paragraph) (no assumptions) (face value stuff only). (constantly relate to lit review: As mentioned in rlit review)
- o Do teachers prefer teaching English Literature musically or conventionally?

Don't classify. Answer in a single subtopic.

1.5 Significance of study

The primary source of English outside the classroom is most often music. Therefore, using it seems would to be a good strategy in the lesson. The affective and cognitive justification for playing a song during a lesson can be differentiated. As a matter of fact, with Krashen's Affective Filter Hypothesis, affective motives are related. In short, it offers an overview of why certain students learn while others do not. The important thing is that a positive attitude towards learning needs to be cultivated by students (Schoepp, 2001). Krashen (1982) mentioned: "The affective filter has to be weak for successful learning." A deficient affective filter signifies that a positive learning attitude exists. Therefore the role of educators is to have a pleasant environment for learning. In this regard, songs and music can be one of the ways to obtain weak affective filters (Schoepp, 2011).

1.5.1 Benefits to Auditory-musical Learners

The singing text offers more learning benefits. Via melody, a rhythm is given that can enhance the importance of particular details in the lyrics (Palmer & Kelly, 1992). Rhythm, meanwhile, promotes the preservation of lyrics (Hyman & Rubin, 1990). This rhythm allows the learner to create portions by separating knowledge into larger musical patterns that make it easier to remember (Thaut et al., 2005). However the lyrics usually rhyme. With that said, the unique rhyming text format can contribute to an even greater sense of rhythm. It is possibly not possible to talk without any rhythm. A spoken text has a normal rhythm, and may also appear to have a similar rhythm, because of its speech melody (Nooteboom, 1997) and the implied representation of a visual text. This type of speech melody is less difficult, often pitched within

the fifth range, and it is much more familiar than the melody of a song as we hear and speak words daily. For instance, speech can be rendered more rhythmical by using unique textual designs, including the rhymed verses of a rap song (Hirjee and Brown, 2009).

In contrast to the production of spoken words, in addition to these learning advantages, a sung text also incorporates more material that must be interpreted, i.e. additional specifics from a comparably complex melody. For an additional job memory load, the encoding of this melody is required. In a learning context, cognitive load can cause three distinct kinds of load: intrinsic, particularly relevant, and extraneous cognitive load: (Sweller et al.2011; Plass et al., 2010). Intrinsic load is caused by the interactive elements, mainly by the complexity of the task. The intrinsic load can be lowered by chunking processes. The German load is connected to the learner's participation in the learning process, while the external load relates to the nature of the learning assignment.

1.5.2 Significance to Teachers

In relation to any association to rap and hip hop culture, the academic community appears to recoil. One might think it's uneducated; it is not socially acceptable and encourages negative behaviour. In an article accusing hip hop of killing the "black youth capacity" (Hicks, 2017), notes that "hip-hop culture destroys the drive to civility and legitimizes backwardness." Using hip hop in the classroom, however does not mean that a blind eye should be turned to all of the things that can make its existence awkward and uncomfortable in the classroom.

Using rap music in the classroom is an action that has an immense influence on what the teacher get from students. Instead of bringing them into the teachers' world, they see their teachers reaching into a world they are familiar with. Instead of fleeing in anxiety, teachers might see students playing and interacting with teachers. Not only can teachers teach students a thing about their education that they appreciate, but even the mere effort to communicate is so obvious that it cannot be ignored. Whether the teacher mean it or not, they will be displaying reverence in the classroom for something that the students.

Every teacher recognizes and accepts that there are actions, goods, and concepts that are inappropriate for a classroom setting. This may often manifest as though it is an atmosphere that is in firm denial of the "inappropriate" presence of something. However, the class becomes a "safe space" but then turns into a disrespectful bubble, teaching students to look down on every other environment that may not represent the same values for. Instead, if teachers show

them the importance of what they're studying in the sense of the community they themselves want, you're doing something extremely important.

Rap music and hip hop forces conversations about race, poverty, identity, family, hate, and men, all of which are things students worry about every day when they are supposed to think about their teachers' Shakespearean sonnets step-by-step tutorial, especially in literature classrooms. Instead of ignoring it and further losing respect from students, who go home to these real problems and face them instead of your homework, teachers have an opportunity with rap to understand pain, hatred, rage, and injustice. Teachers will teach them how to tackle these problems and even use them to manage another discomfort: the academic environment, through rap staples (rhyme, repetition, storytelling, catharsis, reflection).

1.5.3 Teachers Becoming a Model for Positive Behaviour and Attitudes

Teachers model how to take what life offers, integrate what is useful, and filter the rest by representing this "take the good, eschew the bad" philosophy with your handling of rap music. Teachers will be teaching students that the correct reaction to adversity is not flight, depression, or dismissal. However, it is action, debate, and cooperation, all values that are widely promoted both in rap culture and academia. As (Hicks, 2017) says, we don't encourage mindless adoption of rap ideals, contributing to young people "apply for a job with unsightly long hair, baggy clothing, as well as using far below suitable English." Rap culture discussion as a connection or even a learning medium is not the same as adoption of rap culture.

So teachers should have students make a diss (disrespectful) tracks against whoever they think Romeo and Juliet's tragedy is responsible for. Rage is healthy but should never be mixed with indifference; this distinction is crucial in discouraging destructive actions versus angry expression.

When using rap music in the classroom, there are three fields of control in play; the teacher, fellow students and the music itself. Since teenagers can be very impressionable, the teacher has a lot of control and can also influence a students on a range of subjects that are not linked to education in likes and dislikes. So, rap music may seem appropriate as a genre to a student, if the student thinks that the teacher considers it acceptable. Fellow students who are allowed outside of school to listen to rap music in its normal form may be affected by its content and subject matter. And last, with its strong beat and rhythmical lyrics, the music itself is really appealing. The study will define the role of rap music in the English literature classroom, if the

teacher finds rap music a suitable medium to use in teaching literature and whether the students can learn better through rap music.

1.5.4 Benefits to Stakeholders

Not only future and current music education students, but also their parents, instructors, administrators and other stakeholders assess the resources provided by music and the benefits gained from music education programs (Hargreaves et al., 2003). For many other elective or optional courses that are in public schools today, this assessment of importance is relevant. There are several aspects of a course assessed explicitly for students before they choose to spend their time in the elective or not. If a student sees that a program, such as music education, has a huge advantage, both socially and academically, they are more likely to engage in that program. When learners assess and engage in programs, such as music education, other stakeholders also tend to see value in the programs. When it comes to student achievement and general well-being, music education has a standard has been developed that creates an environment conducive not only to student success in music, but also in other classes. Educational institutions must adapt and demonstrate again that, regardless of the means of assessment and evaluation, music education is essential for a well-rounded and all-inclusive education.

1.6 Definition of Terms

To ensure a clearer understanding of the usage of the terminology used within the context of this study, the following definitions are provided. Definitions which the researcher does not explicitly provide will be noted accordingly.

1. Rap music - A common style of music created by disc jockeys and urban black performers in the late 1970s, in which a persistent, recurring beat sequence provides the background and counterpoint for a fast, idiomatic expressions, and often pompous rhyming pattern intoned by a vocalist or vocalists.
2. Auditory learning style – Auditory learning is a style of learning in which a student perceives by listening most efficiently.
3. ELL – English-language learners, or ELLs, are for those who are unable communicate fluently or learn English efficiently, who often come from non-English-speaking households and cultural background and who typically require specialized or revised instruction in both the English language and in their academic subjects.

4. Howard Gardner's Eight Intelligences - The integration of multiple intelligences contradicts the theory of a single IQ in which knowledge is maintained by a main server for individuals. The Harvard professor who originally formulated the theory, Howard Gardner, argues that there are many forms of human intelligence, each reflecting 8 different methods of processing information.

5. Audio-Lingual Method: A language teaching technique that focuses drills for oral production.

1.7 Limitation (s)

The limitations conducting this research will be the minimal contact with the participants due to the COVID-19 pandemic. The researcher will take pre-cautions when conducting the research.

The next limitation will be the insufficient teacher who is majoring in English literature. There are only two teachers in the whole of Malaysia who are teachers in English literature for sixth forms. Therefore, the feedback that will be received will also be limited.

For the third limitation, there has not been much recent research done on this subject matter resulting in insufficient input on rap music in learning and teaching in a classroom. Most of the researches done similar to this topic are mostly from the past decade which can be deemed not too useful for this research.

Chapter II: Literature Review

2.1 Music

The artistry of combining vocal and/or instrumental sounds together to create forms of conveyance is formally defined as music (Adams, 2020). Music consists of music notations that are translated into sheet music. Time is what holds everything correctly in sync and performing. Music is a natural instrument, since it has no boundaries.

2.2 Origins of Rap Music

In the early 1970s, when DJs started detaching the rhythm breaks of blues, funk, and house music and broadening them, Rap as a genre began at street parties in New York City. The Emcees helped introduce the DJs and keeping the crowd motivated will chat, generally smiling and engaging, to the audience between songs. Over time, talking and rhyming became prevalent for the MCs (or rappers, as they eventually became known), and in step with the music (Dye, 2007).

2.3 Impacts of Rap Music in Youths

As a form of music that portrays crime, sexual harassment, along with street violence and gang members, alcohol and substance use, sex and the derogatory attitudes of women, rap music has received a notoriety. Another common concept of culture associated with rap music is the frequent heavy profanity used in the lyrics. In the midst of all of this, hip hop has generated a massive following worldwide, with a broad spectrum of listeners, particularly among young people. This begs the question of why not just one flip side is the negativity commonly associated with rap music. Some elements are real and contribute to the negative image of the themes described, but rap music needs to be introduced to another, secret side. Hip hop has had a multitude of positive impacts on culture, although it has been viewed as predominantly negative.

2.3.1 Positive Impact

2.3.1.1 Providing Support

Amongst the most important ways to find a remedy is to raise awareness of how to deal with social problems within our culture. Rap music is a perfect medium to promote the activity because of its success, it has the capacity to deliver a message to the people (Crooke & Jr., 2019). From the urban areas, where the most evident socioeconomic structures and injustice are sub-par, the large majority of rap artists emerge. Often when a rapper writes a song about crime, narcotic usage and even other illegal activity, it's because they have experienced something in their home world and are thus in a strong place to offer a short overview of how life has been. Several other rappers can recognize that it includes all of the above actions, but again, it does not necessarily mean that they glorify it.

