

“ONNEKS MUSIIKKI ON KEKSITTY” –
A case study on the role of music in the special
needs English language classroom

Master's thesis
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<p>Tiivistelmä – Abstract</p> <p>Yhä useamman englanninopettajan arkeen kuuluvat myös erityisoppilaat, joten kaikki keinot, joilla yhä heterogeenisempien ryhmien englanninoppimista voitaisiin edistää, tulisi huomioida. Musiikki kuuluu olennaisena osana monen nuoren elämään, joten sen hyödyntämistä englannin erityisopetuksessa tulisi tutkia. Tutkimuksen tarkoituksena oli selvittää, millaisia mielipiteitä yhden erityisryhmän oppilailla ja opettajalla on musiikin roolista englannin luokassa. Tutkimuksessa otettiin huomioon musiikin käyttö sekä opetuksessa että rentoutus- ja virkistystarkoituksessa.</p> <p>Tutkimus toteutettiin tapaustutkimuksena erityisammattiopistossa syksyllä 2010. Tutkimukseen otti osaa yhteensä kahdeksan erityisryhmän oppilasta ja heidän englanninopettajansa. Aineisto kerättiin kyselyiden, opettajan haastattelun ja havainnoinnin avulla kahden esimerkkitunnin aikana. Tutkimuksessa selvisi, että ryhmän oppilaat suhtautuvat musiikin käyttöön sekä opetus- että rentoutus- ja virkistystarkoituksessa positiivisesti. Kaikki musiikkityylit eivät kuitenkaan ole yhtä toivottuja; ensimmäisellä tunnilla soitettuun pop/rock-kappaleeseen oppilaat suhtautuivat myönteisesti, kun taas toisella tunnilla käytetty klassinen musiikki ei miellyttänyt heitä juuri ollenkaan. Myös ryhmän englanninopettaja suhtautui musiikin käyttöön melko myönteisesti.</p> <p>Tutkimuksen tulosten perusteella voisi päätellä, että musiikin käytön lisääminen englannin erityisopetuksessa olisi suotavaa. Oppilaiden mielipiteitä tulisi kuitenkin kuunnella musiikkia valittaessa. Jotta musiikin monipuolisen käytön lisääminen olisi käytännössä mahdollista, tulisi siitä tehdä opettajille helpompaa lisäämällä valmiiden materiaalien saatavuutta. Tutkimus antoi myös aiheita tutkia asiaa laajemmin ja tarkemmin tulevaisuudessa, esimerkiksi lisäämällä tutkittavien määrää tai tutkimalla musiikin vaikutusta eri-ikäisiin oppilaisiin.</p>	
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Table of contents

1. INTRODUCTION	9
2. SPECIAL EDUCATION AND LANGUAGE LEARNING.....	12
2.1 Defining special needs and education	12
2.2 Special needs students as unique learners	14
2.2.1 Different learning styles and special needs students	14
2.2.2 Multiple intelligences and special needs students	16
2.3 The hurdles for learning in a special needs foreign language classroom.....	19
2.3.1 The characteristics and effects of a teacher-centered language classroom	19
2.3.2 Language anxiety and its effects on learning	21
2.3.3 The Input and Affective Filter Hypotheses	23
3. MUSIC AND THE AFFECTIVE FACTORS	25
3.1 Music therapy and its influence on teaching	25
3.2 Music and the classroom atmosphere.....	27
3.3 Music as a stimulus in the language classroom.....	29
3.4 Music and motivation.....	30
3.4.1 The role of music in the lives of young people	31
3.4.2 Motivation and language learning	32
3.4.3 Special needs students and motivation	34
4. MUSIC AND THE ACCELERATIVE AND EXPERIENTIAL TEACHING METHODS	37
4.1 Suggestopedia.....	37
4.2 SALT	39
4.3 Experiential learning	40
5. HOW TO USE MUSIC IN TEACHING ENGLISH AS A FOREIGN LANGUAGE	43
5.1 The effects of music on language learning.....	43

5.2 Teaching vocabulary and pronunciation through music.....	45
5.3 Teaching grammar through music	47
5.4 Teaching culture through music	48
6. DATA AND METHODS	50
6.1 Research questions	50
6.2 Data collection: a case study	51
6.2.1 Research participants	51
6.2.2 Sample lessons	53
6.2.3 Questionnaires.....	54
6.2.4 Observation	56
6.2.5 Teacher’s interview.....	56
6.3 Methods of analysis	57
7. THE ROLE OF MUSIC IN THE SPECIAL NEEDS ENGLISH LANGUAGE CLASSROOM	58
7.1 The first lesson – using The Fray in teaching a grammar point	58
7.1.1 Students’ opinions – The Fray	58
7.1.2 Observations in the classroom – The Fray.....	63
7.1.3 Teacher’s opinions – The Fray	64
7.1.4 Reflection – The Fray	65
7.2 The second lesson – using Chopin for relaxation/stimulation purposes	68
7.2.1 Students’ opinions – Chopin.....	68
7.2.2 Observations in the classroom – Chopin	71
7.2.3 Teacher’s opinions – Chopin	73
7.2.4 Reflection – Chopin	73
7.3 Teacher’s views on the role of music in the special needs English language classroom.....	75
7.4 Discussion.....	82
8. CONCLUSION	84

9. BIBLIOGRAPHY	88
APPENDICES	95

1. INTRODUCTION

Music has been a vital and innate part of every known human culture, ever since pre-historic times (McDermott and Hauser 2005: 29). Because of the prominent position of music in the human way of life, it is no wonder that babies have their first contact with music as early as in the womb, for example in the form of rhythm and voices created by the mother's body and the outside world (Anttila and Juvonen 2006: 171). After the birth, musical experiences become more and more frequent and a person's relationship with music usually lasts for a lifetime, in one form or another. Nowadays, different forms of the media, such as television, radio and the internet, distribute music in an effective way (Anttila and Juvonen 2006: 172). One could even say that music surrounds us. It is not surprising, then, that music can form a significant part of one's life – in some cases, even be the whole purpose of life.

Because humans have always used music as a way of expressing their emotions (Ahonen 1993: 25), its healing powers have been utilized for many centuries in helping people in different ways, such as through music therapy (Lehtonen 2007: 36). Hence, it would seem appropriate to examine if the power of music should be harnessed to benefit special needs education as well. Especially at the beginning of special needs students' academic careers, they can often feel frustrated and academically unsuccessful (Ikonen 2000: 66-67). These feelings can manifest themselves later on as a fear or even hatred towards certain school subjects. One subject that commonly creates anxiousness among special needs students is foreign languages. Thus, it would be extremely sensible to use the positive associations with music as a help in the language classroom – both in actual teaching and in making learning feel less anxious again.

It can be suggested that English as a classroom subject would especially benefit from the use of music, because of its position as a lingua franca and dominance in the world of music. Also, because of the position of the English language in the music industry, there is a plethora of material for the teacher to choose from. Bringing music to the special needs language classroom is validated also by the fact that there is much evidence on the positive effects of music on foreign language learning (see, for example Milovanov 2009, Salcedo 2010 and Schön 2008).

Nowadays, with the idea of inclusion¹ so prevalent in Finnish schools, it would seem more and more important that all teachers – special needs and mainstream alike – would receive information about how to teach special needs students. Furthermore, it would be advantageous to know about all the different ways available that could possibly help one's students to enjoy learning and perhaps even make the learning easier. It would be a very welcome outcome if this study could contribute ideas to this task of making language learning as enjoyable and efficient as possible.

There has been quite a lot of research done on using music in mainstream English teaching. For instance, in the University of Jyväskylä, two master's theses have been written about the subject in the past two years: Pasanen (2010) studied the usage of music by mainstream EFL teachers and Lappi (2009) studied how students experienced the use of music during their English studies. There has also been extensive research on how special needs students can benefit from music in general, for instance in music therapy (see, for example Lehtonen 1989), which is also one of the focal points in this study. Furthermore, studies have been made on the effects of music on language learning and the connection between languages and music in the brain (see, for example Chan et al. 1998). In addition, there is research on how musical abilities relate to language learning (see, for example Milovanov 2009). However, while the use of music in mainstream language teaching has been quite widely researched, the special educational viewpoint has been in a rather minor role, in our view. Therefore, we would like this study to be a contribution to the discussion on what type of a role music should have in the special needs English language classroom.

In the present study, we wanted to find out how a group of special needs students and their teacher see the use of music in the English language classroom. In order to achieve this, we carried out a case study, in which we planned and gave two sample lessons. After this, we asked the students and the teacher to voice their opinions on the matter. In addition, we observed the interaction in the lessons in order to achieve a more extensive picture about the effects of music on the group. In this study, the use of music in English teaching is roughly divided into those methods that focus on

¹ Inclusion means that every student has the right to go to a school in his or her own community, with his or her peers, regardless of any disabilities (Murto 2001: 39).

relaxation/stimulation and those that focus on teaching a particular aspect of language. It should be noted, however, as Pasanen (1992: 96) mentions, that this division is not as clear cut in “real life”, since relaxation or stimulation music can often be educational and the educational use of music can also be stimulating or relaxing.

In this study, we will first review the relevant theoretical background. The purpose of the literature review is to argue why the use of music would be beneficial in teaching English, both in mainstream and more specifically in special education. First, we will examine the characteristics of special needs students as foreign language learners and discuss some of the factors that can influence their foreign language learning in chapter 2. Second, we will move on to discussing how music can have a positive effect on different aspects of language learning in chapter 3. Third, in chapter 4 we will introduce how music is utilized in three different teaching methods: Suggestopedia, SALT and Experiential learning. Fourth, in chapter 5, we will conclude our literature review by first discussing research on the effects of music on language learning and then giving concrete examples on how different experts of pedagogy have used music in teaching different aspects of the English language.

In chapter 6, we will move on to reviewing the research methods of our own study. First, we will present our research questions in more detail. We will then discuss the data collection process by examining the different facets of gathering data. Lastly, we will examine the methods of analysis used in the present study.

In chapter 7, the results of the study will be presented. First, we will discuss the students’ and teacher’s experiences on the first lesson where music was used to teach a grammar point. Second, we will examine the students’ and teacher’s views on the second lesson where music was used for relaxation purposes. Third, we will present the teacher’s opinions on using music in the language classroom in general. Fourth, there will be a summary of the most central findings. Finally, in chapter 8, there will be a conclusion, where we will first draw conclusions from the results and then discuss the implications of the study. Lastly, we will evaluate the present study and discuss its implications for future research.

2. SPECIAL EDUCATION AND LANGUAGE LEARNING

In this chapter, we will examine special education and special needs foreign language learners. First, there will be a short outline of the history of special education and its place in the Finnish school system. In addition, relevant features of different learning difficulties will be briefly discussed. Second, a special needs student as a unique learner will be examined, first from the perspective of different learning styles and then from the perspective of the theory of multiple intelligences. Third, some of the affective factors that occur in the special needs foreign language classroom will be looked into.

2.1 Defining special needs and education

The status of special needs students has changed drastically over time. When special education started to become more common in the Western world at the beginning of the 20th century, it was considered beneficial for both the special needs students and the surrounding society to isolate special needs students into their own schools and institutions (Vehmas 2005: 62-65). The situation has changed during the past decades and from the 1950's onwards the need for isolating special needs students has been questioned (Vehmas 2005: 106). It is now commonly accepted that every human being is entitled to learn within his or her capabilities. As knowledge about different disabilities and learning difficulties has increased, people with disabilities have gained a voice in society and are now commonly treated equal. That is why in the past years they have been integrated more and more within mainstream schools, either in their own, smaller groups or in mainstream groups (Vehmas 2005: 106). Usually the best approach depends on the individual student.

According to the Finnish Core Curricula for basic education (2004: 26), students who are entitled to receive special education are those whose “prerequisites for growth, development and learning have been weakened by disability, sickness or deficit”. Also those students who require psychological or social support are entitled to receive special education. Although special needs students are often connected with students with learning difficulties, it is important to remember that an exceptionally bright student can

also be considered a special needs student (Uusikylä 1994: 164-168). However, the Finnish Core Curricula does not include these students in their definition.

Ikonen (1995: 19-26) divides the features of *learning difficulties* into six categories: disorders of motor function, emotional disorders, disorders of perception, symbolic disorders, attention disorders and disorders in memory function. According to Ikonen, a common example of *disorders of motor function* is hyperactivity, where the student in question can be described as restless, random in his or her actions and unpredictable. On the other hand, when a child suffers from *emotional disorders*, she or he can be, for instance, uptight and nervous or have a habit of daydreaming. In some cases, the child can have temper tantrums, sometimes without any obvious reason. Persons with *disorders of perception*, in turn, are incapable of analyzing and distinguishing sensory data sufficiently. However, disorders of perception should be distinguished from sensory defects, such as blindness and deafness. Children suffering from *symbolic disorders* have difficulties in producing or comprehending symbolic meanings in either written or spoken form. Examples of such disorders are dysphasia and dysgraphia. Those children with *attention disorders* have to deal with insufficient or, in some cases, immoderate attention. They may have problems concentrating, because the smallest distraction can turn away their attention from the task at hand. Students with immoderate attention can concentrate on little things and miss out on the big concepts altogether. Lastly, *disorders in memory function* include difficulties in assimilating, storing and recalling information. The above categories are not clear-cut; each of them may consist of multiple smaller disorders and one person can have features from more than one category. All in all, it appears that special needs students as a group are rather heterogeneous.