2.3.1.2 Unification and Education

In fostering political and social consciousness among today's generation, hip hop has been influential. Rap music, from many different points of view, educates people and solves many social problems. Rap is a forum for individuals to openly express their opinions on social or political topics, encouraging teens to be informed about these issues and educated about them. It is important to make young people aware of what is happening around them and the problems they face in society, and to empower people to explore ways in which they can make a major difference in society. Cultural inequality, individuality, and the value of education and believing in your dreams are some of the topics that rap and hip hop have increased awareness of (Farr, 2002). Rap has always been a commodity of mind and spirit, and is a relief to both artists and listeners who might be dealing with the same problems.

Music links people together in general, but the younger generation can relate to the hardships and problems that most rappers write about. Rap music has adopted a more progressive sound since the release of Grandmaster Flash's 'The Call' in 1982. Somewhat more than any other genre, rap music has, among other issues, attracted public and private individuals to the plight of the lower classes in urban areas. A few other rappers are known for their controversial songs that can draw attention to more problems as well.

In addition to this, 'A Raisin In The Sun' (1959), a play by Lorraine Hansberry, is the syllabus that will be used for the research. It is a play about a lower-class African American family living during the 1950s on Chicago's Southside. The family faced a number of challenges in an

effort to move into a new residence in a middle-class white neighborhood, such as racial discrimination, poverty, individuality. Rap music is therefore the perfect medium which can be used to teach and educate students.

2.3.1.3 Social Awareness

Via education and knowledge, rap music has stimulated social awareness in communities around the world (Carmichael et al., 2017). Rap music has been used as a way to talk about negative aspects of life, including guns and violence. Many artists use their artistic talents to promote unity and anti-violent acts. It gives them an opportunity to make positive improvements in their own lives by exchanging messages about bullying and racism and young people's relationships. Rappers like the late Tupac Shakur were highly criticized for his lyrics, which depicted a bleak picture of urban America. While these lyrics were perhaps partly intended to shock audiences, they also made individuals aware of the social crisis in the country, particularly those of the urban areas. Concerns such as crime, substance addiction and poverty are all common elements in rap music. In rap music, issues like violence, drug abuse and poverty are all common themes. A person could be doing it for fun when they listen to the genre, however they will not be able to resist thinking about and worrying about these subjects.

2.3.2 Negative Impact

2.3.2.1 Drug Usage

Promotion of drug use is also noticed and sometimes glorified by rap lyrics (Arslan & Kırlioğlu, 2018). The drawbacks and the effects of using and doing them cannot be clarified by rappers. Listeners will hear how they hustled in the street to create street cred in many rap music and ultimately become wealthy and live "large" as they would say. "If he is able to, why can't I do it too?" If he can why can't I do it? The music videos only show women's houses and cars who will not agree to do so. A research on sciencedaily.com in 2008 found that opioid representations have risen six-fold since 1979 in rap music.

2.2.2.2 Glorifying Violence

'Gangsta rap' is a hip-hop sub-genre that puts an emphasis on the downsides of urban city life. The lyrics often glamorize criminal deeds and degrade women. This hip-hop genre has been the subject of much debate and is often identified as the source of urban crime's growth (Richardson & Scott, 2002). This is particularly true of black youth, as they believe that what is said is cool to behave in the lyrics. According to federal figures cited by the Charlottesville

Daily Progress, murder is the leading factor of death for black men between the ages of 15 and 34. By claiming that they literally retell the tales of their lives on the streets when they grew up, many gangsta hip-hop artists describe the meanings of their songs. However a detailed review of the song's lyrics also shows a plethora of swear words and little substance (Johnson 2011).

2.3.2.3 Sexualization

The visual representation of women in music videos is not only in rap music lyrics, the sexualization of women, but more importantly, a phenomenon that has recently heated up. The popularity of music videos has heightened the overt sexuality of hip-hop music. Women are often barely dressed and then use their body parts in these images to acquire material artifacts. Such negative images involve young people, and many have changed their views to suit them (Zichermann, 2013). For about 15 hours a day, Black Entertainment Television (BET) shows music videos. According to a study by Carolyn West, many young people watching these videos do not accept that they can be successful without ever using their bodies (University of Washington). As there should be no degrading women in society, this is disappointing.

2.4 Benefits of Rap Music in English Classrooms

Listening to rap music that projects rags to rich style stories/themes has been shown to have a very beneficial mental effect on fans, much to the annoyance of those who condemn many hip hop artists' flashy themes. A study conducted at the Department of Psychology at Cambridge University reveals that a lot of rap music shows positive visual imagery" in its rags-to-rich narrative trajectories, a psychotherapeutic approach common with sports stars, in which one envisages the place where one would like to be in order to stimulate one's growth to an improved cognitive state (Sule & Inkster, 2014).

The study goes on to explain that rap is much more than a showcase of material excess and achievement, but it is also a soothing relief for artists and listeners alike. In the moment of release and representation, listening to artists such as Kendrick Lamar, J. Cole, Eminem, Jay-Z or Logic who depict good lives and financial success in their songs not only plays a role in setting goals, but also in subtlety.

2.4.1 Music and Songs Contributing to Various Intelligences

In relation to musical and linguistic intelligences, various methods can be used to strengthen the learner's interpersonal, intrapersonal and body-kinesthetic intelligences in classroom practices involving music and songs (Failoni, 1993; Campbell & Dickinson, 1996; Abbott, 2002). Furthermore the close link between music and language would indicate the importance of music and songs being used in language teaching.

According to Gardner, musical intelligence develops alongside linguistic intelligence, which is the earliest of many to emerge (2011). In addition, the oral-auditory system relies on both musical and linguistic competencies and is not due to physical entities (Gardner, 2011). Music and language share certain inherent features, such as volume, pitch, rhythm, tone, tension and pauses, which are noteworthy (Mora, 2000) (Mora, 2000). What is remarkable in both music and language development is that receptive skills come before active skills in both situations (Sloboda, 1989).

One of the key educational implications of this principle is that it is important to teach ideas, principles and skills in different ways in order to develop a specific intelligence, so that as many intelligences as possible can be used. While language teachers might not be interested in cultivating musical intelligence per se, they can still activate the musical intelligence and interest of their students to assist them attain proficiency in the target language. Music and songs can be easily integrated into classroom events, regardless of whether teachers and students had also undergone music lessons or not and thus serve as a teaching tool similar to the audio-visual resources used in computer software or language education.

2.5. How Sung Text can be Beneficial in Classrooms

Sung text is often interpreted auditorily, but its processing varies to that of words spoken. The theoretical model of how music in cognitive function is processed. (Berz, 1995) implies that there is an independent component. Berz's (1995) concept is based on the working memory design of Baddeley (1986), but incorporates an additional special component that is necessary for music processing. Thus through manufacturing sung text consisting of auditory words and the corresponding melody, the phonological loop does not become overloaded. This argument is backed by several scientific studies. Rowe et al. (1974), for instance, evaluated if the memory of words and sounds varies depending on the experience after learning.

The catch was to listen to words or sounds. After being occupied by music instead of poetry, words are better recalled. In addition, after being occupied by poetry rather than by music, sounds are remembered better. Rowe et al. (1974) therefore hypothesized that in different subsystems, oral and musical information were refined (Deutsch, 1970; Paivio et al., 1975; Salame and Baddeley, 1989; Rowe, 2013). (Deutsch, 1970; Paivio et al., 1975; Salame and Baddeley, 1989; Rowe, 2013). Jamieson and Cuddy's (2001) asymmetrical integration effect also reinforces the concept that lyrics and melody are processed in people's memories differently. Their results suggest that when provided with the corresponding lyrics, a learned melody was better identified. The lyrics examined were not, however, best remembered when presented with the accompanying melody. In a research by Peynircioğlu et al, comparable findings were found in (2008). A separate study by Steinke et al. (2001) also confirms this outcome, recording an amateur musician who had become a musician in the right-hemisphere of his brain after a stroke.

2.6 Intrinsic Motivation

Intrinsic motivation refers to behaviours performed for their own sake and pleasure because they are fun or fascinating and do not need external reinforcement, whereas extrinsic motivation refers to behaviours linked to external contingencies for instrumental purposes. (León et al., 2015)

Student motivation is improved when they encounter feelings of competence (Alexander, 2015). Teachers need a broad variety of tunes (melody, bass, and harmony lines) in many tonalities, meters, and styles, by ear, to incorporate a detailed curriculum that incorporates intrinsic musical habits, in order to support the skill needs of students (e.g., singing, rapping, moving, learning by ear, improvising, and composing). They need to teach material in manageable pieces. Students can feel overwhelmed when faced with a new assignment all at once.

By breaking learning into parts that can be more easily managed, educators need to help them experience success (Alexander, 2015). To achieve success, it is necessary to maintain high expectations and to be willing to provide students with support. Through teaching, learning is increased. In order to evoke intrinsic motivation, it is necessary to offer students opportunities to teach each other, provide positive non-controlling feedback and finally, seek to discover the optimal level of challenge of the students. When they believe that they will meet a challenge that will encourage development, students feel intrinsic motivation. For students to face an

optimal challenge, the task must not be perceived to be too simple, resulting in boredom, or too difficult, resulting in frustration and lack of persistence.

2.7 Rap Music's Impact on Education's Future

Fresh Prep is an after-school curriculum that utilizes the influence of music and entertainment of Hip-Hop to help students who have failed the test in the New York Regents Exam. Through the use of rap and role-playing, the program works with actors to drill learners on the test topics and help them excel. In a book, linguistically in a rhyme, musically from original hip-hop tracks, and kinesthetically moving the body to the music that enables the content to be grasped, Fresh Prep claims that students understand the lessons logically. Students listen to music in the classroom, memorize music, perform music, and complete the music test (Erwin, 2015).

Fresh Prep is not the only community that utilizes rap music to resolve academic obstacles. In the class, high school teacher Brian Mooney wanted to use rap artist Kendrick Lamar's *To Pimp a Butterfly* as a means of reading the book, *The Bluest Eye*, by Toni Morrison. The students, inspired not only by the Kendrick Lamar album as well as the Toni Morrison novel, were taught to write essays, poetry, and rap lyrics. A success with students was Mooney's idea to incorporate rap music into his lesson plan. One student went so far as to say that she was able to connect to the subject more now than ever before by using rap music as a source for guidance as it's in "a language that I can understand".

Mooney claims that rappers and hip hop artists are far more than just Emcees, poets and writers who create inspiring literature for the youth of this age in our modern society. Hip-Hop Lit, Mooney's class, used music to engage and inspire literary students to learn efficiently. An enjoyable and stimulating environment is just what schools need with schools that are involved in (Erwin, 2015).

2.8 Previous Researches

A study by Alexander Hone (2017) investigates the teaching and learning experiences of individuals involved in hip-hop music education in five high schools and one youth center in through an ethnographic multi-case analysis. Hone explores the perspectives of practitioners, attempting to learn why they want to engage with hip-hop and the challenges they encounter. The discussion of the outcomes in the classroom context focuses on the engagement of teachers with hip-hop as a result of student involvement, as well as the various difficulties and constraints of this participation.

For teachers of classroom music, their commitment was due in particular to their students, and represented positive teaching methods in which students' interests and desire were largely valued. There were drawbacks to this relationship coming from both teachers and students. At least one teacher believed that external assessors would not grasp the underlying ambiguity of rap-based skills in the larger sense of classroom musical performances, but also that students will thus be impeded educationally by posing as rappers. Perceptions of the lack of rap musical sophistication are curious since a few of the teachers were uncompromising throughout this study that they were unable to rap or learn how. A number of teachers were also found not to perceive their singing or instrumental expertise to be applicable to rap.

Another justification could be that although these school systems strongly believed that rapping was artistic, they might well have instinctively realized that it was simply conflicting with their own musical expertise and cultures (in the manner that they permitted it in their classroom).

Another study done by Dyan Elviyana Savitri Indah Fadhilah Rahman (2016) was to discover the degree to which the mastery of student vocabulary is improved by Rap Music. This research was intended to develop the vocabulary of the learners in the proficiency of irregular verbs. For each class, the research method used by the researcher was precisely a observational experimental design of a non-equivalent control group (Experimental class and Controlled Class). There have been studies of the methods used. Furthermore, in the methodology of data analysis in this study, quantitative testing was used. The results of the study revealed that Rap Music enhanced the mastery of vocabulary in first grade students.

By applying rap music in the first grade, the student's vocabulary mastery increases to a greater extent based on the results from the range. The study data indicates that in the experimental class, the competence of students was higher than in the controlled class. This means that the Rap music used in the experimental class has been effective in enhancing students' vocabulary mastery.

Furthermore another study by Hilda F Israel (2013) confirms that English second language learners were influenced in their literature studies by singing songs and music to perform much better, as well as some other sections of the target language. The elevated expectations and critical thinking skills needed to consider poetry as a component of their English curriculum have frustrated learners. There was soon a lack of enthusiasm when the teacher wanted to encourage them with the use of common songs as a strategy for teaching. The abilities gained were then applied to the study of the language curriculum's other aspects. The use of song and

music as an inspiration for teaching and learning in the classroom was strengthened, resulting in innovative and enhanced performance in language.

The investigator concluded that when learning a second language, a positive attitude and motivation are important. She also added that successful experience is crucial to the development of the learner, providing the inspiration for the next step. The preparation and vision of the teacher must determine this, ensuring that the learner is set a challenge that is practical, demanding and keeps him/her engaged to completion as a person and as a member of a community. These criteria are fulfilled by the use of song and music as a creative teaching instrument.

Chapter III: Research Methodology

3.0 Introduction

The researcher will describe the research design, the type of sampling used the procedures, instruments, as well as the data analysis in this chapter. Later in the chapter, the method of data collection and data analysis will be clarified.

3.1 Research Design

Relativism is the perspective for this analysis. Relativism is the possibility that the researcher may not necessarily have an independent fact that anticipates discovery. The social world, however is made up of different facts and viewpoints, each one being as important as any other (Andrews, 2016). Upon completing the analysis, the communicative approach will be applied. The communicative approach is based on the premise that language learning needs to express real meaning effectively (Azimova, 2019). In short, teaching communicative language utilizes circumstances in real life that involve contact. The teacher creates scenarios in real life which students are prone to undergo. In comparison to other language teaching approaches, which are dependent on practice and simulations, the Communicative Approach highlights zeros on random exercises and practice, which offers variable results based on students' responses and reactions. The researcher would also obtain, through an interview, the views and experiences of the participants.

3.1.1 Qualitative Research Design

Qualitative analysis is verbally conveyed. It is used to understand ideas, encounters or experiences. This kind of analysis enables the researcher to gather in-depth perspectives into subjects and topics that are not well known. Popular qualitative techniques include open-ended interview questions, words-represented observations, and literature reviews analyzing theoretical frameworks (Streefkerk, 2019). Similarly, the research will be conducted to determine whether sixth form students prefer learning English literature through the rap music or conventionally (1). This study will also be carried out to evaluate the perception of teachers on the usage of rap music in teaching English literature subjects (2). The conclusion for this research will be produced after analysing the collected data on the convenience of using rap music in teaching and learning English literature.

3.1.2 Phenomenological Qualitative Research Design

There are several types of qualitative techniques tailored to particular research methods. The investigator finds the most fitting approach to phenomenological qualitative analysis for this research. Phenomenology is a method to qualitative analysis that focuses mostly within a particular community on the similarity of a lived experience. The basic aim of the method is to draw a conclusion about the relevant phenomenon (Creswell, 2013). Interviews with a group of people who have first-hand knowledge of a scenario, occurrence or experience are usually performed. "The general questions to ask are usually based on the interview questions generated by (Moustakas, 1994), "What have you learned about the phenomenon and what settings or circumstances have generally affected your experiences of the phenomenon? It is also possible to use different sources of knowledge, such as records, observations and art. The information is then evaluated and selected on the basis of phrases and patterns, which are then clustered into classes of importance (Creswell, 2013).

3.1.3 Timeline

For the first research objective, the targeted participants will be given a consent form to participate in the research. After filling up the form, the teacher will be playing a rap video about Walter-Lee Younger; the main character of the English Literature play: *A Raisin in the Sun* (1959) by Lorraine Hansberry. This particular play is chosen because it is part of the sixth form syllabus. This literature play will be taught to the students from January to July 2021. Therefore, it matches the timing in which the researcher will carry out the research. Next, the video played will be showing clips from the movie: *A Raisin in the Sun*, as well as the lyrics on screen. Prior to the watching the video, the students will be taught the same topic conventionally by the teacher. Upon watching the video, the participants will be given interview regarding the terms used in the rap song to portray the character and story. Upon completion, the researcher will collect the data for analysis. For the second objective, the teacher will be given a consent form to participate in the interview. The researcher will be given a few question to answer regarding her perceptions on rap music and the usage of it in teaching literature. The interview will be voice recorded. Upon completion, the researcher will collect the interview data for transcription.

3.2 Sampling

In order to obtain detailed information on whether participants prefer leaning musically or conventionally, the researcher will be filtering the participants subjectively and selectively. Individuals who have specific experiences in regard to the research topic are highly preferred to participate in this research.

Through purposeful sampling, the participants are chosen. Purposeful sampling is a procedure widely used in qualitative researcher to obtain data-rich findings for the most productive use of insufficient resources. (Patton, 2002). Since they are currently studying literature and have some sort of ability to understand literary words, the sixth form English Literature class qualifies for this research. They are also the most appropriate for participating in this review. The learners will be divided into classes of experimental and supervision.

Teacher trainees has to be equipped with good literature skills and has experiences conducting a literature classroom in order to participate in the research. Therefore, as mentioned (in 3.1 research design), only one teacher (from Penang Free School (PFS)) will be participating in the research since there is only two states that offer English literature in form six schools in Malaysia, namely; Penang and Sarawak. Thus, only English literature teacher in Peninsula Malaysia will be chosen for the research. The teacher trainee is expected to participate in the research voluntarily than reluctantly or being forced.

This specific teacher will be chosen over general teachers due to the fact that this teacher has literature knowledge and years of experience teaching literature. Moreover, this teacher has faced challenges in getting English literature students to be enthusiastic in learning literature as different students have their own preference in learning it. Therefore, English literature teachers have to come up with different ways to attract students' attention in learning literature.

3.3 Methods and Instruments

Research methods are techniques, processes or tools used to gather data or scientific evidence to discover new knowledge or to gain a clear grasp of a subject (Morgan 1988).

The investigator will use rap music as the primary medium for the study. The rap music will be entirely composed and performed by the investigator. The song's lyrics are based on Walter-Lee Younger, the protagonist of *A Raisin in the Sun*, a literary play. Once the song is written and registered, the researcher will produce a video with lyrics and clips from the film's literary

story; *A Raisin In the Sun* (2008). The mentioned play is part of the syllabus of the Sixth Form and will be learned by the participants from January to July.

A semi-structured interview is an interview in which the interviewer will not exactly adhere a standardized list of questions. More open-ended questions will instead be asked, taking into account a dialogue with the interviewee as opposed to a simple request and answer format. (Doyle, 2020).

Therefore, students' experiences of studying English literature through rap music or traditional music will be collected and contrasted.

The semi-structured interview questions will be filled with 5 questions for the students and 5 separate questions (subject to modify) for the teacher. The questions asked will be regarded to their perception in learning English literature musically, mainly through rap music. The participants will be also asked about their perception on the effectiveness of using rap music to learn English literature. Most of the interview questions requires the teacher to reflect on their teaching experiences gained over the years. The list of semi structured interview questions and the media used will be in appendix 1.

3.4 Research Process

Selecting participants using the purposeful sampling method will be the first step of the process. Firstly, the participants will be handed a consent form (Appendix 2) which will state the clear purpose and procedure of the research. The consent form will then be handed to 10 students and 1 teacher of English literature in Penang Free School. The motive of handing consent forms is to identify the participants who volunteers in participating in the research.

Next, the teacher will be informed of the date and time of the research beforehand. The details will also be informed on the details of the research in order for their students to prepare. The whole process will be conducted in a day as the participants have busy schedules ahead of them. Therefore, the researcher would not want to take up too much time conducting the research.

Besides, semi structured interview questions will be carried out face to face as the researcher has been given access from the teacher. This is so that the researcher will be able to grasp the participants' reaction first-hand when conducting the research. The researcher will make sure to follow the Standard Operation Procedure (SOP) while conducting the research. This is to ensure the safety of the both the participants as well as the researcher.

Fourthly, the teacher will first be played the “Walter-Lee Younger Rap” video. The video is about 3 minutes long (subject to modify). The video will be played twice in order for the participant to fully grasp on the content of the song and video. Next, the teacher will be interviewed and the contents of their interview answers will be voice recorded. Similarly the students and teacher will be played the same video in their classroom. The video will also be played twice for them in order for the participants to fully grasp on the content of the song and video. Next, the students will be interviewed and the contents of their interview answers will be voice recorded.

In the fifth step, the researcher will be transcribing the audio recorded interview. The transcribed interview will be analysed using the Thematical Analysis Method. Thematical analysis will be explained in detail in 3.6.2.