Nowadays, it seems as though the number of special needs students in Finland is increasing. According to a survey conducted by Statistics Finland (2009), the amount of special needs students has risen from 2.9 % in 1995 to 8.5 % in 2009. The amount of students transferred to special education has increased steadily. Still, it seems unlikely that the student population is suddenly more prone to learning deficits. A plausible explanation is that different learning difficulties are simply easier to diagnose today. Also, the awareness about them has increased. Because special needs students are now a significant part of every teacher's day, it is even more vital than before that they take

into consideration different learning styles, intelligences and also motivational and personal factors. Of course all this knowledge can be applied to teaching mainstream students as well. One could even say that every student is a special needs student, since everybody learns in a different way.

2.2 Special needs students as unique learners

Every learner is unique based on, for instance, their social or ethnic background, sex, age or interests. Besides these factors, every learner has individual strengths and weaknesses as to learning. For example, all students have their own preferred way of learning, although they might not be aware of it. Probably every student has experienced difficulties in learning when they have been taught in a manner that does not cater for their preferred learning modes. Furthermore, students have areas of knowledge that they are naturally more inclined towards. It is a challenge for any teacher to perceive and consider these subtle learner differences when teaching. Because of the ever increasing class sizes, students face a possibility of getting lost in a uniform crowd (Jackson 1968, as quoted in Crozier 1997: 11). Still, taking into account the learners' unique paths is extremely important. This notion is also expressed in the Finnish Core Curricula for basic education (2004: 19) and in the Common European Framework of Reference for Languages (2001: 11-12). Particularly special needs students face great obstacles when it comes to learning. Consequently, their need for appropriate teaching methods is even more imperative. In the next two sections, we will look at the learner differences that form the basis for differentiated teaching.

2.2.1 Different learning styles and special needs students

In order to enhance each learner's learning process and help special needs students in every possible way, it can be considered extremely important to take into account different *learning styles* in special education. Just as every learner has a different taste in music, every learner also has a learning style that they prefer. According to Keefe, a learning style can be seen as:

“...the characteristic cognitive, affective and physiological behaviors that serve as relatively stable indicators of how learners perceive, interact with and respond to the learning environment... Learning style is a consistent way of functioning, that reflects underlying causes of behavior.” (Keefe 1979, as quoted in Ellis 1994: 499)

Although many students are able to learn equally well regardless of the medium of teaching, some studies have estimated that up to 25 percent of learners can benefit significantly from such ways of teaching that take into account individual learning styles (Levin et al. 1974, as quoted in Larsen-Freeman and Long 1991: 196).

There are various theories and models about learning styles. Some models divide learners based on how they process and perceive data, such as the cognitive-affective-perceptual-behavioral model (Sims and Sims 1995), the diverger-assimilator-converger-accomodator model (Kolb et al. 1979) and the holistic-serialist model (Pask 1975). One model that is widely used in teacher training programs in Finland is the model of auditory, visual and tactile/kinesthetic learning styles, which is based on the primary senses (Sarasin 1999: 17-18). According to the model, visual learners learn best through sight; they prefer reading texts and looking at pictures, for instance. Auditory learners, on the other hand, learn by listening; for example to tapes or the teacher. Tactile learners, in turn, like to learn by using their hands, by for instance doing arts and crafts projects or making notes. Finally, kinesthetic learners learn best by involving their whole bodies in the activities. They prefer, for example, to cook or go on fieldtrips rather than sit in the classroom.

As mentioned above, using diverse approaches in teaching and thus catering for different learning styles is vital on all levels and in all groups, but it is perhaps even more important in the case of special needs students. It is often difficult for them to concentrate if they are constantly being taught in a way that does not suit their personal learning style. As a result, they only study, not learn (Dunn and Dunn 1978, as quoted in Ikonen 1993: 28). We argue in this study that music can be considered an efficient way to take into account all the styles. While it is perhaps most commonly connected with the auditory learning style, music can easily be integrated into activities that involve other styles as well. For example, for the visual learners, lyrics of a song can be laid out by using overhead and video projectors. In addition, music videos and pictures

can be shown to these types of learners. The kinaesthetic learners can play a musical game or even choreograph a dance to suit the subject matter. Different rhythmical rhymes can also be used in teaching vocabulary, for instance. The tactile learners can draw a picture based on the lyrics of the song. Obviously these examples are merely few of many possibilities.

It can be suggested that incorporating activities using different learning styles in teaching may enhance learning significantly. In an ideal school every student would get individualized instruction. However, not only can it pose a challenge for teachers to determine the different learning styles among their students, but also to develop suitable teaching practices. Also, when it comes to special needs classes, teaching has to be differentiated according to very different skill levels as well. In reality, the teacher's ability to differentiate his or her instruction depends on the individual teachers' material resources, own attitudes and time restraints. In addition to learning styles, it would be useful for the teacher to be aware of different types of intelligences, and these will be discussed in the following section.

2.2.2 Multiple intelligences and special needs students

In the fields of psychology and education it was formerly believed that everyone learns in the same way. As a consequence, all students were taught with the same methods. For example, in the field of language teaching, methods such as the Grammar-Translation Method and the tasks connected were used with all students, regardless of their individual differences (Richards and Rogers 1986: 3-4). In addition, their knowledge of a certain subject was tested in the same way, usually by the written mode. As mentioned above, nowadays research has increased understanding about learner differences and the findings have had an effect on the actual teaching practices as well. However, there are some areas of education, such as IQ-testing, that have not made use of all the relevant research. It has been argued that the majority of IQ-tests that aim at measuring "general intelligence" actually measure only a narrow portion of the testees' intelligence: in these mostly logical-mathematical and linguistic areas are emphasized. But as every student can be said to have a different learning style, so every learner may

have a specific domain of intelligence that they excel at. As a consequence, Gardner (2006: 3-5) suggests that the thinking behind these types of IQ-tests should be challenged and modified in a way that is fair to all types of people, since in their present form they do not measure the real intelligence of the testees. However, to test all types of intelligences would be very time and resource consuming and as such almost impossible to instate (Gardner 2006: 69-70).

The shortcomings perceived by Gardner in the traditional way that the human intelligence is seen and measured led him to create a theory of multiple intelligences. The theory posits that humans have one or two domains of intelligence in which they are more talented in. Gardner (2006: 6) defines an intelligence as

“a computational capacity – a capacity to process a certain kind of information – that originates in human biology and human physiology... ...An intelligence entails the ability to solve problems or fashion products that are of consequence in a particular cultural setting or community.”

Hence, a person can utilize his or her dominant intelligence in order to understand new information from another field. For instance, a musical intelligence can be used to decipher linguistic information or logical-mathematical skills can be used to understand the structures of music. Even though one is strong in a certain type of intelligence, it does not mean that the intelligences cancel each other out. Gardner suggests that all humans have - and use - all of the intelligences.

Gardner's theory divides human intelligences into seven or eight categories (Gardner 2006: 8-21). The original categories are

- 1) a *linguistic intelligence*, which, as the name suggests, refers to a person's capability to make use of the possibilities that languages have to offer;
- 2) a *logical-mathematical intelligence*, which, on the other hand, means that a person is good at and efficient in solving problems that involve mathematics and logic;
- 3) a *spatial intelligence*, which, in turn, refers to a person's ability to read and understand one's surroundings, for example when navigating;
- 4) a *bodily-kinesthetic intelligence*, which is linked to how well a person can control his or her body, for instance when doing sports or dancing;

- 5) an *interpersonal intelligence*, which means that a person is good at reading other people's emotions and reactions and knows how to use that information;
- 6) an *intrapersonal intelligence*, which means a person is good at recognizing and analyzing his or her own thoughts and emotions;
- 7) a *musical intelligence*, which refers to a person's ability to understand the form and "language" of music;
- 8) a *naturalistic intelligence*, which is a later addition. It means that a person is comfortable in nature and understands how it works.

The theory of multiple intelligences is one attempt to characterize learner differences, which also has educational implications. In order to guarantee an effective and fair teaching experience for all students, one should be mindful of the different intelligences as well. Furthermore, Gardner's idea of taking into account multiple intelligences in IQ-testing could be extended into testing different subjects at school. Gardner (2006: 56) suggests that students would be monitored by professional "assessment specialists", who would gather information about them. However, academically successful students would not need major adjustments to their learning environment, since they are obviously already taught in a suitable way. Special needs students, on the other hand, would benefit from a better understanding of their stronger intelligences. Gardner (2006: 56) continues that "...when a child is having learning difficulties, it is important to understand his or her cognitive modes as accurately as possible."

Ideally, all intelligences should be featured in all language lessons. This would give the students a possibility to handle new information in their own way. In other words, the new information should be presented in various ways. Larsen-Freeman (2000: 170) lists ways to incorporate all the intelligences. For example, a grammar rule can be learnt by using a melodic chant with a musically skilled student, a puzzle with a logical-mathematical student, a chart with a spatially good student, a pantomime with a kinesthetic student, pair-work with an interpersonally inclined student, journal keeping with an intrapersonally skilled student and story-telling with a linguistically gifted student. However, it is perhaps impractical to teach every student in the class with a different method on every lesson. Subsequently, it would be of great use to utilize methods that combine all the intelligences.

In conclusion, it could be suggested that the different learning styles and forms of intelligence the students have should have an impact on foreign language teaching as well. There are many techniques that could be considered helpful in taking into consideration these types of learner differences. Music is one viable alternative for combining different learning styles and vital in taking into account the students with a stronger musical intelligence. According to Ikonen (2000: 37), a musical intelligence is quite common and studies have shown that all children have some form of musical ability that may or may not be fully developed. Ikonen also adds that the inherent musical abilities in children can be further developed by various different ways, such as playing an instrument, moving to music or playing suitable music at the background to illustrate a poem, for instance.

2.3 The hurdles for learning in a special needs foreign language classroom

In this section, we will discuss some common hurdles that special needs language learners may have to overcome. First, we will examine the effects of the tradition of a teacher-centered language classroom on learning. Second, language anxiety and its effects on learning will be discussed. Third, Krashen's Input and Affective Filter Hypotheses and their effect on foreign language learning will be reviewed.

2.3.1 The characteristics and effects of a teacher-centered language classroom

Traditionally, learning a foreign language used to be an uncomfortable or even scary experience for many Finnish students. This was caused by a variety of reasons. Firstly, the traditional Western classroom was quite teacher-centered. This meant that the teacher initiated almost all of the interactions in the class and the role of the students was to merely follow the teacher's instructions (Iisalo 1987: 201-202). In fact, it is reported that as late as 1996 some teachers had difficulties in moving to a more student-oriented way of teaching that was required by the then new Finnish Core Curriculum of 1994 (Norris et al. 1996:41-42). Secondly, the students were expected to live up to a certain ideal. They were meant to be considerate, respectful and punctual, in other

words “perfect students”. Meanwhile, the teacher controlled the class and saw everything with his or her so called “all-seeing eye” (Simola 1999:52-61). Furthermore, the role of communication in foreign language teaching was minimal. For example, the once popular Grammar-Translation method “aimed to develop intellectual discipline rather than a means for communication”, as Johnson (2001:165) puts it. The students were expected to be passive observers, who were meant to receive information from the teacher and memorize it (Iisalo 1987: 202). This led to the students becoming afraid of expressing their views in the fear of being disciplined and losing face in front of their peers. Thirdly, the roots of the teacher-centered classrooms lie in the notion that the class should be seen as one, big entity, not individuals. The authoritative teaching method helped in keeping the students in control (Simola 1999: 68).

Nowadays, the situation is not as severe. After the ‘sociolinguistic revolution’ of the 1970s, the emphasis in language teaching shifted from grammar towards the communicative side (Johnson 2001: 182). Furthermore, after the notion of humanism took root in language teaching, many teachers began to emphasize the learners’ individuality, give them opportunities to influence the learning experience and allow room for learning through mistakes (Johnson 2001: 188-190). Humanistic methods, such as the Silent Way, Suggestopedia (see section 4.1.) and Total Physical Response, take into account the learner as a whole. Unfortunately, the tradition of fearful silence has left its mark on the Finnish language learner. Even though most teachers may be more considerate to and aware of the students’ needs and apprehensions, some students might still experience the classroom as a place of anxiety. Furthermore, many special needs students have negative experiences about foreign language learning, because they have not been successful in it or learnt the same way as everyone else. That is why creating a more relaxed atmosphere in the classroom can have a positive effect on many students and even more so on special needs students (Ikonen 2000: 206-207). In the next section, language anxiety and how it can affect language learning will be discussed more thoroughly.

2.3.2 Language anxiety and its effects on learning

The above mentioned authoritative teachers can also be one cause for *language anxiety*. Anxiety is commonly divided into three types: trait, state and situation-specific (Ellis 1994: 479). Trait anxiety refers to a more enduring inclination to feel anxious and can be seen as a personality trait (Scovel 1978 as quoted in Ellis 1994: 479-480), as the name suggests. On the other hand, state anxiety stems from a fixed situation occurring suddenly that can cause anxiety in a person (Spielberger 1983 as quoted in Ellis 1994: 480). Examples of these types of situations are watching your cat falling from the fourth floor balcony or slipping on an icy road. Finally, situation-specific anxiety occurs when the subject is involved in a particular situation, such as classroom participation (Ellis 1994: 480).

Language anxiety is a type of situation-specific anxiety (Horwitz and Young 1991, as cited by Ellis 1994: 480). Horwitz et al. (1986: 128) define language anxiety as “a distinct complex of self-perceptions, beliefs, feelings and behaviours arising from the uniqueness of the language learning process’ in the classroom”. Thus, language anxiety occurs in stressful classroom situations, such as tests, oral participation and when the teacher is checking home work. In addition, in a study concerning language anxiety, Bailey (1983, as cited in Ellis 1994: 480) found several causes for anxiety in a language classroom that include fear of inferiority when being compared to peers, tests and relationships with teachers. Ellis and Rathbone (1987, as cited in Ellis 1994: 480) also discovered that some students found their teachers’ questions threatening.

Piechurska-Kuciel (2008:89) summarizes various studies on the effects of language anxiety. Language anxiety can affect the student in various negative ways: social, personal, academic and cognitive (MacIntyre 1999, as quoted in Piechurska-Kuciel 2008:89). The social effects of language anxiety can lead to the student’s unwillingness to speak the foreign language (MacIntyre and Gardner 1991, as quoted in Piechurska-Kuciel 2008:89). Personal effects of language anxiety can appear as feelings of inferiority and lack of motivation (Price 1991, as quoted in Piechurska-Kuciel 2008:89). Academic effects can be seen in the student’s body of work, either as bad grades because of avoiding studying, or as good grades, due to over-studying in order to ease

the anxiety (MacIntyre and Gardner 1994: 284). The cognitive effect of language anxiety, in turn, happens when the anxiety interferes with the student's language processing (Tobias and Everson 1997 as quoted in Piechurska-Kuciel 2008:89).

It is argued that the cognitive effect of language anxiety affects the language acquisition process at several stages. According to Manolopoulou-Sergi (2004: 427-441), there is a three-fold division of the cognitive processes of language acquisition. The model hypothesizes that language acquisition occurs on three stages: input, central processing and output. At the first stage, input, the student receives new information and starts the preliminary processing. However, the student's anxiousness may disturb the attention given to processing the information. This, in turn, may lead to anxious students becoming slower in acquiring information. Difficulties at this stage may interfere with the later stages (MacIntyre and Gardner 1994: 286). At the second stage, central processing, the student connects the new information with the already stored knowledge (Manolopoulou-Sergi 2004: 427-441). At this stage, anxiousness can hinder the student's ability to perform this task. This can, for example, make it difficult for the student to learn new vocabulary (MacIntyre and Gardner 1994: 286-287). At the third and final stage, output, the student is expected to apply the knowledge he or she has learnt. Students are often evaluated at this stage of the language acquisition process, in the form of tests and presentations, for instance. Language anxiety may lead to the student "locking up" and performing worse than his or her actual skill-level might suggest (Horwitz et al. 1986: 126).

Accordingly, it is clear that language anxiety can have a seriously hindering effect on language learning. It can be considered as one of the major reasons for underperforming in one's foreign language studies. However, while a high level of language anxiety can cause serious negative effects on language learning, a low level of anxiety can, according to Williams (1991, as quoted in Ellis 1994: 482-483), in some cases have a facilitating effect on one's studies. Nevertheless, a combination of low and high level anxieties can balance each other out, so that there is no effect on learning in the end.

2.3.3 The Input and Affective Filter Hypotheses

The above mentioned input is also a crucial element of the noted second language acquisition researcher Stephen Krashen's *Input Hypothesis*. According to Krashen (1985: 2), comprehensible input is the most vital part of language acquisition. The input provided for the language learner should be on the right level of difficulty, so that the learner can advance. In other words, the input should be just above one's current level of competence. However, while comprehensible input is needed for the student to learn, it is not enough. Krashen (1985:3) states that in order to learn a language, one needs to be "open to the input". This, according to Krashen, is connected to the *Affective Filter Hypothesis*. Krashen (1985:3) defines the affective filter as "a mental block that prevents acquirers from fully utilizing the comprehensible input they receive for language acquisition". The affective filter is higher among students who for some reason feel threatened by, for instance, the learning situation, the language teacher, the language itself or the culture and people it represents. Conversely, the filter is lower for students who feel comfortable in the classroom and with the language.

However, language learning is always subjective, so it is impossible to generalize the reasons for either low or high affective filters. What may lower one student's filter might raise it for another (Krashen 1985:44). Nevertheless, a low-anxiety classroom is probably beneficial to all types of learners, whether confident or insecure in their abilities. Krashen (1985: 14-15) lists teaching methods that aim for a low-anxiety classroom. The methods include the aforementioned Asher's Total Physical Response, Terrell's Natural Approach and Lozanov's Suggestopedia. Of these methods, at least Lozanov's Suggestopedia uses music as an integral part of creating an amicable atmosphere in the classroom, thus making the learning experience more effective. Suggestopedia and other language teaching methods that use music in some form are discussed in chapter 4.

As mentioned above, the affective factors form a substantial part of the language acquisition process. While it is acknowledged that every learner is different, there are still some common denominators. Language learners' cognitive processes have a largely similar basis. One needs comprehensible input, the input needs to be processed and then

produced. During these phases, language anxiety might have a serious negative effect on language learning, sometimes even fossilizing the whole process (Krashen 1985: 44). This reinforces the idea that the language teacher should make an effort to create an atmosphere in the language classroom that is less threatening in order to make the students more at ease and thus enhance learning. Music can be considered one way to achieve an amicable classroom atmosphere. Scientific research on how music affects students and thus the classroom atmosphere will be examined in the next chapter.

3. MUSIC AND THE AFFECTIVE FACTORS

As stated above, language learning can be a difficult task for special needs students. Therefore, the teacher should be aware of the different possibilities that can ease the learning process. In this chapter, we will discuss the potential of music in this. First, we will examine the long history of music therapy, because as a field of study it has had a significant effect on how music is used in teaching, especially with special needs students. Second, there will be an outline on how music can affect the atmosphere of the language classroom and the students' learning process. Third, the use of music as a stimulus will be covered. Finally, the role of music in the lives of young people and how it can affect learning motivation will be discussed.

3.1 Music therapy and its influence on teaching

The use of music in healing and as a therapeutic device goes at least as far back as the ancient Egypt (Lehtonen 2007: 36). There are mentions of music therapy throughout history up to this date, but the roots of modern music therapy were planted in the United States after World War II. The American Music Therapy Association, AMTA, describes music therapy as "...the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program" (2010). In this context, music therapy, according to AMTA, uses music to "address physical, emotional, cognitive, and social needs of individuals". According to Ahonen (1993: 33), the goals of music therapy depend on the issues the patient may be facing. As an example of these goals, Ahonen uses the mitigation of disorders the patient might have. Music therapy uses music in order to stimulate the patient and help them in reaching these goals.

Music is used in many ways for therapeutic purposes. As Ahonen (1993: 34) says, there are as many ways to practice music therapy as there are therapists. However, one way in which the purposes of music therapy have been divided is the distinction between passive and active therapy (Ahonen 1993:35). In passive music therapy, the patient does

not take any active part in the therapeutic session, being only exposed to and influenced by the music played by the therapist (Ahonen 1993: 35). In active music therapy, the patient takes an active involvement in the therapy and the use of music. A further division is the distinction between reproductive and productive music therapy (Ahonen 1993: 38). As the name states, in reproductive therapy the patient tries to reproduce a musical sound or a melody the therapist has introduced. On the other hand, in productive therapy, the patient tries to create music him or herself. Ahonen also makes a distinction between music therapy, where there is always a trained music therapist present and the use of music in self therapy, such as when listening to music at home to vent bad feelings (1993: 35). Lehtonen (2007: 19) mentions that cultivating these types of musical pursuits could have a positive effect on students' ability to express and control their feelings.

Music therapy draws upon various theories on the effects of music on the human physiology and psychology. According to Ahonen (1993: 115), these theories can be roughly divided into four categories: biological, behaviouristic, psychodynamic and humanistic. The first, biological theory, states that human problems and abnormal behavior have their basis in either organic, physiological or biochemical processes (Rosenham and Seligman 1980, as quoted in Ahonen 1993: 117). In this type of music therapy, the effects of music on the human body are used, for example, in stress relief. The second, behaviouristic theory states that all human behavior is learned. Hence, when needed, a person's behavior can be modified by giving positive or negative feedback and changing the environment (Ahonen 1993: 125). In behaviouristic therapy, music is used as an instrument of manipulation. For example, when the therapist wants to reward the patient's behavior, he or she can play music that the patient likes. In the third, psychodynamic theory, the goal of the therapy is to help the patient with his or her self-confidence (Ahonen 1993: 132). Music can help in this, for example, by channeling subconscious impulses in a socially acceptable manner or by releasing subconscious pressures (Ruud 1978, Salo 1989, as quoted in Ahonen 1993: 137). The last, humanistic theory takes an all encompassing view on the human psychology and takes into account several different views and methods (Ahonen 1993: 151). Hence, the individual differences among humans are emphasized. The function of music is, for example, to help the patient in expressing himself or herself (Ahonen 1993: 154).

Many of the theories and methods used in music therapy can have an application in special education and mainstream teaching as well. As Ahonen (1993: 271) states, music is something that all children can take part in. The psychodynamic theory comes into play when students find it difficult to vent their aggression. Music is a good way for students to release tension in an acceptable manner. The humanistic view can be seen in how rock music has been used in the beginning of special education courses to facilitate learning and motivate the students (Lehtonen 1989: 86-88). This is effective, because rock music has become an international “language of feelings” for youth. By taking an interest in the music the students listen, the teacher has a possibility to get to know and understand the students in a new way. The behavioristic approach is applied when music is used for changing the learning environment so that it is more suitable for learning or in rewarding the students. Ahonen also lists specific disorders that can benefit from the use of music in the classroom. These include aphasia, different disorders of hearing and seeing and problems with controlling one’s body (1993: 270-275). In the next section, the effects of a pleasant learning environment and how music in turn can affect the classroom atmosphere will be discussed.

3.2 Music and the classroom atmosphere

One way of creating a nonthreatening atmosphere in a classroom is to use music, which is also one of the focal points of this study. There is a plethora of research on the effects of music on the human body and mind. Music can create feelings of pleasure, which are caused by endorphins, a type of natural stimulant, released by the brain (Lehtonen 1986, as cited in Ahonen 1993: 54). Evidence of this phenomenon can be seen in the reactions of human beings to passive² music experiences. Maranto (1997: 161-164) lists several ways that passive music experiences have been shown to affect the test subjects. These include such responses as decrease in muscle tension, decrease in psychological anxiety, decrease in blood pressure and decrease in overt signs of anxiety. Furthermore, Juslin and Sloboda (2001: 88) quote a study by Fried and Berkowitz (1979), which suggests that calming music elicits more helpful behavior in research participants than music that they were more disinclined to. Thus, it is immensely important to choose the right type

² A passive music experience in this context means that the music is merely at the background and is not focused on.

of music when trying to relax the students, because the wrong type can actually have an opposite effect. This can also be seen in the present study and will be discussed in chapter 7. Furthermore, Bender (2008: 50) notes that many special needs students might actually feel uncomfortable with auditory distractions. Because every student is different, the same type of music might not work with everybody; one student's relaxation music might be a distraction or a nuisance to others. If the group is much divided in their responses, the teacher might consider bringing earphones and playing background music only to a couple of students. It should be noted, however, that students might also have a tendency to "escape into the music" (Lehikoinen 1988, as quoted in Ahonen 1993: 265), so one has to be careful when allowing students to use earphones. Nevertheless, with trial and error it is possible to find suitable background music for the whole group.

In addition to the research summarized above, Ockelford (2008: 9-35) reviews the findings of the British PROMISE, PRovision Of Music In Special Education, research project. In the section concerning using music across the curriculum, Ockelford reports the observations of music coordinators³ on how music affected their students' progress in areas other than music. The findings are divided into four general categories (Ockelford 2008: 27).

- 1) Language and communication development, which includes observations such as 'listening to others more', 'creating a dialogue with another person', 'learning and recalling of words or sounds' and 'language and concept development'.
- 2) Behavioural, emotional and social development, which contains examples such as 'ceasing ritualistic activities to attend to sound or music', 'obvious signs of pleasure', 'relax to appropriately chosen music', 'children who will not join in other subjects, will join in music voluntarily' and 'participation whatever their ability'.
- 3) Sensory and cognitive development, which comprises such findings as 'increased concentration span', 'more sustained responses' and 'extending memory and sequencing abilities'.
- 4) Physical development, which includes observations such as 'relaxing', 'settling', 'more controlled movement' and 'showing hand/eye coordination'.

³ Music coordinators are teachers, who are assigned to devise the school's music policy and advice other teachers on how to use music in their teaching (Button and Potter 2006: 6).

In addition, Ockelford states that “it appears that music coordinators find it easier to conceptualize *extra-musical* outcomes to musical activity with pupils with SLD (*severe learning difficulties*) and PMLD (*profound and multiple learning difficulties*) than purely *musical* attainment and progress.” (Ockelford 2008: 28, definitions in brackets added). This evidence suggests that music can have a wide range of effects and functions in a special education classroom. Besides relaxation, music can be suggested to be a good way to also stimulate the students. How music can act as a stimulant will be discussed in the next section.

3.3 Music as a stimulus in the language classroom

While creating an amicable and relaxed atmosphere in the language classroom can be considered imperative to ensure successful language learning, it is sometimes as significant to stimulate students. In the language classroom there are many different factors that can affect the student’s state of alertness. For example, at what time of the day the lessons are held can have a significant effect on how attentive students are; at both early morning and late afternoon lessons students can be drowsy and phlegmatic. Also, the topic of the lesson can affect students’ responsiveness. If the whole lesson is very teacher-oriented, for instance when teaching a new grammatical rule, students can become tired very quickly. Furthermore, the duration of the lesson is a factor. The average student can concentrate for 15 to 20 minutes at a time before his or her focus starts to wander (Middendorf and Kalish 1996:2). Given the fact that the average lesson in Finland lasts for 45 minutes and can often last up to 90 minutes, students require an opportunity to stimulate their minds.