Finally, as far as the conclusion of this research is concerned, it will be focused on the interpretation of the data recorded. The study will be concluded with the inclusion of a few suggestions by the researcher that will be useful to other researchers.

3.5 Data Collection

By conducting semi-structured interview questions face-to-face, the researcher will collect the details. As the researcher will go to the school with permission from Penang Free School, data collection will be done in one day. The researcher will also do his duty as a responsible and uphold the SOP in the ongoing COVID-19 pandemic.

In focus groups, the researcher will perform the interview. Small groups involving 4 participants who are usually specialists in the topic are focus groups. A moderator will be delegated to a focus group to encourage the dialogue between the group members (to maintain feedback efficiency) (Bhandari, 2020). The researcher will ask the interview questions listed in appendix 1. The researcher will also provide additional explanation if participant are not clear regarding the questions directed to them. Since the researcher will choose semi-structured interview questions as a method to collect data, opinion sharing of the participants will be given more importance. Giving opinions is considered a more crucial aspect than merely answering interview questions (Ryan, Coughlan & Cronin, 2009)

The researcher will be recording the conducted interview using “voice record” with his mobile phone. The interview will be recorded with the consent from the participants.

3.6. Analysis of Data

3.6.1 Data Transcription

Data transcription is the first level of data transcription. For qualitative analysis, data transcription is an essential and fundamental aspect. The term refers to a system by which a recording of audio and/or video is deciphered or converted into words which are then studied and coded (Davidson, 2009).

The collected data from the interview will be transcribed by the researcher without any software being used. That is, manual transcription, in other words. Manual transcription is the practice of translating spoken words into the most readable and decipherable text format, or vice versa, using the human transcriptionist's capabilities (Worthy, 2019). Audio files can be easily annotated, bookmarked, and archived via manual transcription. This allows a researcher to properly code the knowledge and obtain vivid descriptions of pieces of code. With this method, research can be structured transparently and efficiently with ease (Bailey, 2008).

The data transcription process will contain four steps, namely; listening, selection, drafting, proofreading and formatting. Firstly, the recorded interview audio will be played twice before transcription. This allows the research to familiarize himself with the content of the interview.

Secondly, the researcher will type out a draft of the transcription while listening to the recording. Name of the interviewee, gender, stutters, pronunciation mistakes and other minute errors will not be taken much importance in this step. The main goal of this step is to transcribe the audio without making much corrections.

As for the proofreading step, the researcher will be replaying the audio for a few times. This is to ensure that the data that has been transcribed is valid. Throughout this step, the researcher will be correcting the errors and add extra details to the recorded interview. The main purpose of the step is to providing an error-free transcription.

Lastly, the researcher will be formatting the transcribed file. The researcher will be naming the file, adjusting the margins and font size, and other extra details.

3.6.2 Thematic Analysis

Thematic analysis is used to analyze the collected data in order to identify similar themes such as topics, thoughts and interpretation trends that come up frequently (Caufield, 2019). (Caufield, 2019). (Caufield, 2019). Likewise, to further interpret the final transcription, the researcher would use thematic analysis, offering a logical conclusion to it. The most effective approach to use in the study of research data is thematic analysis. This is because it is convenient to use, which encourages new researchers who are not familiar with more complex forms of qualitative analysis to use it. It enables adaptability of the theoretical context for researchers to determine (Braun & Clarke, 2006). There are various methods of analysis that are closely related to particular theories, but for any hypothesis that the researcher prefers, thematic analysis can be used. Through this adaptability, thematic analysis enables the researcher's data to be represented in rich, comprehensive and complex terms (Braun & Clarke, 2006).

The researcher will then be addressing each theme in turn. The researcher will include an overview of how the themes arise frequently and what they mean, providing examples as evidence from the results. Lastly, the conclusion will be clarifying the key takeaways and illustrate how the research question was answered by the study.

Chapter IV: Data Analysis

4.0 Introduction

This chapter delves into the results of the semi-structured interview that was conducted to address the two research questions posed in Chapter 1.4. Perceptions on studying English literature through rap music are the type of data collected in this study. To analyse each subject and address each research question, six steps of thematic analysis were used. The data presented is divided into four key categories to address the study's research questions.

4.1 Data Analysis

4.1.1 Labelling

Participants that were allocated to the control group are part of group (1). Their individual numbering is determined based on who volunteered to speak first (for example, participant 1001). Similarly participants in the experimental group are part of group (2). Their individual numbering is determined based on who volunteered to speak first (for example, participant 2001).

As for teachers, they are given the letter (A). Since there is only one teacher as a participant, there will only be 1 label for the teacher category (for example, participant A)

4.1.1.1 Sixth Form Students' Perception in Learning English Literature through Rap Music

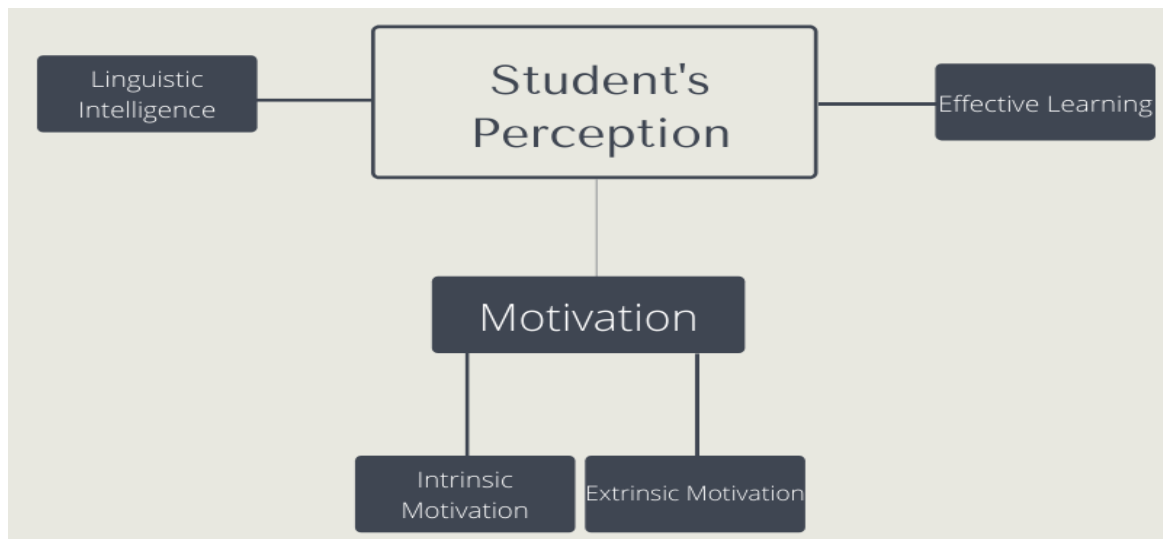


Figure 4.1

Based on the finding, the participants prefer learning English Literature in both musically as well as conventionally. Majority of the participants claimed that with the balance of both teaching methods, they will be able to learn effectively.

Based on participant 2005 “students will be able to get a grasp on the story or play that is being taught through conventional teaching. Additionally, with the help of the rap music way, it helps them remember better and understand the person’s character or the scene better, this would help the people to understand it more detail and remember much more effectively.”

A few of them would rather prefer the “traditional way than musically”.

Participant 2002 claimed that “although it is fun and maybe it can be a way to introduce the plot of the story but then through the text you can actually analyse how the author use the language and the style of his or her writing of the story or description of characters. It also gives a very detailed personality and traits of characters and their perspectives like you can have like imagery of what the characters experience through the text.”

Participant 2002 claimed that teaching the musical way might cause some important aspects of the play to be lost in translation.

The researcher has found a few common themes revolving the participants in the control and experimental group. The themes are intrinsic motivation, effective learning, and linguistic intelligence.

4.2. Motivation (main theme)

The process of initiating, guiding, and maintaining goal-oriented activities is known as motivation (Cherry 2020). It's what motivates anyone to take action, whether it's having a glass of water to quench hunger or reading a book to learn something new. The biological, mental, social, and cognitive forces that trigger actions are all part of motivation. The word "motivation" is widely used in everyday speech to explain why someone does something. It is the energy that propels human activity (Cherry 2020).

4.2.1 Extrinsic Motivation (sub theme)

Extrinsic motivation is described as actions motivated by external factors such as income, popularity, grades, and praise. This form of motivation comes from outside the bounds of the individual, as opposed to intrinsic motivation, which comes from within (Cherry, 2020). The researcher categorizes participants that studies English literature to get good grades, parent's recommendation, a good praise and other external factors to this theme. Participant 2002 claims that they do not listen to music while studying as it disrupts their focus. Participant 2002 also said that they only listen to music *"when I want to distress myself"*.

The researcher deduced that this participant is categorized to this theme due to the fact that participant 2002 don't seem to be open to musically studying a subject that has various art forms.

Participant 2002 said *"You can't really get through them (students) using music you have to really like memorize it in your mind. So it (music) is good to like summarize the whole story but then you still got to memorize the quotes in the text."*

Participant 2002 also said that, through the text, students will be able to analyse the *"description of characters. It also gives a very detailed personality and traits of characters and their perspectives like you can have like imagery of what the characters experience through the text."*

The researcher does not agree on what participant 2002 has said due to the fact that music is flexible (Michielse, 2013). It is the limit of the creator that determines whether the song lyric is useful for the students when learning English literature. For example, if students need to memorize quotes from the play, (rap) music is able to cater to it. If the students need to understand a certain character which they could not when reading the book, (rap) music has the ability to cater to that. Additionally, the story itself will not give students detailed personality and traits of characters and their perspectives. Students will need to either search for sources outside of the story to be able to obtain it. However, reading a 10 paged analysis of characters and stories might bore a few students. Furthermore, students will not be able to understand and feel emotions by just reading the book. Therefore, it is the lyricist's job to summarize those 10 pages into a song and also conveying it rich with important points and emotions. Hence, music is very flexible when it comes to passing on a message which in this context will be a great help for students only if they enjoy music.

Intrinsic motivation (sub theme)

Intrinsic motivation is described as actions motivated by internal rewards. To put it another way, a person's motivation to participate in an action comes from inside because it is inherently rewarding to them (Cherry, 2019). The researcher categorizes participants who are accepting to the idea of incorporating music into their education to this theme. Participant 1002, 1003 and 1004 from the control group state that they “*agree*” to the fact that they think rap music is a suitable medium in learning English literature. This is due to the fact that “*a lot of form of literature are meant to be performed.*”

As stated by participant 1003, By “*adding a modern twist with rap towards like old Shakespeare plays and classical plays will help students of the current generation get more into it, get more hype to it.*”.

The conventional way in teaching English literature has been done for years. However in order to gain an effective result on student's performance in English literature, the way of teaching has to blend with elements of the current era. Be it making a musical school play on the stories, or music. By having creative ways to evoke intrinsic motivation in students, certain passion might trigger. For example, with the help of learning English literature, some students might pursue an artistic road to be a writer, musician, lyricist, novelist and many more. This shows that music and performance is important to evoke the intrinsic motivation in students upon taking up English literature.

4.3 Effective Learning

As the subtopic suggest, the researcher categorizes participants who claim that it is easier to learn English literature with or without the help of music to this theme. Most of the participants, especially from the experimental group prefer to have the both musical and conventional way as their method of learning. There is only three participants in both groups that prefer the conventional way of teaching; participants 1001, 2001 and 2002 respectively. Almost all of them stated *“I will still prefer the traditional way than musically”* as *“if we were to choose one, probably the conventionally way cause it covers more of the text itself than just the modern (rap) way.”*

As for the majority of participants who preferred to have both the rap music and conventional way, they claimed that with music present, *“classes will be fun”* (participant 2003). Participant 1001 claimed that students *“need to read the whole book and study the whole thing to understand the references from the song. So it’ll be a good revision, for instance if you want to have like a little refresh, but you’re struggling to find summaries to help you understand quick so probably the rap video would be fantastic.”*

This portrays that there has to be a balance of music and conventional teaching method in order to evoke effective learning in students on English literature.

In order to gain full benefits of this teaching method, students will have to read and understand the plot and occurrences of the story or play. This is crucial as students will grasp the music and the lyrics effectively if they know the plot of the story. For example, if a person were to listen to a song that is made based on a movie or a show, that person needs to watch the specific show or movie in order to understand the song. The person will be absolutely clueless on the song if they were to not watch the movie or show beforehand. The same concept applies here. Therefore, musical teaching only works if traditional teaching is present. There has to be a balance between both in order for effective learning to occur.

4.4 Linguistic Intelligence

Linguistic intelligence is one of Howard Gardner's eight multiple intelligences, and it refers to the capacity to comprehend and use spoken and written language. This can include being able to easily express yourself verbally or in writing, as well as demonstrating an aptitude for learning foreign languages (Kelly, 2019).

The researcher categorizes participants who claim that they pay attention to the lyrics whenever listening to songs into this theme. About 4 participants appreciate lyrics and hidden meanings behind songs which categorizes them in this theme. The rest of the participants don't have an opinion on it as they said they said *“once I like the song maybe I will like google for it then read first. Then if I like it, I will sing will it.”*

Participant 1003 claims that they loves lyrics as *“brings out artist’s personal feelings and raw emotions or what story they trying to tell. Lyrics are important for my enjoyment of song in any form of media.”*

Participant 1004 said *“In terms of purely lyrics I do pay attention. I try to appreciate and understand where the lyrics come from (emotion behind it and why it is written). I also like to do my own research on the lyrics in my free time. I do pay attention to lyrics as its 75% of the song. Lyrics are important to me in terms of the type of song they trying to deliver.”*

This shows that choosing to appreciate song lyrics by doing personal researches on the meaning behind it, proves that some of the participants have linguistic intelligence.

Music compliments linguistic intelligence, particularly in the lyrics. When writing lyrics, very much like poetry, artists tend to not follow or break grammatical rules as it affects the artistic aspect of the song (Magnusson, 2008). Therefore they apply a mixture of spoken and written language to accurately convey emotions as well as to connect with the listeners. This in fact advantageously affects students' it improves students' linguistic intelligence by broadening their speaking and writing vocabulary in a sense that it help them convey a thought or idea easily.

Additionally in rap lyrics, lyricists frequently has witty punchlines which can only be comprehended if the listeners have considerable amount of linguistic intelligence. For example, this is a punchline from the song Roar by Rustage and Shao Dow. *“I exorcise demons nothing like Zumba (Rustage & Shao Dow, 2021)”*. The punchline here is that the usage of the homophone of 'exorcise' and 'exercise' as it has almost similar pronunciation. The artist (Shao

Dow) added “*nothing like Zumba* (which is a type of dance)” to show the listeners that he meant to use exercise than exercise. This can generally improve the students’ wit which can be helpful when conversing an idea or a thought (Miller, 2014).

4.5 Teacher’s Perception on the Usage of Rap Music in Teaching English Literature Subjects

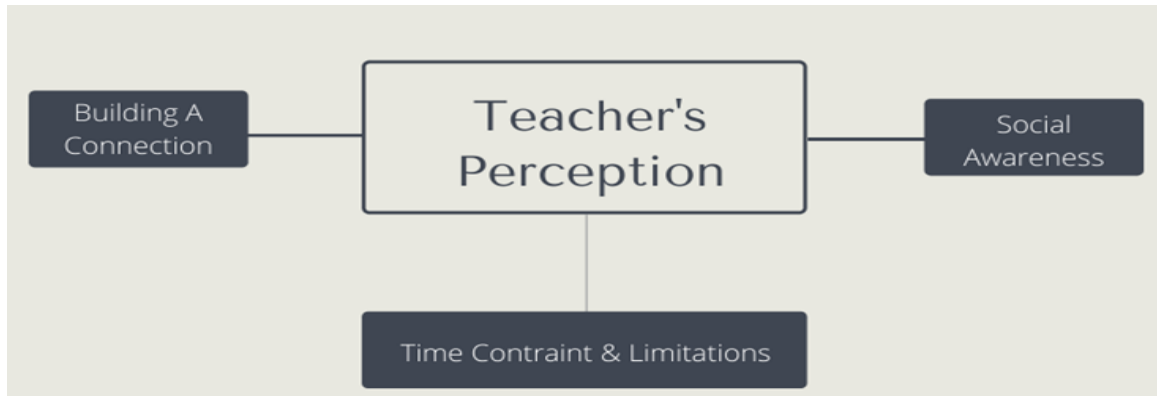


Figure 4.2

Based on the finding, the participant is open to teaching English Literature in both musically as well as conventionally. The participant claimed that they have never tried teaching English literature with rap music however, is open to using such method to further enhance the efficiency of their teaching.

The researcher has found two common themes revolving the participant upon analysing the semi-structured interview. The themes are building a connection and linguistic intelligence.

4.5.1 Building a connection

A connection is defined as a relationship in which one entity, object, or idea is linked to or connected with another. The primary aim of a link is to form a partnership as a result of active networking. Here, participant A claimed to have listened to rap music in order to fit in with the English literature students who frequently listens to rap music.

“I listen to it sometimes just to be in synch with my students who love rap so much. So because of that I listen to rap”

Based on the 1.5.2 significance of study, using rap music in the classroom has a significant impact on what the teacher receives from the students. Rather than getting them into the world

of the teachers, they see their teachers reaching into a world they are already acquainted with. Teachers can see students engaging with them instead of fleeing in anxiety. Teachers should not only teach useful things about education, but also putting the effort to communicate making it so clear that it cannot be overlooked.

4.5.2 Time constrain and limitations

A syllabus usually given to teachers to complete at a certain period of time (usually in 1 semester). Teachers needs to finish them in time in order for students to be prepared for their final year examinations. Based on participant A, adding a certain idea into teaching methods may achieve effective learning, however the process is time consuming. The progress of teaching and syllabus might be stagnant and it might cause some students to be left behind. Therefore participant A is anxious on whether using rap music in teaching would be successful or not.

“Whether I prefer or not I’m not too sure of that. I’m willing to do that because I do use music in my class, but the thing is sometimes we have time constrains of finishing the syllabus on time. So that may be one the reasons where we are not doing it as much as we do.”

However, participant A said the school does a school play every two years which also serves as a musical way of teaching literature though not being in class in order to do so.

“We have musicals every year so literature and music cannot run away much so, we do end up having music but not really teaching in class per say.”

The researcher acknowledges and agrees with teachers' time limitations, which can stifle new teaching ideas and methods. Teachers must build a schedule that allows for some flexibility and provides time for the unexpected. That is exactly what lesson planning entails. Teachers must rework the schedule if a significant number of students need additional time. If only a few students need more time, they can see their teachers at lunch, before or after school. Teachers should keep things in perspective and realise that certain classes can run at a quicker rate than others. Rather than attempting to push learning into an overly strict schedule, they should let the schedule feed the learning.

However, the researcher feels that the teaching through rap music can be compromised within the set amount of teaching time. The teacher could maybe teach the whole syllabus through traditional teaching, then bring in the rap music during revisions where students need to remember quotes from the book or a certain character’s personality and trait. With the help of

rhythm and a catchy flow, it allows the students to remember the thing they need to know before going into the exam hall. To put it in simple terms, it eases the memorization process. If repetition can help develop language and fluency, then rap songs can certainly help stimulate second language learning due to their repetitive format, according to Abbott's (2002) theory.

A limitation to this is that, if the teacher does not want to hire someone to make a song out of the syllabus, he or she needs to find it through the internet. The problem with it is that they might find a song, but it will not be how they want to be. There might be the usage of vulgarities which renders the song useless in teaching practice even though it fits the topic.

Participant A claims that *“There is a lot of curse words so when there are such words, I find it a little disturbing because of course as a teacher I don’t condone the use of such words. As long as there no curse words its fine.”*

Nevertheless, the researcher feels that vulgarities is not a big issue if the school or the teacher were to hire someone to make a song for the class. That way, he or she can set conditions for the song to fit the classroom during teaching practice.

4.5.3 Social Awareness

Based on 1.5.2 significance of study, rap music and hip hop encourages students to talk about race, poverty, identity, family, hatred, and men, all of which are topics that students worry about on a daily basis. Teachers will be able to teach them how to deal with these issues and also how to use rap staples to deal with another source of discomfort: the academic climate.

In this context, participant A said that *“Initially when I heard of rap and all that I was very panicky like “Woah is this music?” But now yes, there is a way you can connect with themes, you can connect with real life issues. I use to listen to Prince EA on a lot of his raps and I actually used some of that in class as well”*

Teachers have an opportunity to recognise pain, hatred, rage, and injustice through rap, rather than avoiding it and losing respect from students who go home to these real problems and face them.