In the afore-mentioned instances, teachers often use music to stimulate students and make them more attentive. There is also evidence that show how music can have an arousing effect on the human physiology. Scherer and Zentner (2001: 374-377) list several studies in which the stimulating effects of music were investigated. Firstly, Bartlett (1996, as quoted by Scherer and Zentner 2001:374) examined studies extending over 100 years on the effects of music on the human physiology. 61% of the studies

concluded that music indeed has an effect on the human autonomic nervous system, such as increased heart rate and muscle tension when playing arousing music versus decreased heart rate and muscle tension when playing calming music. Secondly, Witvliet and Vrana (1996, as quoted by Scherer and Zentner 2001: 376) found that certain types of music, i.e. that were “high on the activity dimension”, in other words arousing music, affected the subjects in many ways, including increasing heart rate. Thirdly, Lundqvist et al. (2000, as quoted by Scherer and Zentner 2001: 376) found that the mood of the music can affect the listener. Happy music evoked more physiological responses and the subjects also reported feeling happier than when listening to sad music. Furthermore, Becker (2001: 144) describes how music can have an arousing, stimulating effect on the human autonomic nervous system. These effects include shallower breathing and the skin’s temperature rising. Becker (2001: 145) continues by stating that “we tend to feel better when we are musically aroused and excited”. From the evidence above one can conclude that music does have a stimulating effect. Hence, it would appear to be beneficial to use it for stimulating students as well. In addition to relaxing the classroom atmosphere and stimulating the students, music can also act as an efficient motivational tool. Hence, motivation and music will be covered in the next section.

3.4 Music and motivation

Motivation is also something that every language learner needs to succeed. It is the duty of every language teacher to find ways to motivate their students. As Ellis (1994: 508) points out:

“Language teachers readily acknowledge the importance of learners’ *motivation*, not infrequently explaining their own sense of failure with reference to their students’ lack of motivation.”

Because of music’s appeal to a wide variety of people, it can be considered a viable source for motivation, perhaps especially so, when it comes to English, since the English language is so prominent in today’s music scene. This can be seen, for example, in the amount of Finnish musicians who choose to perform in English. In this section, the importance of music in young people’s lives will first be examined. Then, an outline of components of language learning motivation will be given. Third, connections

between the components and music will be discussed. Finally, there will be a section on the motivation of special needs students and how music can affect it.

3.4.1 The role of music in the lives of young people

As stated in the introduction, music is a significant part of one's life from a very early age on. In fact, one could say that it is a part of one's life even before birth, since babies have been shown to hear sounds even in the womb (Lehtonen 2007: 22). That is why many parents choose to play music for their unborn children in the hope of connecting with them. Further, there is empirical evidence that music is an important instrument in regulating and communicating emotions between infants and care-givers (Trehub and Trainor 1999, as cited by Peretz 2001:114). According to Peretz (2001:114), this can be seen in the tendency of care-givers to calm their infants by singing to them. Furthermore, Trehub (2001, as cited by Peretz 2001:114) describes a study where infants were monitored on which they found more engaging: speaking or singing. The study concluded that the infants spent more time watching their mothers sing than speak. Also Helmut Moog (1989: 49) points out that our connection to music has its roots in early childhood:

“- - children have already experienced music during the first few months of life and appear to retain the relationship with music throughout their lifetimes.”

Consequently, the results of the studies discussed above suggest that music has a vital part in our lives from the beginning.

Although music plays an important role throughout one's life, it can be argued that during the turbulent years of teenage, music becomes an even more important way of expressing and releasing one's emotions. A survey conducted by Anttila and Juvonen (2006: 253) asked Finnish lower secondary and upper secondary school students about their listening habits and it was found that on average students listen to music for 2.25 hours in a day. In the same survey, 66.9% of the students told that music has a considerable or quite considerable significance in their lives. Moreover, only 3.3% of

the respondents said that music has no significance in their lives (2006: 262). Furthermore, many of the respondents said that they use music as a method of “mood enhancer” when feeling depressed (2006:254). Also Lehtonen (1982) states that music as a hobby creates positive feelings that in turn help in creating and strengthening one’s sense of self. It seems that music really gives teenagers a positive outlet for their inner turmoil and a safe way to explore their feelings. Because music is such an important part of teenagers’ lives, they experience it in a deep and personal way. Hence, it would seem reasonable to use it as a motivating force in teaching.

3.4.2 Motivation and language learning

Motivation is often seen as vital for successful language learning and therefore it has been, and still is, widely researched. Notable researchers in the field of motivation include Gardner (1985) with his work on, for example, integrative motivation, Clément (1980) with his work on, for example, linguistic self-confidence and Dörnyei (2005) with his ‘L2 Motivational Self System’ theory, for example. Language learning motivation has many facets. Dörnyei (2006: 9-17) lists several motivational components, of which integrativeness, instrumentality, attitudes towards L2 speakers/community, milieu, linguistic self-confidence and cultural interest will be discussed in more detail next.

According to Dörnyei (2006: 9-17), *integrative motivation* is one of the most researched areas of language learning motivation. Integrative motivation stems from the learner’s positive associations with the target culture and language up to a point where the learner wants to be a part of the target culture and language community. Consequently, this may influence the learning process in a positive way. Another much researched area is *instrumental motivation*. The sources for instrumental motivation are more pragmatic than those for integrative motivation, in that language is seen for the most part as a means to an end, such as the desire to get a new job or a chance to converse fluently abroad. *Attitudes towards L2 speakers or the community* is also an important motivational factor. It is similar to integrative motivation, but perhaps the positive associations are not as intense. The learner might feel positively towards the target

language community, but does not necessarily want to be a part of it. Nevertheless, attitudes – either positive, negative or indifferent - towards the L2 are a major aspect in language learning motivation. Next, Dörnyei mentions *milieu*, which refers to how the important people in the learner's life influence one's motivation to learn a certain language. Parents, siblings and friends may transfer any feelings they have towards the target language to the learner. Also *linguistic self-confidence* affects one's motivation. In a nutshell, linguistic self-confidence means that a learner believes she or he is able to learn the language. Linguistic self-confidence is affected by prior contact with the L2 community and by prior experiences of learning the language. *Cultural interest*, in turn, applies more to language learning situations, where the language is learnt as a foreign language, not a second language. This is the situation with learning English in Finland. In these situations, the learners are mostly in indirect contact with the L2 community by the means of, for example, TV or music. According to Dörnyei, increasing cultural interest amongst younger students is a powerful motivational tool.

Music plays such a significant role in the lives of young people today that it can also have a motivational impact on their language learning. There are many ways in which music can work as a source of motivation. The position of English as one of the major languages used in popular music has potential for affecting English language learners' motivation in many ways. Firstly, many students have contact with the English language through music and music videos daily. Often students idolize the artists and their glamorous lifestyle depicted in the videos. Students may at times even identify with the artists and their culture. Of the motivational factors mentioned above, this type of idolizing and identifying can be a source for *integrative motivation*, increase *cultural interest* and affect *attitudes towards L2 speakers and community* in a positive way. The passionate relationship with music that many students have can also affect *instrumental motivation*. Often the students have a need to be a part of the world of their idols and feel that one way of achieving this is by translating and interpreting the lyrics. They may also feel that understanding the lyrics can make them understand and appreciate music on a deeper level. In fact, when asked which aspects of their favorite type of music they found the most significant, 64.6 percent of students interviewed by Anttila and Juvonen (2006: 289) said that lyrics were very or quite significant, whereas only 7.1 percent said that lyrics were not that significant. Secondly, for many special needs students' language learning has been and is difficult. Because of their learning

difficulties, they have had bad experiences in the language class. They have low *linguistic self-confidence* and associate language learning with failure. Bringing popular music into language class can give them positive experiences with the language. Lastly, youth subcultures often evolve around musical genres. As Roe (1996, as quoted in Anttila and Juvonen 2006: 264) points out, since the 1950's onwards popular music has been one of the most significant factors that influence how young people build their identity. For instance, people who listen to hip hop or heavy metal, the genres that influence their fans the most (Anttila and Juvonen 2006: 267), tend to "hang out" together. The music and its culture affect even the way they dress, speak and carry themselves. Moreover, Ahonen (1993: 265) notes that the subculture can become so important that other musical subcultures can seem threatening. It is natural then, as Cairns and Cairns (1994: 112) note that the attitudes, school motivation and social behavior of a single young person can be affected by the social group she or he is a part of, which can also be seen in the results of the present study. If the subculture is positively inclined towards English, as in the case of hip hop, the group can affect the individual's motivation for language learning as Dörnyei (2006: 13-14) suggests when talking about *milieu*.

3.4.3 Special needs students and motivation

The above mentioned motivational factors can obviously be considered very relevant for special needs students as well. However, there are some motivational factors that should be taken into account when teaching special needs students in particular. Ikonen (2000: 64-66) lists four components that influence the motivation of special needs students. First, there are the *extrinsic motivational factors* that activate, motivate and direct individuals to act in a certain way, such as compliments and reprimands. Ikonen explains that the extrinsic stimuli, such as music, can be considered as either reward or punishment. Based on the evidence reviewed in section 3.4.1, music that the students like would seem to be a reward for most of them. This reflects the principles of the behaviouristic theory, discussed in more detail in section 3.1., where music can be used as a reward in order to elicit favorable behavior. Second, according to Ikonen, there are the *intrinsic motivational factors* that stem from the individual's desire to achieve something without the need for any reward or praise. The third component is *state of*

alertness, which can also be affected by music, as discussed in more detail in section 3.3. The state of alertness regulates how intensely one strives towards the goals she or he has set. Lastly, *attention* refers to how attention is divided between the stimuli essential for the activity in question and other, irrelevant stimuli. Music can influence also how the student divides his or her concentration, as can be seen in section 3.2. As Ikonen (2000: 66) notes, special needs students' school motivation is often poor, because of, for instance, their prior failures and frustration that stems from those failures. Also Isomöttönen (1993: 177) states that the lack of motivation is a major hindrance for many special needs students. Ikonen (2000: 67) stresses that getting the special needs students' motivation to a higher level is imperative for learning to be successful. It would also be helpful in universalizing learning into different learning environments and situations.

It is the teacher's duty to engage students' motivation in the subject in question and also maintain it (Ikonen 2000: 66). Therefore it is imperative to find good sources of motivation for all students. For the teacher to be successful in motivating the students, she or he must be aware of the students' likes and dislikes and how to adjust his or her teaching accordingly (Ikonen 2000: 67). As stated above, music's popularity among all types of young people makes it also a good motivational tool for special needs students. As Ikonen points out, exercises aimed at special needs students should be interesting and rewarding by themselves. Moreover, Isomöttönen (1993: 177) sees experiencing music as an all-inclusive process that always involves physical, psychological and social processes. This makes music a good basis for special education. In fact, according to Isomöttönen, music has been proven to be a good source of motivation in many studies.

All in all, it appears that music is significant for almost all people, but particularly popular music can be suggested to be even more significant for younger people. Because of this, music seems to be a useful source of language learning motivation. In fact, music can be connected to many of Dörnyei's (2006: 9-17) areas of language motivation. Special needs students are affected by similar motivational factors as mainstream students, but it can be proposed that motivation is even more important for special needs language learning. Music can also be considered a useful tool in motivating special needs language learners. Next, we will move from examining the

affective factors of language learning and their connection with music to discussing methods that utilize music in order to influence the affective factors.

4. MUSIC AND THE ACCELERATIVE AND EXPERIENTIAL TEACHING METHODS

In this chapter we will discuss some teaching methods that take into account some of the above-mentioned factors, such as the importance of a relaxed classroom atmosphere, stimulus and motivation. Methods, such as Suggestopedia, Suggestive-Accelerative Learning and Teaching and Experiential Learning were all created in the 1970's to make use of powerful experiences and feelings that derived from them in order to accelerate learning. Often in these methods, music is a way to provoke feelings for various reasons, such as to weaken the learners' barriers or enhance the learners' processing of the language. Thus, they also envelop some of the key principles in music therapy, such as considering the whole person and the role of music in stress relief. These three methods will be discussed and briefly compared next. Finally, we will discuss how certain elements of these methods can be applied to the modern language classroom.

4.1 Suggestopedia

Suggestopedia is a teaching method created in the 1970s by the Bulgarian psychiatrist and educator, Georgi Lozanov (Richards and Rodgers 1986: 142). While it can be used in all teaching, Suggestopedia is mostly used in teaching foreign languages. The goal of Suggestopedia is to "facilitate learning by freeing the unused mental resources". Suggestopedia is built on the concepts of *desuggestion* and *suggestion*. In a nutshell, desuggestion means that one removes any unwanted or blocking memories from one's memory, while in suggestion, the memory is filled with desired and facilitating memories (Richards and Rodgers 1986: 145). According to Larsen-Freeman (2010: 73), Lozanov believes that learners "set up psychological barriers to learning" and hence do not utilize their mental capacities fully. In other words, learners have an affective filter, which prevents them from reaching their full potential in language learning.⁴ In Suggestopedia, these psychological barriers should be removed by using mental relaxation, which would then help concentration and alter the student's state of alertness to facilitate learning (Lindh and Mustonen 1995: 7). The teacher should be able to

⁴ The affective filter hypothesis is covered in more detail in section 3.2.

create an emotional state of calmness and relaxation, so that the student would experience the teaching situation as pleasant (Relander 1989: 17).

Larsen-Freeman (2000: 79) talks about another key concept of Suggestopedia, double-planedness, which means that the learning takes place on two planes: the conscious and the subconscious plane. On the conscious plane, the actual, direct instruction takes place, whereas on the subconscious plane the student receives positive suggestions from the environment, making the student feel that learning is “easy and pleasant”. Larsen-Freeman also states that “when there is a unity between conscious and subconscious, learning is enhanced” (2000: 79).