By reflecting this "take the good, eschew the poor" ideology in teachers handling of rap music, they model how to take what life has to offer, incorporate what is useful, and filter out the rest. Teachers will be teaching students that the proper response to adversity is not flight, depression, or rejection. Action, discussion, and collaboration, on the other hand, are all concepts that are

commonly promoted in both rap culture and academia. You don't promote mindless adoption of rap ideals, which contributes to young people like "applying for a job with unsightly long hair, baggy clothes, and using well below acceptable English," as (Hicks, 2017) puts it. Adoption of rap culture is not the same as rap culture discussion as a link or even a learning tool.

4.6 Conclusion

In conclusion, the findings and analysis above evidences that majority of the participants (students and teacher) are open to using rap music as medium of teaching alongside with the conventional method of teaching. Students claim that with the help of rap music, they are able to ease in learning and understanding the syllabus that was being taught. The teacher is open and would use this method of teaching if such opportunity arises (suitable to be used as teaching material). Alternatively, there is a downside to this method as there is multiple challenges that needs to be overcome in order for the method to be successfully implemented.

The lack of intrinsic motivation is one of the challenges that hinders the implementation of the rap music teaching method. Some students do not prefer this method to be used in teaching practice as they claim that it is not an effective way to learn English literature. The lack of linguistic intelligence is also another obstacle to this method as not everyone understands metaphors, witty punchlines and word plays when it is being used in a song instantly. It might be a turn off for some students which cause the method to backfire, making them lose interest in learning through this method.

Next, the lack of suitable source of materials for classroom teaching is also another obstacle that needs to be addressed. Teacher trainees are not built in rappers or song writers so it is not expected of them to write a good and informational song for teaching practice. Next is the time constraints which limits the implementation of the rap music method of learning and teaching. Having set schedules and time limits restricts the freedom of having new ideas to be used in teaching practice.

Chapter V: Conclusion and Recommendations

5.0 Introduction

This chapter discusses the synthesis of findings related to sixth-form students' preference for learning English literature through rap music, teachers' perceptions of the use of rap music in teaching English literature subjects, and what ramifications might be useful for future researchers who wish to explore this teaching process. The chapter ends with a review of the study's weaknesses, potential research areas, and a brief overview.

5.1 Synthesis of Findings

(R1) Do students prefer learning English literature musically or conventionally?

(R2) Do teachers prefer teaching English Literature musically or conventionally?

The perception on whether students prefer learning English literature musically or conventionally is comprised of three themes: (a) the motivation of students in learning English literature, (b) the method of teaching that eases the learning process of English Literature, and (c) the capacity to comprehend and use spoken and written language.

Similarly the perception on whether teachers prefer teaching English Literature musically or conventionally is comprised of three themes: (a) building a connection between students and teachers in the classroom, (b) Increasing social awareness in the classroom through rap music, and (c) time constraints and limitations to complete a certain syllabus in a given time.

Some factors relate primarily to the individual, some to the environment, and some are a combination of the successful relationship of both. All of these factors help contribute to an environment where students are able to learn English literature musically and conventionally.

Based on the data analysed in Chapter 4, most students prefer the balance of both the conventional teaching practice as well as the rap music way of teaching. The teacher is open to the rap music way of teaching and does not mind it being an add-on to the conventional way of teaching. Nevertheless, learners' and teacher's perceptions to the use of rap music media in English classes are mostly positive.

5.2 Limitations

As mentioned in chapter 4, there are some limitations that holds back the application of rap music into learning and teaching English literature. Some of these limitations are minor ones that can be solved easily while some are major ones that can only be solved with enough time and initiative from different parties. The limitations that the researcher has found throughout conducting the research are lack of suitable material, time constraint, and motivation.

5.2.1 Lack of Suitable Material and Time Constraints

As per this research, the researcher is a rapper and a songwriter which is the reason why the researcher is able to cater to the classroom's needs for the research. The song that was made for this research has a few conditions; no vulgarities, no slur, no insults, not too fast and not too intense and it has to be strictly in topic. These conditions are set by the researcher as the researcher feels that the song needs to be pleasant to the ear, catchy and informative with quotes from the play and other literary devices. However, upon completing the research, it is not easy to find a community of rappers and songwriters to cater to English literature students for educational purpose. The alternative to this is to find out in the internet if there is someone who has put out a song related to the syllabus. Even if there is, there is a probability that the song might not be suitable for classroom purposes as it may have profanities in it since rap music is known to have profanities in their lyrics as a way of expression (Ljung, 2014).

The school may hire someone outside of the school grounds who is experienced enough to create good rap song to cater to classrooms' needs, however it is rare that the person would voluntarily do it. If that is the case, the school may need to allocate funds for the application of the rap music way of teaching which cause them to not do so. Therefore, it is hard for educators to find a suitable rap music material as there is not many who dedicate themselves to do a good rap for a classroom voluntarily.

Time constraints is one of the bigger obstacles for the application of this teaching method as most lessons get around 1 and half or 2 hours a day. In that time limit, the teacher is expected to finish the lesson plan scheduled for that day. The said schedule includes some time for the unexpected. Teachers are also expected to plan for some flexibility. That is what lesson planning is all about. If students in large numbers need more time, teachers need to rework the schedule. If only minimal students need extra time, they will probably have them come to the

teacher's room during lunch, or before or after school. Teachers are also not advised to let the students distract them to get off topic, at least not much or often. Furthermore, they need to keep it realistic, understanding that some classes will move more rapidly than others. Since this rap music way of teaching is new, trying to get use to the process is time consuming and could lead to inefficiency, which is the last thing everyone wants.

However, in order to save time, it is not impossible for someone within the classroom, be it a teacher or a student to make the rap themselves and present it to the whole class as it has a higher probability to be accepted as suitable learning and teaching material. However, this is only possible if the teacher or student has song writing or musical experience upon creating the material. If the creator is inexperienced, chances are, the song might not sound enjoyable to listen. This is because in music making, the creator needs to make sure his or her performing skills is solid. Being able to record their vocals confidently, creating a catchy flow, having a good writing structure and knowing how manipulate their tonality when recording is very crucial in determining whether the creation is a success to the classroom or not. Hence, having to risk this will only waste more and more time which results to not being able to complete the syllabus within a certain time.

In order to overcome the obstacle of both time restriction and the lack of suitable materials, schools should bring in a volunteer that has a good amount of skillset in making raps to teach students and teachers to make their own raps. Through this way, it is more efficient as it saves time as well as it creates a fun environment. A volunteer will not require any sort of finance as well as a ton work as all he or she has to do is teach for at least once a week for an hour or two. Rap music can be used in classes to teach students how to write their own raps on every aspect of language learning (Segal, 2014). Raps should be used as a model in this situation. While students can make raps on their own, they can also collaborate to make raps, which can be a fun, task-based communicative group project. Teachers must create a lesson plan in which they or their students choose a literary concept to teach. The students would then go through the steps of verifying their understanding of the idea, writing a script, making a beat, and performing the script and beat as a rap together. The teacher can then make students share/perform their raps in front of the entire class. They may also teach or record their raps to the rest of the class. If the raps are recorded, an audio recording may suffice; however, some students or teachers may choose to use a video recording. The raps could be used to reinforce and revisit learned concepts if a class is given a range of subject areas to concentrate on (Segal, 2014).

5.2.2 Motivation

Motivation is one of the biggest obstacle that would hinder the process of application of rap music in English literature classrooms. Students need to be enthusiastic to learning with rap music in order for this method to work. If an English literature class has a majority of students fuelled with extrinsic motivation, there is a very high probability that this method will be inefficient and not useful.

Although academic achievement in specific student subgroups is a major concern, the results of this research study showed that though not significant there is a passion gap than an achievement gap among a few students. According to Maiers and Sandvold (2011), the overemphasis on testing and transparency by school reformers and politicians is causing millions of students to psychologically and emotionally disengage from learning. Today's schooling is destroying the single most important part of education – the pleasure of learning (Maiers and Sandvold, 2011).

The arguments for integrating modern culture into conventional education are intense, and they have sparked a lot of debate. Many teachers and educators are perplexed and worried. According to Morrell (2002), teachers are apprehensive about using popular culture due to a lack of comprehension. Based on the results and analysis, the classroom seems to feel a little uncomfortable using rap music as a medium for learning and teaching, which is the reason why some would not want it and some of them do.

When applying the rap music teaching method, teachers may not need to know all of the raps exactly, but they should be familiar enough with them to be able to execute them alongside the recording without making many mistakes. This necessitates teachers listening to the raps before introducing them to the students. This does not, however, imply that teachers should devote a significant amount of extra time to learning the raps. It does no harm if teachers make any mistakes when rapping along with the video. The recording acts as the instructor while the teacher serves as a facilitator and co-learner as the teacher raps along with the students. Personally, this would be a great way to evoke intrinsic motivation and it has the chances of attracting more students towards the study of literature.

5.3 Recommendations

This qualitative research study attempts to evaluate sixth-form teachers' and students' perceptions toward the use of rap music in the classroom. This researchers focused at the insights and perspectives of rap music in the classroom, teachers who are open to using rap music in the classroom, and sixth-grade students who want to use rap music in the classroom through interviews and participant observation. There are many possibilities in which the study could be continued or improved. There are three main areas, in my view, that would benefit from this study.

A research can be done based on the examination of the differences in the perception between of students in rural schools and urban schools, which include states: Sabah, Sarawak, Kuala Lumpur, and more. This allows for more reliable results on the perception of using rap music as a medium of education in English literature.

Next, a research can be done based on the same study can be done with the difference; increasing the number of participants. This provides better results on the research which allows the researcher to know who prefers rap music be integrated into education and who does not.

Expanding the research to different subjects can also help the study improve. Conducting a research on the usage of rap music in different aspects like maths and science would broaden the perspective of the study as having new perspectives from a different aspect always helps the research.

Conducting a live experiment on teaching students with rap music and then test the students to see if there is improvement would very much strengthen the study. This is a crucial as some students might not even know what works for them in school. Therefore there is no harm in conducting such experiment to see whether the rap music way of teaching is reliable or not.

Finally, conducting a study on different age range would also improve the research. Students from elementary schools, primary schools and secondary schools would provide different results on the rap music way of teaching which will definitely help improve the study.

5.4 Conclusion

The results of the study are not meant to produce generalizable knowledge; rather, they serve as examples of sixth form English literature teachers' attitudes toward using rap music to create a pleasant learning atmosphere. The survey locations and participants must be extended in order to make general statements about impressions of rap music in sixth-grade English literature. The commonalities and variations in interpretation among the eleven participants revealed patterns that may be relevant to other English literature educators who are musicians, use rap music or music in the classroom, or do not use rap music in the classroom.