According to Lozanov (1978, as quoted in Larsen-Freeman 2000: 73), the positive suggestions can be achieved by making use of fine arts, such as painting, poetry and music. For instance, the learning environment should be decorated with bright colors and there should be pieces of art hanging on the walls in order to make the classroom more inviting. Of all the fine arts, classical music has the most prevalent role in Suggestopedia (Richards and Rodgers 1986: 143). Music is a key element in making the classroom favorable to positive suggestion, which is why classical music is used in the present study also. Relander (1989: 46) divides Lozanov’s definition for using music into seven functions. Music can be used as a placebo-effect, in creating a suggestive atmosphere, in conquering anti-suggestive obstacles, as a type of relaxant, in helping the new knowledge to find its way through the cortex and further into the long-term memory, in helping to create images and thus remembering new information and in contributing to the holistic learning experience.

Suggestopedia has been under quite substantial scrutiny since its beginning. Firstly, in the western world, Suggestopedia has had a reputation of being, on the one hand, “mystical” and, on the other hand, too connected to the Soviet pedagogy. It is often compared to hypnotism, but this claim has been discredited by Lozanov, who, according to Richards and Rodgers (1986: 144-145), states that hypnotism does not have the “desuggestive-suggestive sense” that is central to Suggestopedia. Secondly, language teaching researchers have noted that Lozanov does not take a clear stance on any theory of language. Furthermore, Suggestopedia focuses strongly on lexis over grammar,

which was considered rather limiting (Richards and Rodgers 1986: 144). However, nowadays focusing on lexis is quite common. In the section of the Finnish Core Curriculum (2004: 141) concerning foreign language teaching, the emphasis is not on grammar anymore, but on successful communication. Hence, the emphasis on lexis in Suggestopedia can also be considered a strength nowadays, since, according to Larsen-Freeman (2000: 81), the goal of Suggestopedia is specifically to teach students to use the language in everyday situations, rather than explaining all the grammatical rules in detail.

All in all, Suggestopedia strives for a learning situation where everything – the teacher’s facial expressions and tone of voice, the set-up and decoration of the classroom, the music playing at the background and the chosen teaching material - contributes to the learner’s well-being in the classroom, making him or her feel confident and relaxed (Bancroft 1999: 21). It can be suggested that using parts of Suggestopedia can be useful in teaching special needs students, since their success in language learning is more dependent on their learning environment. Also, special needs students may require a more concrete approach on language learning, so the emphasis on lexis could actually be considered a strength in that sense as well.

4.2 SALT

SALT, or Suggestive-Accelerative Learning Techniques method, is an American version of Lozanov’s Suggestopedia developed by Dr. Donald Schuster (Bancroft 1999: 245). In his book, co-authored with Charles Gritton, it is described how SALT

“...uses aspects of suggestion similar to advertising and unusual styles of presenting material to accelerate classroom learning. The essence of this technique is using an unusual combination of physical relaxation exercises, mental concentration and suggestive principles to strengthen a person’s ego and expand his or her memory capabilities while material to be learned is presented dynamically with relaxing music” (Schuster and Gritton 1986 as quoted in Bancroft 1999: 245).

Bancroft explains how the suggestions in SALT can be divided into direct or indirect, verbal or nonverbal suggestions (1999: 246). Direct verbal suggestion can be given, for

example, by the teacher when she or he tells the students that it will be easy for them to learn today. Indirect verbal suggestion, on the other hand, is used, for example, when the teacher says that the students will be successful at some point. Direct nonverbal suggestion happens, when the teacher tries by gestures and movement to get the students to imitate him or her. Indirect nonverbal suggestion involves such factors as the teacher's physical posture, peer pressure from other students and the environment. Also such details as the lighting and the soft music playing in the classroom are important for indirect nonverbal suggestion (Bancroft 1999: 246).

In SALT, music is seen as beneficial for learning. It is mostly used as a relaxant, because, as in Suggestopedia, in SALT the relaxed state of the students is seen as essential for the learning process. To help the students to relax, SALT uses various physical and mental exercises. During the mental exercises, meditative music is played at the background. Music is also seen as an additional aspect that helps the students with memorizing the language (Bancroft 1999: 248-251). The music mostly used in SALT is classical, baroque music and music that is appropriate for the target language and culture, such as English folk music during English lessons. Since many special needs students have difficulties in concentrating, these types of relaxing exercises could be useful in special education classes as well.

As SALT is a slightly more straightforward version of Suggestopedia, it is perhaps more easily adjusted to real life language teaching. According to Bancroft (1999: 252), studies have shown that using the SALT method does offer an advantage over more conventional methods in terms of language achievement. Nowadays, the research on SALT and training of teachers of the SALT method is mostly conducted by IAL, the International Alliance for Learning.

4.3 Experiential learning

Experiential learning is a teaching approach, which considers the whole person in the learning process “through thoughts, feelings and physical activity” (Beard and Wilson 2002: 2). The basic notion behind experiential learning is that experiences – whether

positive or negative - are one of the most powerful and instinctive ways to learn (Beard and Wilson 2002: 13). In fact, one could even claim that “experiencing is a synonym for learning” (Beard and Wilson 2002: 8). It is natural, then, that the two essential concepts of experiential learning are experience and reflection (Miettinen 2000). Hence, learning from experience does not require extensive material resources, one just basically needs “the opportunity to reflect and think”. However, to get the best results, there has to be plenty of time for the reflection (Beard and Wilson 2002: 13).

One of the strengths of experiential learning is that it is very student-centered. Since everybody experiences situations and events differently, it is natural that in experiential learning, the student becomes the starting point when it comes to teaching (Beard and Wilson 2002: 19). This results in very individualized learning, which would make sense, considering the students’ different learning paths.

Experiential learning is connected to both Suggestopedia and SALT in various ways. First, all three methods believe that stimulating one’s senses can have a substantial effect on the learning process and results. In fact, in any experience, the senses define how one perceives the experience (Beard and Wilson 2002: 57). Hence, the senses can be stimulated in order to “unlock” more of the students’ potential. Second, all methods agree that the student’s frame of mind has an effect on whether the learning is successful or not. Also in experiential learning, music can be used in creating “special moods or states of mind” (Beard and Wilson 2002: 142-143). The idea seems to be similar to Lozanov’s positive suggestion. As is discussed in chapter 3, humans experience music in a very all encompassing way: both emotionally and physically. Considering the diverse effects music has on humans, utilizing the musical experiences in experiential learning would seem advantageous. As in SALT, the power of music could be harnessed to facilitate learning in a more concrete way, such as in memorization. The third factor that connects all three methods is the emphasis on learning environment; whether natural or artificial, it is a crucial component in focusing the students’ concentration (Beard and Wilson 2002: 57).

The three methods discussed above all have their supporters and critics. While Suggestopedia has been criticized for being derived from “pseudo-science” (Scovel, as

quoted by Richards and Rodgers 1986: 152), some of its most effective techniques and principles still have their use in language classrooms (Richards and Rodgers, 1986: 152). Furthermore, language researches continue to study the SALT variant of Suggestopedia and it is still in use, especially in the United States (Bancroft 1999: 252). Also Experiential Learning, although developed in the early 1970's, is still used especially with adult learners. In Finland, however, none of the methods are used extensively in foreign language teaching, but many teachers may have assimilated parts of the methods that they have found useful into their teaching. All in all, it can be suggested that there is a need for alternative teaching methods that take into account the whole student, using music to expedite learning. In the next chapter, the effects of music on language learning will be reviewed first. Then, there will be examples on how to use music in teaching English.

5. HOW TO USE MUSIC IN TEACHING ENGLISH AS A FOREIGN LANGUAGE

Music can have various functions in the modern language classroom. The affective functions were discussed above. In this chapter it will be reviewed how teaching elements such as vocabulary, grammar and culture can benefit from the use of music. First, however, it will be examined how music affects the brain and language learning. Next, the effect of music on special needs students' language learning in particular will be looked at. Lastly, practical techniques of using music in different areas of language teaching, vocabulary and pronunciation, grammar and culture, will be reviewed.

5.1 The effects of music on language learning

There is much research on the effects of music on language learning. In Finland for instance, Milovanov et al. (2009) have studied extensively the connection of musical aptitude and language proficiency. They discovered that the musical proficiency often manifests itself in language abilities as well. In another study, Chan et al. (1998: 128) discovered that the left temporal lobe of the brain of musicians is larger than that of non-musicians. In their article, Chan et al. state that as the verbal memory of humans is usually considered as locating in this area of the brain, the musicians should have better verbal memory than adults without musical training. Chan et al. posit that early musical training may have a positive effect on children's long term verbal memory. Also Wong et al. (as quoted in Patel and Iversen 2007: 369-372) found a connection between musical training and language ability. In their study, they discovered that musical training had an effect on the sensory encoding of pitch patterns and that this effect manifested unexpectedly early.

Furthermore, Schön et al. (2008: 975-983) studied how songs could work as an aid for language learning. They discovered that songs helped language learning in many ways. Firstly, they found that the emotional aspects of songs may have an arousing effect. Secondly, the changes in pitch of the song may help in distinguishing phonological data. Thirdly, they found that mapping the musical and linguistic structures consistently

might have an optimizing effect on learning processes. Overall, in their study, Schön et al. concluded that especially in the early learning phase of language acquisition the students may “largely benefit from the motivational and structuring properties of music in song”.

Also Salcedo (2010: 19-30) studied how songs affect foreign language learning. Salcedo researched how songs affected the text recall, delayed text recall and involuntary mental rehearsal, of 94 students ranging from 17 to 41 years old. By involuntary mental rehearsal, or *din*, Salcedo (2010: 22) means the “phenomenon occurring after a period of contact with a foreign language in which the new information repeats without the speaker's intentional effort”. Salcedo concluded that there was a significant difference in text recall between those students who used music to learn a text and the control group, which did not use music. However, in the delayed text recall test, the group that used music fared better, but not in a significant way. Salcedo suggests that this might be caused by the short period reserved for testing. Regarding the involuntary mental rehearsal, on the other hand, Salcedo found that *din* occurred much more in the musical (66.67%) than the control group (33.33%).

Moreno (2009: 329-345) reviews three earlier studies on musical training and language, conducted by him and his colleagues. In the first study, Moreno and Besson (2006, as quoted in Moreno 2009) investigated how an eight-week musical training program would help 8-year-olds to detect pitch variations in spoken language. According to them, there was clear evidence that showed modifications in the ability to process language. Moreno et al. (2009, as quoted in Moreno 2009) expanded the study by examining how a longer, six-month training affected the students' abilities to discriminate pitch changes. There was a clear increase in pitch discrimination and reading ability in the musical group compared with the control group. In the last study reviewed, Marques et al. (2007, as quoted in Moreno 2009) looked into how musical expertise helps in the detection of pitch variations in a foreign language. Their findings supported the hypothesis that musical expertise helps to detect pitch variations in a foreign language, as it does in music. Moreno concludes that these studies should have a direct influence on how music is used in language training. According to him, “these types of findings support the idea that music can facilitate second language acquisition and language acquisition in general” (2009: 338).

Finally, according to Susan Hallam (2010: 269-289), music and language share some processing systems. As an effect, learning to process music can also improve language processing skills and, according to Hallam, reading as well. Hallam also quotes studies on musical ability that show how musical ability can predict the ability in perceiving and producing phonetic contrasts in a second language (Slevk and Miyake as quoted in Hallam 2010) and the reading ability in the first language (Anvari et al. as quoted in Hallam 2010). Hallam concludes that the earlier the exposure to musical participation occurs and the longer the participation lasts, the bigger the impact on the development of “perceptual processing systems which facilitate the encoding and identification of speech sounds and patterns” (Hallam 2010: 272).

Research has also been done on the effects of music on the learning of special needs students. Overy (2003: 497-505) studied how music lessons could be used in helping dyslexic students. According to Overy, music lessons provide a multisensory learning environment for dyslexic students. Overy notes that music is well-suited for supporting language development, because it can be used at any age or stage of development. Moreover, it is easy to find suitable music for different situations. Overy mentions music ranging from nursery rhymes to pop-music. Finally, Overy points out the possibilities that music provides for lifelong learning, because of the enjoyment it often provides.

5.2 Teaching vocabulary and pronunciation through music

There are many ways to utilize songs in teaching English vocabulary, of which Medina (2000) lists several. To utilize one song to its full potential, Medina divides the activities into three sections. In the first section, there are activities that prepare the students to learn the song in more depth. Medina suggests starting off by first introducing the song to the students without them having to do anything more than enjoy the piece, for instance by dancing. Alternatively, the students could start familiarizing with the relevant words of the song, by preparing a short play, for example. In the second section, the song is brought to the students’ attention in more

detail for the first time. In this section, the teacher acts out the song's meaning to the students. In the final section, the students are familiar with the song and can start doing vocabulary activities. The teacher can provide the students with mini-dialogues, with lines taken from the song that have been put into a different context, to make the meaning and use clearer. The students can also lip sync the song, in order to further practice the different aspects of the relevant vocabulary.

Another one of Medina's (2003) techniques for vocabulary teaching is using story-songs. The technique, which is aimed at younger language learners, involves introducing, playing and learning a song that has a distinct story element to it. To maximize the comprehensible input of new vocabulary, the story-song is utilized by, for instance, repetition, illustration, summarizing and giving explanations and synonyms. The story-song should be appealing to the students, so that they do not get bored of it as easily. In an earlier study conducted by Medina (1993, as quoted in Medina 2003), it was found that those students who learnt new vocabulary through the story-song, acquired a noticeably more significant number of vocabulary items.

In addition to Medina's techniques, Lems (2001) also lists several ways to use music in vocabulary teaching. While many of her techniques are suitable for a range of age groups, they are specifically designed for adult learners. Lems's musical vocabulary tasks include the cloze activity, where students have to fill in a blank with the right word, translating lyrics, organizing lyrics and writing a response to the song's events. Furthermore, Lems also points out that songs are a great way to teach pronunciation as well, since they show how the changes in rhythm affects the way words are pronounced.

Pasanen (1992: 99-102) also introduces different ways to incorporate music into vocabulary teaching. Firstly, Pasanen mentions songplay, in which the song is acted out by the students. Songplay is especially well-suited for younger students because of the connection of the physical and mental activity. Pasanen connects this to Asher's Total Physical Response-method, which, according to Larsen-Freeman (2000: 107-118), links the physical activity performed by the students and the teacher with the verbal output. Other techniques include singing, choosing a song of the week and doing crossword puzzles with the lyrics. The teacher can also show students a copy of the song where

some of the words have been replaced with synonyms and have the students listen for the right words. Finally, students can examine rhymes, which are common in lyrics. According to Pasanen (1992: 102), these types of activities activate the students' vocabulary.

As shown above, there are diverse ways to use music in vocabulary teaching. The techniques can be roughly divided on the basis of how much musical expertise and effort they require from the teacher. Medina's techniques perhaps require a bit more commitment in that the teaching is designed around the music activity itself and they can last for several lessons. On the other hand, the activities listed by Lems and Pasanen are easier to incorporate in the every-day language class. Thus, it can be suggested that if the teacher is willing, there are suitable techniques available for the novice and expert alike.

5.3 Teaching grammar through music

Music has many uses when teaching grammar as well. Some of the activities used in teaching vocabulary can also be utilized in teaching a grammar point (Lems 2001). For instance, the above mentioned cloze activity can be modified to suit grammar instruction by deleting only words that are connected to a particular grammar point. Furthermore, the grammar point being taught can be practiced by writing a response to the message of a song. Lems (2001) also lists other activities suitable for teaching grammar through music. For example, cutting the lyrics of a song into lines and having the students organize the text back into the right order is one way to teach word order. Also, writing the lyrics in groups can be an effective way to practice word order and verb tenses, since students have to make decisions about them together.

Pasanen (1992: 102-103) mentions an activity where students group the words in a song according to, for instance, their tense. Pasanen also mentions that playing songs with different grammar structures can be helpful in the memorization process for students. Furthermore, in many songs one structure or tense is repeated, which makes those types of songs beneficial for learning.

5.4 Teaching culture through music

Because music is an integral part of any culture and its customs and traditions, it can be suggested that music should be used in teaching the target culture. Lems (2001) mentions that music is “a rich mine of information about human relations, ethics, customs, history, humor, and regional and cultural differences”. Moreover, musical accompaniment can enhance the use of pictures, videos and poems in the class.

Furthermore, according to Pasanen (1992: 104-106), folk songs are an important addition to any lesson where a specific geographical region is dealt with. Also Christmas carols can reveal certain traditional aspects of the target culture. Pasanen also suggests dedicating lessons to introducing specific aspects of the musical landscape of the target culture. These aspects and topics could include, for example, specific composers, artists, festivals, musicals or other topics chosen by students. In addition to teaching traditions and old customs, music can be a fruitful way to introduce contemporary culture and issues related to the target culture. Moreover, songs that deal with real life issues and situations can be an effective springboard for vivid conversation in the classroom.

In addition to teaching about the target culture, music can also be used in teaching aspects of popular culture in general. Pasanen (1992: 105) mentions that because music is always part of the English target culture, it has value in itself, without the need to always having to be a tool for language learning specifically. Furthermore, Pasanen (1992: 89) notes that because students often know more about popular music and culture than the teacher, it can provide an interesting opportunity to reverse the traditional teacher-student roles, where the teacher is always the one who has the knowledge. This, in turn, provides opportunities for authentic dialogue about popular culture and issues related to it, which the teacher can steer towards more relevant topics, if necessary.

In conclusion, it seems that music indeed has various functions in the language classroom. The above mentioned techniques only scratch the surface of the multiple choices music can offer to a language teacher. It is also good to notice that many of the

activities listed by Medina, Lems and Pasanen can be used in teaching various aspects of the language, not just a single point. Musical activities can also be modified to suit many different levels of proficiency, age groups and tastes. At this stage, we will conclude our literary review and move on to discussing the methodological aspects of our study in more detail.

6. DATA AND METHODS

In this chapter, we will first present our research questions in more detail. Then we will move on to discussing the data collection process. We will introduce the research participants and then review all of the different methods used: the design of the sample lessons, questionnaires to the students, classroom observation and the teacher's interview. Lastly, we will examine the methods of analyzing the data.

6.1 Research questions

The purpose of the present study was to find out how special needs students respond to using music in their English lessons and how their teacher sees the role of music in the special needs English classroom. Since the use of music in foreign language teaching is often divided into two main functions (Pasanen 1992: 88-90) – teaching through music and music as a stimulus or relaxant – the study also focuses on these two functions. In the present study, we wanted to determine the answers to the following questions:

1. What types of opinions do special needs students have concerning the use of music in the English classroom
 - a) when teaching a grammatical rule
 - b) when used for relaxation/stimulation purposes?

How do they feel about using music in the English classroom in general?

2. How does the special needs teacher see the role of music in teaching English for special needs students? How does she respond to using music in the English classroom
 - a) when teaching a grammatical rule
 - b) when used for relaxation/stimulation purposes?

In addition, we wanted information on

3. How do the students' own musical backgrounds affect their opinions towards using music, if at all?
4. Which genre do the students prefer, popular or classical music?
5. How do the teacher's and the students' opinions on using music differ, and which aspects do they agree on?

6.2 Data collection: a case study

One of the main principles of qualitative research is that the aim is to understand the topic, not to explain or make any major generalizations (Tuomi and Sarajärvi 2009: 28). Furthermore, in qualitative research the subject of the study is studied as holistically as possible (Hirsjärvi et al. 1997: 161). In the present study, we wanted to approach the topic according to these two principles of qualitative research. To understand what type of role music could have in a special needs English group, we examined the topic from multiple angles. In order to achieve this, we designed a case study. According to Hirsjärvi et al. (1997: 130), a case study aims to collect detailed information of a single case or a small group of interlinked cases. Hence, our study incorporated several different ways of collecting data: sample lessons and observation, questionnaires and an interview. We chose to design a case study for several other reasons. Firstly, we thought that the individuals' voices were important and we wanted to actively take part in the data gathering process ourselves. Secondly, the case study was a more practical choice, considering the resources of the present study concerning time and the subjects' availability. Also, we wanted to capture the students' reactions during the lesson and thus a case study was well-suited for that purpose as well. Moreover, we also considered it to be important to gain information on the teacher's opinions and impressions on the subject. Thus, it was not relevant for the present study to gather a vast amount of data, but to examine the topic from multiple angles. These types of features - choosing a particular group, observing a natural situation and using multiple methods of gathering data - are common in case studies (Hirsjärvi et al. 1997: 130). In the following sections, the individual aspects of the case study will be examined in more detail.

6.2.1 Research participants

For our case study, we chose a special needs group (N=8) from a vocational training centre in Southern Finland. The students took part in a program of preparatory training and counseling for vocational qualifications. According to the centre's own information pamphlet, it gives applicants with health problems and other special needs the priority in admission. The centre puts emphasis on holistic rehabilitation and training. If needed,

the centre also offers physical, psychological and social rehabilitation for the students. The students in the group were between the ages of 16 to 20, with the median age of 18. The group was heterogeneous in regards to their skill levels and learning difficulties. The group consisted of five girls and three boys:

- “Sasha”, age 17, with nine years of prior English studies. Sasha was admitted to the program in account of difficulties of mobility and motoric function.
- “Janet”, age 20, with six months of prior English studies. Janet was admitted to the program in account of slightly delayed development.
- “Avril”, age 18, with ten years of prior English studies. Avril was admitted to the program in account of difficulties of mobility and motoric function.
- “Jordin”, age 16, with seven years of prior English studies. Jordin was admitted to the program in account of symbolic difficulties.
- “Paula”, age 18, with ten years of prior English studies. Paula was admitted to the program in account of difficulties of mobility and motoric function.
- “Elliott”, age 18, with ten years of prior English studies. Elliott was admitted to the program in account of chronic physiological illnesses.
- “Stevie”, age 18, with nine years of prior English studies. Stevie was admitted to the program in account of perception, attention and concentration difficulties.
- “Ray”, age 17, with nine years of prior English studies. Ray was admitted to the program in account of symbolic difficulties.

The pseudonyms for the students were taken from the world of popular music, so as to suit the topic of the present study. Further, it should be noted that not all students were present on both lessons. Moreover, some students were not able to answer the questionnaire even though having participated in the lesson. All students that participated were asked to fill out a note permitting participation in the study (see appendix 5).

The group’s teacher also took part in the study. She is a young foreign language teacher, with several years of experience with both mainstream and special needs students. She has also studied special education as a minor subject. The teacher has been with the group since the start of the fall semester.

6.2.2 Sample lessons

The main focus of the present study was to analyze the point of view of the special needs students and their teacher regarding the use of music in English teaching. We used sample lessons, designed by ourselves, to elicit the students' reactions to the music chosen by us. Because we did not know whether they had any previous experience on it – or if the experiences varied significantly – we felt that we should give examples of the uses of music in teaching English. The data was gathered during two different English lessons that lasted for 90 minutes each.

For the first lesson, we designed an activity around a piece of music to teach a grammar point (see Appendix 1). During the design process, the main emphasis was to make sure that the activity was at the right level of difficulty for the group. Because of the group's heterogeneity, a differentiated version of the activity was made available for the weaker students (see Appendix 1). The purpose of the activity was to examine and revise different verb forms. In particular, we concentrated on the difference between the second person singular and third person singular in the present tense. We chose this particular grammar point because it was familiar enough for the students to keep up with, but also something they needed practice and revision on.

The type of the activity was a cloze activity, which is also included in Lems's (2010) list of activities. We thought that the cloze activity was familiar to the students, so their opinions about the activity type would not interfere with their feelings on the activity itself. In the activity, some English verb forms were omitted from the lyrics and the students were given the Finnish equivalent as a hint. In the differentiated version, the students were asked to choose between two different verb forms. The instructions for the activity were shown on the white screen to ensure that the students kept up at all times (see Appendix 2). Also, a list of difficult words and their Finnish translations was handed out and gone through together (see Appendix 2). After the activity, the students were asked to fill in a questionnaire (see Appendix 3), which will be discussed in the next section.

The music used in the activity was “How to Save a Life” by The Fray, a contemporary pop-song, that was a hit in 2006. We wanted to choose a song that the students might be able to relate to. We chose this particular piece because - based on the conversations with the group’s teacher - we thought it to be appealing for most of the students. Also, we thought that they might already know the song. Furthermore, because of the song’s popularity in youth culture, we deemed it to be motivating for the students (see section 3.4 on music and motivation). The song was purchased at an online music store in the form of an audio file.⁵

During the second lesson we played music at the background while the students were engaged in independent work provided by the group’s own teacher. We chose to use classical music, Chopin’s four piano mazurkas for several reasons. Firstly, we wanted to contrast the first lesson’s contemporary pop-music, by introducing classical music which can be said to have a more calming effect than popular music. Secondly, we wanted to incorporate and examine the arguments of Suggestopedia and SALT, in which classical music plays a significant role, mostly in affecting the students’ states of mind (see sections 4.1 and 4.2). Thirdly, we considered the piano to be a more accessible and familiar instrument, than, for example, the violin. Lastly, we wanted the music to be calm enough, so as not to agitate the students. We anticipated that symphonies might have been too dramatic and flamboyant for some of the students. While the music played, we again monitored the students’ reactions. At the end of the lesson, the students were again asked to fill in a questionnaire (see Appendix 4).

6.2.3 Questionnaires

We chose to use a simple multiple choice questionnaire for examining the students’ opinions on the use of music after consulting the group’s teacher. We thought it to be more suitable, because some of the students in the group had difficulties with writing longer answers. Furthermore, we decided that interview sessions would have been too stressful for certain students. However, we chose to give them an opportunity to express

⁵ According to Kopiraitti (2010), a website dedicated to the issue of copyrights in teaching and created by Kopioisto Ry, using this type of legally obtained music in the classroom is allowed by the Finnish copyright law.

any additional thoughts freely in the open questions. We designed two separate questionnaires to be filled in after each individual lesson (see Appendices 3 and 4). Since the teacher had been with the group since the beginning of the semester, the focus of the questionnaires was on the use of music during that period.

The first section of the first questionnaire (see Appendix 3) was about the students' musical background, i.e. their general views on music, their favorite musical genres, how often they listen to music, whether they have any music related hobbies, etc. In the second section, we wanted to know their opinions about the activity; if they liked the activity or the music, if they found the activity easy or difficult, if they thought that using music helped them in doing the activity and if it made them more interested in the activity. In the third section, we asked about the students' opinions on using music in teaching English in general; whether music had been used during the fall semester, whether they like the use of music in English classes and whether they would like more music to be used. Finally, there were open questions about the students' reasons for liking or disliking the use of music and what type of music they would like to be used in English classes.

In the second questionnaire (see Appendix 4), we asked the students about their reactions to the relaxation music played during the second lesson. We wanted to find out if the music, in fact, relaxed the students, or if it just made them feel uncomfortable. We also asked if the music had any effect on the atmosphere in the class, if the music helped the students in concentrating and if it had any stimulating effects. In the second section we wanted to find out the students' feelings concerning the musical piece itself; if they liked the piece or not, if they thought it to be suitable for an English lesson and if it was of the right volume and tempo. We also gave them an opportunity to comment on the piece freely in an open question. In the third section, we asked the students similar questions as in the first questionnaire about the use of background music in English lessons in general.