Rap music can be used as a supplement in conjunction with the teacher's needs for additional content to supplement key lessons and learning. It can be considered a curriculum that can be used as a strategy to lower students' affective filters if a teacher does not use music in the classroom at all. Since music is a common part of students' leisure and free time, music in the classroom can evoke memories of positive free-time experiences. Music creates a calm environment in the classroom and encourages students to feel good. Difficult learning activities can be implemented with less tension in a comfortable classroom environment. It is beneficial for teachers to become familiar with the materials in order for the programme to function effectively.

To encourage other teachers to consider the transferability and applicability of the principles and activities discussed in this study to their own educational practices, rich description was used to provide each of the participants' experiences. In conclusion, the researcher agrees that solely focusing on learning musically abandoning the traditional way is not the right way to go as rap music is not meant to take the place of traditional teaching; rather, it is meant to complement the key lessons learned in class.

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Appendix

Appendix A

Semi-structured interview questions (subject to modify)

For Students	For Teacher
Do you listen to music while studying? Why?	Do you listen to rap music? If yes why, no why?
Do you pay attention to lyrics when you listen to music?	Do you pay attention to lyrics when you listen to music?
What do you think of rap music?	What do you think of rap music?
Do you think rap music is a suitable medium in learning English literature? Why	Do you think rap music brings more advantages or limitations in teaching English Literature?
Do you think you would learn English literature better conventionally or musically? If so why?	Have you ever taught English Literature using music?
	Do you prefer teaching English Literature using music? Why

Appendix B

Song lyrics for the rap music that will be played to the students

Walter Lee Rap (*Written by researcher*)

[Chorus]

I push myself

For my dreams,

Cause I wanna different life,

Lately I

Been getting worse

Going crazy I'm not fine,

I can't smile,

I can't sleep,

Can't seem to even try,

I want to be the man they could all count on

But I'm losing my mind,

[Verse 1]

“Damn these eggs”, damn my life sucks

Why these people can't just listen to me just for once?

I can use the money better but you rather pay for sis,

You don't even know if she could even be a doctor damn what is this?

We could get even rich, I could buy us a yacht

Get some pearls and some blings, Get some shoes for my kid,

We don't need the white people to be giving us jobs

All you need is just to trust me on the cheque we got from pops

Can't find peace in my home so I drink

Till I can feel no more don't want to think

I feel, hopeless I hope that they could notice,

It's too late now, so they see me lose control of my emotions

[Chorus]

I push myself

For my dreams,

Cause I wanna different life,

Lately I

Been getting worse

Going crazy I'm not fine,

I can't smile,

I can't sleep,

Can't seem to even try,

I want to be the man they could all count on

But I'm losing my mind,

[Verse 2]

I'm losing my mind for some papers,

Prosperity is something that I want,

Want to be the takers but I take for granted

So I end up losing all

kinds of love, can't recall when I had
All sense of joy, till the money's on my hand,
I thought I won't be broke now I'm broken instead,
Why the world done curse my life that's just so damn unfair

Finally proved myself what I'm made,
Had to stand and rep the fam when time came
Made the right choice, did it right in front of all of them,
Now Lil Travis can see how his daddy grow to be man

[Chorus]

I push myself
For my dreams,
Cause I wanna different life,
Lately I
Been getting worse
Going crazy I'm not fine,
I can't smile,
I can't sleep,
Can't seem to even try,
I want to be the man they could all count on
But I'm losing my mind.

Appendix C

A video with the music is prepared in VLC to be played to the students during the research.

Appendix D

Transcription of Data

Semi-structured Interview for Participants from the Control Group

Interviewer: Hi! Good evening guys, how are you all doing?

1001: We're good we're good

1002: Yeah we're doing fine

Interviewer: That's good to hear. I just want to start off by saying thank you for taking the time to participate in my research. I really appreciate it.

1001: No problem no problem

Interviewer: So, I'll just tell you how it'll go first then we can proceed okay? So I'll be showing you the music video with the Walter Lee Rap in it then you can tell me what you think, then from there I'll be asking 5-6 questions for you guys to answer.

So let me just show you the music video.

Interviewer plays the music video

Interviewer: So what do you guys think?

1003: I think it's pretty good. I pretty much understood all the reference from the song

1004: Yeah I like how you use the quote "Damn these eggs" and a few others. Overall a pretty good song I'd say.

Interviewer: Thank you thank you. I really appreciate it. Now we can move on to answering these questions. Okay, here's the first one: Do you listen to music while studying? If yes why? If no why?

1001: I do listen to music while I study, it helps me to concentrate but it depends because sometimes I feel like the lyrics, it really depends actually, cause sometimes I feel like the lyrics, they bother me. But at the same time sometimes I feel like they don't. It really depends on what I'm doing while I'm studying. Let's say if I'm required to memorize heavy materials, I would opt for more of an instrumental kind of music or like where the lyrics are not really deep. Cause like yeah some songs on my playlist where the lyrics are kind of like repetitive and it don't

really make sense, so I wouldn't really kind of like, you know fixate on what the lyrics mean. But um, other than that if not doing like actual memorizing, you know like some calculations or like writing an essay and all that, the lyrics don't really bother me but I need but I need to have music all the time.

Interviewer: I see, thank you for answering. Anybody else want to answer as well?

1002: Yeah I do listen to music cause it helps me concentrate as well

Interviewer: Okay, thank you. Anyone else?

1003: Yeah I am the same as what both of them said

Interviewer: Anyone else? If no one then we can proceed to the next question. Do you pay attention to lyrics when you listen to music? Doesn't have to be during studying times. It can be at any time.

1002: I pay attention to lyrics especially if it's in English. Because I cannot stand repetitive lyrics.

Interviewer: I could relate to that. Thank you for your answer. Anyone else?

1003: I really love lyrics and you know an amazing lyricist can make a song sound real good. I don't like repetitive lyrics. Lyrics are meant to bring out artist's personal feelings and raw emotions or what story they trying to tell. Lyrics important for my enjoyment of song in any form of media.

Interviewer: I see. Thank you. Anyone else?

1004: I pay attention to lyrics. But I'm not too particular on lyrics being repetitive or not. If the tune is good then it's good. In terms of purely lyrics I do pay attention. I'll try to appreciate and understand where the lyrics come from (emotion behind it and why it's written). I also likes to do my own research on the lyrics whenever I'm free. I do pay attention to lyrics as its 75% of the song. Lyrics are important to me in terms of the type of song they trying to deliver.

Interviewer: Good one. Thanks for answering. Anyone else? If there's no one then we proceed. Here's the third question: What do you think of rap music?

1001: I freaking loves rap. It's one of my favourite genre. I don't listen to you know mainstream rappers. The ones who doesn't actually know how to write actual good lyrics. Basically rappers from Tiktok. The rappers I like are like Eminem, NF and so much more.

1002: Rap is one of my top favourite genres. This is because rap is also a form of poetry. Compared to musical lyrics, rap is more freeform.

Interviewer: I see, thank you for the answers. I really appreciate it. Anyone else?

1004: Not particularly inclined to listening to rap music because I listen to whatever that sounds nice. If the song is rap its fine, I don't mind. For me sometime when it comes to rap lyrics, it's where the lyrics actually shine compare to how mainstream music where you want to bump to a good catchy beat. For rap it's how the lyrics are important. How the lyrics portray what's the meaning behind it. Basically like poetry but with tune. The best example I would give is Lin-Manuel Miranda. He makes music for Hamilton and it's all like rap. It's very little tune but has a lot of meaning. It a different kind of genre but it delivers a strong impact in terms of storytelling. More in depth storytelling for people which easy to understand cause of how the words come together to tell a story.

Interviewer: Thanks for answering. Anyone else want to give it a go? If there's no one then we proceed. So do you think rap music is a suitable medium in learning English literature? If so why? If no why?

1003 I feel yes. Especially since a lot of form of literature are meant to be performed. Especially A Raisin in the Sun is about African American and rap music is predominated by African American. And you can say historically intertwined with African American experience and culture. So you can say it's a suitable way to express but not for like modern contemporary place. I feel like adding a modern twist with rap towards like old Shakespeare plays and classical plays will help students of the current generation get more into it, get more hype to it. I feel like it's much easier to memorize quotes that way.

1002: Let's say with your rap video just now, I think it's a good way to add on in learning literature. As a person who enjoys last minute studying, I think that the music video will be so helpful if I didn't study the whole year. It be something that would really give me a fast summary before going to the exam hall. So I think it's a great backup plan. Not sustainable, can't learn the whole book with just rap itself. So it's a 50-50.

1005: Agree. Rap is basically rhythm and poetry. Most students would prefer this as their learning methods to conquer literature and literary aspects. I like how you incorporated the references. Students who know the text will actually get it you know? So I feel it's one of the good ways to learn literature.

Interviewer: Great answers. Thanks for answering. Anyone else want to give it a go? If there's no one then I think we proceed. So do you think you would learn English literature better conventionally or musically? If so why? If you don't why?

1002: Probably conventionally. If we add the musical way and the conventional way together, it'll be so much better. If we were to choose one, probably the conventionally way cause it covers more of the text itself than just the modern (rap) way

Interviewer: So you would say that the musical part is just an add-on to the conventional way?

It's more of a revision too, because students need to read the whole book and study the whole thing to understand the references from the song. So it'll be a good revision, for instance if you want to have like a little refresh, but you're struggling to find summaries to help you understand quick so probably the rap video would be fantastic. But I wouldn't solely rely on it to learn the syllabus cause in the conventional way, you have a teacher that is experienced that can give you different perspectives. Cause sometimes when you read the book for the first time you don't catch a lot of things so the teacher is important in that sense.

1004: I do agree with the point. I don't think studying purely conventional is better but, neither do I see that studying the modern (rap) way is better. It kind of help each other in that sense.

Interviewer: I see. Anyone else have another opinion or something. Feel free to share. If there's none, that's all for the discussion or interview. I just want to thank you guys again for your time. And I hope you guys have a good night. All the best for STPM! Good luck!.

1002: Thank you thank you. Good luck on your research.

Interviewer: Thank you.

Semi-structured Interview for Participants from the Experimental Group

Interviewer: Hi! Good evening guys, how are you all doing? Are you guys all good?

2001: Yeah we're all doing fine I think.

Interviewer: I see I see. That's good to hear. I just want to start off by saying thank you for taking the time to participate in my research. I really appreciate it.

2002: You're welcome

Interviewer: So, I'll just tell you how it'll go first then we can proceed okay? So I'll be showing you the music video with the Walter Lee Rap in it then you can tell me what you think, then from there I'll be asking 5-6 questions for you guys to answer.