6.2.4 Observation

During both lessons, we also observed the students' initial reactions and actions. In the first lesson, one of the researchers observed, while the other one carried out the activity. In the second lesson our participation was much less intrusive, since we both only observed. We chose to include observation in our study, because we wanted to get a better sense of the group's dynamics. Also, we wanted to see if their actions corresponded with their answers in the questionnaires. Hirsjärvi et al. (1997: 209) list this feature as one of the main benefits of observation. Our form of observation could be categorized as *participating observation* (Hirsjärvi et al. 1997:211-215), since we had at least a somewhat active role during both the lessons and we let the students' behavior during the lessons guide our participation and observation.

6.2.5 Teacher's interview

Finally, we interviewed the group's teacher on her musical background and use of music in teaching English to the group. We also wanted to find out her expert opinion about the teaching experiment; which aspects worked and which did not, in her view. We devised a loose outline for an open interview, but encouraged the teacher to elaborate freely on any given subject (see Appendix 6). We chose to conduct an informal interview, because we both know the teacher. Furthermore, we wanted to make the situation as relaxed as possible in order to get honest opinions. Another reason for choosing an open interview was to give the teacher the liberty to express her views freely and give her an active role in the study, which is one of the good qualities of an interview, according to Hirsjärvi et al. (1998: 201). The whole interview was recorded. Also, we sent three additional questions to the teacher later on via email, in order to gain more information on her opinions on the sample lessons (see Appendix 6).

6.3 Methods of analysis

We chose to analyze the data by using the method of *content analysis*. According to Tuomi and Sarajärvi (2009: 105-117), in content analysis the data is analyzed by finding similarities and differences in the data and summarizing the findings verbally. Tuomi and Sarajärvi point out that the data used in content analysis can be in many different forms, for instance interviews, observation and diaries - as long as it is modified into text form. Furthermore, in content analysis, the data is first classified into smaller categories, then conceptualized and finally re-organized as a new whole. This suits our type of data well.

As explained above, the data for the analysis was gathered in three different forms: questionnaires, an interview and observation. The process of analysis was firstly divided into three parts. First, the answers in the questionnaires were compiled, after which we looked for commonalities and dissimilarities in the students' opinions. We also searched for contradictions in individual cases. In addition, we compiled the students' answers to the open questions and divided them according to their tone: positive, negative or indifferent. Second, we went through the observation findings and compared them to the students' questionnaire answers. The purpose was to see if the answers and observation findings supported or contradicted each other. Third, we transcribed the teacher's interview and looked for relevant points regarding similar themes that rose from the questionnaires and observation findings. As Kiviniemi (2007:80) points out, one of the goals of qualitative analysis is to find the basic commonalities that portray the subject in question. The analysis can then be further built on these commonalities.

Finally, we organized the findings in a way that emphasizes the individual students' and the teacher's point of views. We chose to use this type of verbal summary, because we wanted to bring the reader closer to the group. Moreover, because of the small size of the group, we considered it pointless to present the findings in numbers. As mentioned above, the purpose of the study was to understand and depict, not to draw any generalizations, as usual in qualitative research.

7. THE ROLE OF MUSIC IN THE SPECIAL NEEDS ENGLISH LANGUAGE CLASSROOM

In this chapter, the findings of the two-day teaching experiment will be summarized and discussed. The chapter is divided into four parts. In the first two parts, both lessons will be looked into respectively. First the students' opinions on each lesson will be examined, one student at a time. The observation findings will then be reviewed and the teacher's views on the lessons will be reported. Finally, the students' opinions, the observation findings and the teacher's views will be recapitulated. The third section of the analysis will discuss the special needs teacher's opinions on using music in special needs English teaching in general. Lastly, there will be a discussion and summary of the most central findings.

7.1 The first lesson – using The Fray in teaching a grammar point

In this section, the findings related to the first lesson - in which we studied the experiences of the students on the use of popular music in teaching English as a foreign language - will be discussed. The song by Fray was used because of the genre, pop/rock music, it represents. First, the opinions of each student will be gone through individually and then briefly summarized. Next, the relevant observation findings will be examined. The teacher's point of view on the matter will then be presented and lastly, the findings will be compiled and discussed.

7.1.1 Students' opinions – The Fray

Next the students' responses will be looked at individually, since the group is such a diverse mixture of students, as is often the case with special needs groups. The group's heterogeneity would make it difficult to generalize. Furthermore, as mentioned above, we wanted to help the reader in getting a feel of the individual students. The individual division will in turn help in comparing the students and referring to them later on in the text. Also, some students only took part in one of the lessons, so looking at the group as

a whole would be misleading in that sense as well. From the students' answers we wanted to find out, on the one hand, the students' own tastes in music and what type of a relationship they have with music. On the other hand, we wanted to examine the students' opinions about the activity and the music used. In addition, the students' thoughts in regards to music and motivation will be briefly covered.

Girls

Sasha. Sasha's response to both the activity and the song used was positive; she reported liking both the activity and music a lot. She thought that the activity was relatively easy. On the effect of the music on the activity, Sasha reported agreeing with the statement that using music helped in both doing the activity and concentrating on it. In the section on her musical background, Sasha reported that she likes music very much and listens to it every day. She also sings alone or in a choir daily. As her favorite musical genres, Sasha reported pop and rock music. In Sasha's opinion, music has not been used at all in teaching English during the fall semester. She would like more music to be used in teaching English and reported liking it a lot.

In regards to motivation, Sasha reported listening to music with her friends. She also said that she often concentrates on the lyrics when she listens to English language music. In Sasha's opinion, the use of music in the activity made her more interested in the activity.

Janet. Janet did the differentiated version of the activity, based on the teacher's consultation. According to Overy (2003:497-505), music is well-suited for different levels of proficiency, so it can also be used with a heterogeneous group, such as the one in question. Janet liked the activity a lot. However, she liked the music used only relatively much and thought that the activity was relatively easy. She also thought that using music helped in doing the activity, but made it harder to concentrate on it. Janet reported liking music relatively much and listening to it less than once week. She has no other music related hobbies. Janet reported "nyyhkymusiikki" (sobby music) as her favorite music genre. The genre was not on the list provided. Janet thought that some music had been used in the English classes during the fall semester. Even though her

response to this particular activity was positive, she felt that she does not like using music in English teaching at all and was indecisive on whether she would like more music to be used in the classes.

Janet likes to listen to music with her friends, but she also listens to it while taking part in other hobbies. She also stated that she concentrates often on English song lyrics. She completely agreed that the use of music increased her interest in the activity.

Avril. Avril's response to the activity was fairly negative; she only liked the activity a little. However, she did like the music used relatively much and thought that the activity was relatively easy. She somewhat agreed with the statement that the use of music helped in doing the activity and did not at all think that the music made the activity harder to do. Avril also thought that using music helped in concentrating on the activity. Avril likes music very much and listens to it every day. She also sings alone or in a choir almost every day. Her favorite genres are pop, rock and Finnish schlager (iskelmä). Avril thought that music had not been used at all in teaching English during the fall semester. Even though she did not like the activity much, she wanted more music to be used during English classes and reported liking it a lot.

As the prior two respondents, Avril also listens to music with her friends. She concentrates on the lyrics of English language music often. She somewhat agreed that the use of music increased her interest in the activity and did not at all think that the use of music lessened her interest in it.

Jordin. Jordin reported liking the activity relatively much and the music used a lot. She thought the activity was easy and that using music helped her do the activity. Jordin was not that sure if the music helped her concentrate on the activity. Jordin likes music very much and listens to it every day. She reported going to concerts or gigs and playing music video games such as Singstar or Guitar Hero once a week or less. Her favorite genres of music are pop, rock, hip hop, Finnish schlager and reggae outside of the list provided. Jordin thought that no music had been used in teaching English during the fall semester, but she would like it to be used. Furthermore, she reported liking the use of music in teaching English a lot.

Jordin also reported listening to music with her friends. Jordin could not say if she ever concentrates on the lyrics of English language music. She answered both that the use of music increased her interest in the activity and decreased it. It is most likely that Jordin either made a mistake or that she did not really understand the question.

Paula. Paula liked the activity relatively much and the music used a lot. She also thought that the activity was easy, but agreed only somewhat that the music helped in doing the activity. She also somewhat agreed that the music helped in concentrating on the activity. Paula likes music relatively much and listens to it every day. She has no other music-related hobbies. Paula's favorite music genre is hip hop. Paula thought that music had been used a little during the fall semester in teaching English. She would like more music to be used in teaching English and reported liking the use of music relatively much.

As all of the other girls, Paula reported listening to music with her friends. She also stated that she concentrates on the lyrics of English music almost always. The use of music made Paula more interested in the activity. When asked about why Paula likes the use of music, she answered

- (1) koska se on erilaista ja kivaa.
because it is different and fun.

Boys

Elliott. Elliott liked the activity relatively much, although the music was not that much to his taste; he only liked it a little. He thought that the activity was relatively easy. Elliott somewhat agreed that the music helped in doing the activity and concentrating on it. He did not think that music had any negative effects on the above mentioned factors. Elliott reported liking music a lot and listening to it several times a week. He has no other music related hobbies. Elliott listed pop and rock as his favorite genres. He thought that music had been used a little during the fall semester in the English classes. He was indecisive on whether he would like more music to be used and reported liking the use of music in teaching English in general only a little.

Elliott does not listen to music with his friends. He often concentrates on English language lyrics. As Avril, Elliott somewhat agreed that using music made the activity more interesting. He did not think that using music made the activity any less appealing.

Stevie. Stevie's opinion on the activity and the music used was the same; he liked them both relatively much. He thought that the activity was easy. He had no clear opinion on whether the music helped in doing the activity or in concentrating on it. However, when asked why he liked the use of music in teaching English, Stevie had written that it helped him to concentrate. Stevie reported liking music a lot and listening to it every day. He also reported playing music video games a couple of times a week. Stevie listed several favorite genres: pop, rock, heavy, hip hop, Finnish schlager, electronic music and reggae. He thought that no music had been used during the fall semester in teaching English, but would like music to be used more. Stevie liked the use of music in teaching English relatively much.

Stevie listens to music both with his friends and while taking part in other hobbies. As most of the respondents, Stevie also concentrates on English language lyrics often. Stevie was somewhat lukewarm to the notion that the use of music had any effect on his interest in the activity.

To sum up, the students' initial response to both the activity and the music used was mostly positive. Of the seven students that took part in the lesson, four liked it relatively much, two liked it a lot and one student liked it only a little. None of the students reported disliking the activity and no one was indecisive.

7.1.2 Observations in the classroom – The Fray

Even before the activity started, the students were enthusiastic and willing to participate, although there were some doubts voiced when Paula pleaded

(2) Ei kai vaan kuunnella Sibeliusta?

I hope we're not going to listen to Sibelius?

During the observation, there were clear signs of the students' positive attitudes towards both the activity and the music used. These positive attitudes manifested themselves in physical reactions, such as when Jordin drummed her leg or moved her head to the rhythm. Furthermore, Paula gave herself a spontaneous applause after she had finished with the activity. Many students also sang along with the song. As noted above, Ockelford (2008: 27) also reported about these types of findings, such as 'obvious signs of pleasure', observed at the schools involved in the PROMISE study. Also Overy (2003: 497-505) points out that music is well-suited for special needs teaching, because of the enjoyment it provides.

All of the students seemed to concentrate on the activity well; there was little background noise that did not have anything to do with the activity itself. This could also be seen in that the students did not need to ask repeatedly for instructions on what to do and how to proceed. In addition, all of the students managed to complete the activity. Also Janet, who had the differentiated version of the activity, succeeded very well. After a little encouragement and advice on how to go about the activity she not only finished the activity early, but got every answer right. This encouraged Janet to move on to the more advanced version. Janet seemed genuinely pleased and proud of herself for completing the activity. After the activity, the students voiced their willingness to listen to the song again. This seems to imply that the activity was enjoyable in itself, which Ikonen (2000: 67) considers important when teaching special needs students.

In most cases, the students' answers to the questionnaire were reflected in how they acted during the lesson. However, there was one student, Stevie, whose answers

somewhat contradicted with some of his utterances during the lesson. Although Stevie wrote that music helped him to concentrate better, during the lesson he said that

- (3) heti kun aloin kuunnella musiikkii, vastaukset meni päin pyllyy
as soon as I started to listen to the music, my answers went belly-up

As Bender (2008:50) notes, music can also act as a distraction, even though the student likes the music. Stevie also said that he could not make out the lyrics of the song, which is troubling, since for the activity to be successful, the students needed to make out and understand the lyrics, at least in general.

Another interesting point that was observed was the fact that the students were heard singing the song after the lesson had ended. They also sang some other songs before the lesson and during the break in the middle. The students also watched music videos from YouTube and were eager to share their findings with each other. This seems to demonstrate the role that music has in the lives of these students. On the one hand, their involvement with music is passionate, but on the other hand it is also almost habitual, occurring several times a day, in different modes.

7.1.3 Teacher's opinions – The Fray

The teacher's view of the activity was positive. She thought that the level of difficulty and the extent of the activity were appropriate for the group in question. She also thought that the differentiated version of the activity was necessary for the weaker students. In the teacher's opinion, the students' attitude towards the activity was positive and they definitely showed more interest towards it than a regular cloze-activity. As noted above, Ikonen (2000: 67) emphasizes that special needs language activities should be rewarding in themselves in order to work. It can be deduced from the opinions of both the teacher and the students that this seems to be the case with this activity.