2003: Got it

Interviewer plays the music video

So what do you guys think?

2003: I think it's pretty good. I could hear everything you're saying

2004: Yeah I caught the "Damn these eggs" part and a few others. Pretty good.

Interviewer: Thank you thank you. I really appreciate it. Now let's start answering these questions. Okay, here's the first one: Do you listen to music while studying? If yes why? If no why?

2001: For me I do listen to music for like calculations to make me feel more attentive, more focus but not for literature cause it involves a lot of words and structured sentences.

2002: I do listen to music but not every time. It's like when I want to distress myself from a lot of words and a lot of thing to memorize. But I won't listen to songs when I need a lot of focus on memorizing.

Interviewer: Thanks for answering. Anyone else want to give it a go? If there's no one then we proceed. So do you pay attention to lyrics when you listen to music? If so why? If no why?

2003: 1st time no, but like once I like the song maybe I will like google for it then read first. Then if I like it, I will sing will it,

2005: Same here

Interviewer: I see. Anyone else feel any different?

2001: I do listen to music all the time whether I'm studying or not. I like to listen to music. So yeah.

Interviewer: I see. Thank you. Anyone else? If no one, then we proceed. What do you guys think of rap music?

2004: I think it's loud, so I don't really prefer it, but it's fine.

2002 : I feel its catchy but then , it's very good for students who wants to understand the text if they don't really get what is the plot but then some of the quotes you have to be specific. You can't really get through the music you have to really like memorize it in your mind. So it's good to like summarize the whole story but then you still got to memorize the quotes in the text.

2005: I feel like rap music is very fast paced and very catchy. So if you vibe with the song, you can actually get attached to the lyrics. So you instantly know the lyrics and you can actually remember the words in the song

Interviewer: I see. Thank you for answering. Anyone else? If no one wants to answer, then we proceed. Do you think rap music is a suitable medium in learning English literature? If so why? If no why?

2001: For me I will still prefer the traditional way of learning English Literature. The rap music you did was good was very catchy, it catches my mind. It caught me like a general picture of what Walter lee is. But after seeing your rap I want to know more about Walter lee. So like I want to sit and really know in depth about Walter lee. So thru rap it gave me like a general picture, but I want to know more about it.

Interviewer: I see. Anyone else?

2003: I feel like if there is a mixture of music and teaching in a normal way, it'll be fun. But rap music it's quite hard for teachers today to prepare itself so it only comes in the next few years. So it is hard to maybe prepare so maybe those who are only into rap music would be able to create such like with the lyrics and all which relates to the text. But if it's in the syllabus I mean the way the teacher sees then it'll be fun.

Interviewer: Thank you. Is there anyone who wants to answer? If there's none, I'll read out the next question. Do you think you would learn English literature better conventionally or musically? If so why? If no, why?

2001: For me maybe musically helps but not rap in specific. Just to have that fun element while learning literature.

Interviewer: I see. Okay, anyone else?

2003: I agree. Not entirely normal teaching and not entirely music. In between somewhere there, then classes will be fun.

Interviewer: Anyone else with another opinion?

2002: I feel like rather prefer traditional way than musically. Although it is fun and maybe it can be a way to introduce the plot of the story but then thru the text you can actually analyse how the author use the language and the style of his or her writing of the story or description of characters. It also give a very detailed personality and traits of characters and their perspectives like you can have like imagery of what the characters experience through the text.

Interviewer: I see, so if let say rather than choosing one or the other, what if rap music is implemented as an add-on? What do you guys think about that?

2005: Feel like that would be an effective way. It's like you already know the story. To make you remember better and understand the person's character or the scene better, this would help the people to understand it more detail and remember much more effectively.

Interviewer: I see. Anyone else?

2003: So... I think to summarize the whole story I think it's good.

Interviewer: I see. Anyone else would like to contribute their opinion?

2001: Listening to music after you done analysing and studying and then like it's a good effective way. Before entering the exam hall you can just take 2-3 minutes to just listen to that music and it'll help refresh your mind.

Interviewer: I see. Anyone else have another opinion or something? Feel free to share. If there's none, I think that's all for the discussion or interview. I just want to thank you guys again for your time. And I hope you guys have a good night. All the best for STPM! Good luck!.

1002: Thank you, good night.

Interviewer: Good night

Semi-structured Interview for Teacher

Interviewer: Hi good morning teacher, how are you doing?

A: I'm doing fine. How about you?

Interviewer: I'm doing fine I think. No issues.

A: So what do you have for me today?

Interviewer: Oh okay so, basically I'll be showing you the music video with the Walter Lee Rap in it then you can tell me what you think, then from there I'll be asking 5-6 questions for you guys to answer. Is that cool?

A: Sounds good.

Interviewer plays the music video

So are you ready for the questions teacher?

A: Yeah hit me with it

Interviewer: Okay, so the first one is do you listen to rap music? If yes why, no why?

A: Yes, but not because I like it. I think my generation is above this already. But I listen to it sometimes just to be in synch with my students who love rap so much. So because of that I listen to rap and also I have a nephew who's so much into rapping, you know producing his own Youtube videos and all. Because of that I do watch because I'm always voting for him.

Interviewer: I see. Thank you. So the next question is do you pay attention to lyrics when you listen to music?

A: Yes I do. Because being a teacher of Literature, words are the most important part of my teaching, so my passion is words therefore my job is with words. So words are more important to me than music or anything else.

I see. I could understand that. So the next one is what do you think of rap music?

A: From a personal viewpoint I would say that I learned to embrace it because if you can't beat them join them. Initially when I heard of rap and all that I was very panicky like "Woah is this music?" But now yes, there is a way you can connect with themes, you can connect with real life issues. I was very connected to your words just now. I used to listen to Prince EA on a lot of his raps and I actually used some of that in class as well for teaching general essays, not really for literature I think but for teaching when I was teaching non literature subjects. So when I found that very creative way of using but there are some disadvantages. Sometimes there are kinds of vulgarities, the kinds of words. There's a lot of curse words so when there are such words, I find it a little disturbing because of course as a teacher I don't condone the use of such words. As long as there no curse words its fine.

Interviewer: Hmm... That is true. So the next one is do you think rap music brings more advantages or limitations in teaching English Literature?

A: No definitely anything new anything creative would bring advantages so I'm sure it is advantages. Definitely not limitations because whatever new ways of exploring language and literature, will actually help students grow so I think it is definitely advantages.

Interviewer: I see, so the next one is have you ever taught English Literature using music?

A: Using music yes. I have but not rap. I have taught English language rap but not in my literature.

How did that worked out for you? But you see the thing is after watching your video I think I can make them come up with their own video whereas what I use to do was I used to let them watch on Prince EA especially when I'm teaching digital tech and all that.

Interviewer: I see I see. So the last one is do you prefer teaching English Literature using music? Why?

A: whether I prefer or not I'm not too sure of that. I'm willing to do that because I do use music in my class, but the thing is sometimes we have time constrains of finishing the syllabus on time. So that may be one the reasons where we are not doing it as much as we do. And then coming from a school like PFS, we have musicals every year so literature and music cannot run away much so, we do end up having music but not really teaching in class per say. I would look at this as a complimentary and a supplementary edition.

Interviewer: I see. That's all for the questions. I just wanna really say thank you for helping me out for this research. Thank you for also informing and letting me interview the students. I really appreciate it a lot.

A: No problem. All the best with the research yeah?

Interviewer: Thank you so much teacher. All the best in your endeavours as well. Have a nice day.

A: You too. Bye bye.

Interviewer: Bye

Appendix E

(i) Participant's consent for participating in the research

Timestamp Username Your participation in this study is voluntary. If you choose to participate, please tick in the box below.

Timestamp	Username	Your participation in this study is voluntary. If you choose to participate, please tick in the box below.											
2021/02/2	1001	I agree to participate in this research											
2021/02/2	1002	I agree to participate in this research											
2021/02/2	1003	I agree to participate in this research											
2021/02/2	1004	I agree to participate in this research											
2021/02/2	1005	I agree to participate in this research											
2021/02/2	2001	I agree to participate in this research											
2021/02/2	2002	I agree to participate in this research											
2021/02/2	2003	I agree to participate in this research											
2021/02/2	2004	I agree to participate in this research											
2021/02/2	2005	I agree to participate in this research											
2021/02/2	Participant	I agree to participate in this research											

Table 1: Participant's consent list

The info above was taken from the Google form that was given to the participants upon participation in the research.

(ii) **Permission letter to the Penang Free School to conduct the research**

Sarmilan Anak R Gaijandren
1280, Jalan Seksyen 1/8,
Bandar Barat Baru, 31900, Kampar, Perak,
University Tunku Abdul Rahman

15th February 2021

Sixth Form Senior Assistant,
Penang Free School,
Jalan Masjid Negeri,
11600 George Town, Pulau Pinang

REQUEST FOR RESPONSE TO CONDUCT A RESEARCH

I am writing to request permission for conduct a study on ten Form Six students on the 2nd of March 2021. The study will last for a day and I promise to get back to work immediately I am done. According to the policy on ethical conduct of research, writing a consent for research is to be executed. This research will be my final year project for my undergraduate course in Bachelor of Arts (Hons) English Language.

For my research, I would like to request to use the Upper Sixth form as well as their teacher, as my research would involve them. I chose Penang Free School because this is the only school in the region that offers English literature for form sixes.

Participants' information will be handled with utmost confidentiality and anonymity. There will be no videos or photographs of lesson be taken throughout conducting this research. The instruments will only be a literature video, as well as personal interview voice recording with the participants. The information collected will only be used for dissertation and will be destroyed after the dissertation grade has been approved

If you understand the content described above, and agree that your school will participate in this research, please sign below. Your help is very much appreciated. If concerns arise about this research, please feel free to contact me at 013-4359951 or my supervisor (Mr Sandeep) at (010-4654636)

I humbly hope that my request to conduct my research in Penang Free School, will be granted. Thank you.

Letter written by,

Sarmilan

Sarmilan Anak R Gaijandren
Bachelor of Arts (Hons) English Language
Faculty of Arts and Social Science
University Tunku Abdul Rahman

Reply Slip

Please tick ✓

- I agree to the procedures set out above to conduct the research project in my school
 I would not like the school to participate in the above project

Signed by:

Date: 25th February 2021

Marja Rahamat

Rahamatullah bin Sulaiman,
Sixth Form Senior Assistant,
Penang Free School
Jalan Masjid Negeri,
11600 George Town, Pulau Pinang