The teacher also commented on the choice of music. According to her, the song was a good choice, because it was close to the students' own experiences. In the Experiential

learning method, discussed in section 4.3, students' own experiences are a vital part of language teaching. However, the song choice was not too provocative, as to cause any upset. Also, in her view, the students seemed to enjoy the song. The teacher thought that the song featured the grammar point being taught well, which Pasanen (1992:102-103) listed as an important feature in these types of musical activities. Hence, the activity was well-suited for its purpose.

7.1.4 Reflection – The Fray

The students' responses to the activity and the song used in it were generally positive. It seems that all of the students have a place for music in their lives, which can be expected based on, for instance, the results by Anttila and Juvonen (2006). This positive outlook towards music in general might be reflected in the students' positive opinions about the activity and using music in teaching English as well. Also, nearly all of the respondents liked the particular song chosen for the activity. The song falls under the pop and rock genres, which were also listed by many students as their favorite genres. In Anttila and Juvonen's (2006: 280) study, they found out that pop music was by far the most popular musical genre amongst teenagers. Also rock music is in the top three genres.

On the other hand, none of the students listed classical music among their favorite genres. In the study by Anttila and Juvonen (2006: 283-284), it was also found that of all the genres listed, classical music was the least liked. Hence, Paula's fear of Sibelius being played might reflect a general negative attitude towards classical music. It could also simply mean that Sibelius has been used on too many occasions.

The fact that most of the students seemed to have a positive opinion about the song and the genre it represents most likely affected their enjoyment of the activity itself. This would imply that the students' own tastes in music should have an impact on the teacher's music choices for the lessons. After all, it is not an overwhelming task for the teacher to find out about students' tastes in music. One could do a questionnaire, make an educated guess based on, for instance Anttila and Juvonen's (2006) research, or

simply ask the students. The teacher could also ask the students to bring their own music to class. In this case, it might be considered advisable to devise some type of a rotation list, in order for all students to have a chance to bring their music.

Music was also seen as beneficial for doing the activity and concentrating on it. Most of the students thought that using music helped in doing the activity and a couple of students were not that sure about it. However, no one disagreed completely. As, for example, Scherer and Zentner (2001:374-377) have discovered, music can have an arousing effect on the human autonomous nervous system. This can, in turn, help the concentration of the students. Furthermore, no one was strongly opposed to using more music in the English classes. In fact, almost everybody said they would like more music to be used in teaching English.

However, there were some contradictions. In the case of Stevie, the contradictions between his answers and actions could be caused by the music used. Perhaps the song was too much to his liking and this affected the concentration on the activity itself. Again, Bender's (2008:50) notion of the importance of choosing the right music for the student seems to be valid. Even though the student likes the music, it is not necessarily good for his or her concentration. Further, as Fried and Berkowitz (1979, as quoted in Juslin and Sloboda 2001: 88) point out, different types of music elicit different types of reactions from the test subjects, regardless of whether they liked the piece or not. Stevie's difficulties with perception, attention and concentration could also be a factor here. Students such as Stevie can have difficulties in concentrating on multiple sources of stimulus, as Ikonen (1995: 19-26) describes.

In the case of Janet, there was a clear contradiction between the fact that she reported liking the activity and yet says that she does not like the use of music in English classes in general. It may be that Janet does not have much experience about how music can be used in teaching English. It may also be that the prior experiences she has had have not been to her liking. After all, the activity seemed to suit Janet very well, based on her own answer, the observation and the teacher's opinion, who mentioned that Janet rarely works as independently and efficiently. Elliott, as well, liked the activity, but was not that keen on the general idea of using music in English class. Yet, he reported liking

music in general very much and listening to it every day. These contradictions may have been caused by the fact that the activity itself was considered easy or fairly easy by all students. Perhaps in the cases of Janet and Elliott the use of music was not the aspect that made the activity pleasant, but its relative ease. As special needs learners they might not have had that many feelings of success when it comes to learning foreign languages, as Ikonen (2000: 66) also stresses. The group's teacher also discusses the topic in section 7.3. It might be that the feelings of success Janet and Elliott had made the activity seem rewarding, not the music.

In regards to motivation, it can be seen from the data that listening to music is a social activity for the group. All but one of the respondents reported listening to music with their friends. In addition, in the observation findings it became evident that the students have a need to share their opinions and tastes in music. As Cairns and Cairns (1994:112) mention, the opinions of the individual's social group can have an effect on their motivation. Perhaps the students also associate music with their free time and this can make activities that use music seem more pleasurable.

Many of the students also reported that they often concentrate on the lyrics of English language music, which also can indicate that their interest in music is more than skin deep. This type of cultural interest can also be a motivational factor, as Dörnyei (2006: 9-17) notes. Moreover, some students expressed their feelings about music in general in the open questions section of the questionnaire. Jordin wrote that

(4) onneks musiikki on keksitty, ois muuten tylsää
it's good that music has been invented, it would be boring otherwise

Furthermore, Stevie commented in English:

(5) I <3 MUSIC

This again can be considered as an indication of how significant a role music plays in these young students' lives.

Most of the students also found that the use of music in the activity increased their interest in the activity in general. This could also be observed during the lesson, as the students worked efficiently; nobody complained, the noise level was moderate and when prompted, most of the students seemed to have the right answers. Furthermore, as noted above, the students seemed to genuinely enjoy the music and in fact, requested the song to be played again after the activity. It would be difficult to imagine this to happen with any other type of listening activity, as the teacher also noted. The principles of the behaviouristic theory used in music therapy can be seen in the positive actions of the students. In a way, all the people who took part in the lesson got rewarded. The teacher rewarded the students with a song they enjoyed and the students, in turn, rewarded the teacher with pleasant behavior.

7.2 The second lesson – using Chopin for relaxation/stimulation purposes

This section will follow the same structure as the previous section; the students' opinions, the observation findings and the teacher's opinions will be dealt with first. The next lesson was designed to examine the use of classical music as stimulating and calming background music. We chose Chopin, because we thought it would fulfill this purpose. Again, there will lastly be a section on what can be deduced from the findings.

7.2.1 Students' opinions – Chopin

Girls

Sasha. Sasha's reactions to the playing of background music were positive. She thought that the music had relaxed her, helped her to concentrate and refreshed her, but only somewhat agreed that the music had had a positive effect on the atmosphere in the class. Playing the music did not make her feel uncomfortable or distract her from the task at hand. She reported liking the music a lot and thought that it was of suitable tempo. However, she thought that it was on a little too loud and that it was only somewhat suitable for an English lesson.

In regards to using background music in the English classroom in general, Sasha reported that no background music had been played during the fall semester. She stated that she likes the use of background music a lot and would like there to be more of it. Sasha would like slow, quiet and calm music to be played during English lessons. In her musical background Sasha reported that one reason that she listens to music is to relax. When asked for reasons why Sasha likes the use of music, she wrote that music helped her concentrate if the music was on quiet enough.

Jordin. Jordin had very different opinions than Sasha. The music did not help her to relax or refresh. She somewhat disagreed that the music made the atmosphere in the class better and that it helped her to concentrate. In fact, the music played made Jordin feel uncomfortable and disturbed her concentration. Jordin did not like the music played at all and she thought that it was not suitable for an English lesson. The volume was a bit too loud and the tempo too slow.

However, Jordin's negative feelings in regards to playing background music were restricted only to this particular lesson; she would like more music to be used and said that she likes the use of background music relatively much. She stated that no background music had been played during the fall semester. When asked about the reasons for liking the use of background music, she responded that it is nice to work with music on, but does not like any such piano music as was played. Jordin also said that she liked to use music for relaxation.

Paula. Paula's feelings towards the music were quite similar to those of Jordin. The music did not help Paula to concentrate, relax or refresh her in any way. The music did not make the atmosphere in the class any better, either. She felt that the music made her feel uncomfortable and harmed her concentration. She did not at all like the music played, but somewhat agreed that it suited an English lesson. Paula thought that the volume was a bit too loud and the tempo a bit too slow. She said that the music should have been more stable.

Even though Paula did not like the lesson's music and reported no background music being played during the fall semester, she likes the use of background music a lot and wishes there to be more of it. As the reason for liking background music, Paula said it helps her to drown out any other noises, which makes her concentrate better. However, she would like something other than classical music to be played during the lessons. As the other two women, Paula also said that she listened to music in order to relax.

Boys

Elliott. Elliott was a bit ambivalent on the subject of background music. He somewhat agreed that the music helped him to relax, concentrate and refresh. He was not sure if playing the music had any effect on the class atmosphere. However, Elliott did not at all feel that the music made him feel uncomfortable or distracted him. Elliott felt that the music played suited an English lesson somewhat and was played in a suitable volume with a suitable tempo.

As all of the respondents above, Elliott stated that no background music had been played during the fall semester. Elliott's indecisiveness carried through to the end, as he was unsure if he liked the use of background music and whether he would like it to be used more. Elliott also listens to music in order to relax.

Ray. The background music relaxed Ray to a degree. He could not say if the background music helped with the atmosphere or if it helped him to concentrate. The music did not refresh Ray at all, but on the other hand, it did not make him feel uncomfortable, either. Furthermore, the music did not disrupt his concentration. He liked the background music a little, but was not sure if it was suitable for an English lesson. He also thought that the volume was a little too loud, but thought the tempo was right.

Ray thought that background music had been used during the fall semester a little. He could not say if he would like more background music to be played. He likes the use of background music a little, because it would bring variety to the lessons. Even though he

liked the music played only a little, he would like similar music or “bluesy” music to be played during the English lessons.

To recapitulate, of the five students who answered the questionnaire, all of the three girls would like more background music to be played during English lessons. Two of them like the use of background music a lot and one relatively much. Both of the boys were unsure if they would like more background music to be used, although Ray likes it somewhat. Elliott was not sure if he likes the use of background music.

Although the students’ opinions on background music were mostly positive, their opinions on the music used during the second lessons were not. Jordin and Paula both did not like the music used at all, whereas Elliott was not sure and Ray liked it only a little. Sasha was the only one that liked the background music a lot. Even though the students did not like the music used that much, they would like calm and quiet music to be played during lessons. Suggestions included; music similar to that played, slow, quiet and calm music and “bluesy” music.

7.2.2 Observations in the classroom – Chopin

The enthusiastic atmosphere of the previous lesson was still in the air at the beginning of the second lesson. In general, the students were positive and chatty as they waited for the lesson to start. For instance, Jordin voiced her request for the music to be “something energetic”, perhaps wishing for something similar as was played during the first lesson as to provide some energy for the somewhat slow Friday morning. Also Paula repeated her previous request for not playing Sibelius. Our role during the second lesson was significantly smaller, as we basically only provided the background music and observed. The teacher was mostly in charge of the lesson and provided the activity that the students worked on while the background music was playing.

As the music started to play, there were no noticeably initial reactions. As opposed to the first lesson, when many students showed physical reactions of enjoying the music, such as nodding to the music and drumming, here the students showed no desire to join

the music. However, the atmosphere in the classroom was relaxed; the students were interacting well with each other. Although the students did not seem to enjoy the music particularly much, they seemed to be able to concentrate on the task at hand and worked quite peacefully. Nevertheless, towards the end of the lesson, the students started to voice their negative opinions. For instance, Jordin commented

(6) Onks toi jotain, vois sanoo, klassista musiikkia? Ei oo mitään heviä.

Is that something you'd call classical music? Certainly not heavy metal.

One of the more agitated students, Paula, started to seem very upset by the end of the lesson. She called the music “classical piano banging” and even told the CD player to “shut up”. All in all, the atmosphere in the classroom grew more and more restless as the lesson went on. In addition, two students walked out in the middle of the lesson, which is not uncommon according to the teacher. One of them was Avril, who apparently got sick and went to see the school nurse. The other was Stevie, whose behavior during the lesson will be looked at in more detail next.

Stevie arrived late for the lesson and seemed to be in a bad mood. In comparison to the previous lesson, when Stevie had been chatty and willing to answer questions, he was now sullen and kept his earphones on the whole lesson. However, it should be noted that according to Bender (2008: 50), it can be beneficial for certain types of students to keep earphones on and listen to background music. Nevertheless, the teacher and the student must have some common ground rules as to not have the music disrupt the rest of the class and not let the student to drift away in his or her own world. In the case of Stevie, though, the earphones and the loud music were clearly meant as a sign of protest and upset. For example, when the background music started to play, he put the volume louder. In fact, the volume was so loud that it was possible to easily make out what he was listening to. For the students sitting next to him, this might have caused an uncomfortable cacophony combined with the background music, which was coming from the other side of the classroom. Moreover, in addition to being a sign of protest, it seems that the earphones might also have been a way for Stevie to protect himself against every-day life. According to Lehtikoinen (1988: 397, as quoted in Ahonen 1993: 265), when a young person puts on earphones and listens to music, he or she escapes into the music, also in a concrete way.

However, Stevie agreed to do the activity that was given to him until he suddenly got up and left the room without any explanation. The teacher later told us that this was not uncommon behavior for Stevie, who cannot hide his feelings very easily due to his difficulties in concentration and attention combined with past experiences. Because Stevie stayed in the classroom for almost the whole lesson, the teacher offered to get his answers to the questionnaire later on. However, Stevie was not seen much at school right after the experiment. We certainly hope that our choice of background music did not affect his absence! After the Christmas break it was decided that Stevie will not be attending English classes during the spring term because of a workshop project he is involved in. Thus, Stevie's own opinions on the matter will remain unsolved.

7.2.3 Teacher's opinions – Chopin

The teacher also noticed the students' general feelings about the classical music used, noting that they did not seem that enthusiastic. In her view, the music helped some of the students in concentrating, while with others it had the opposite effect, maybe because the music was so far from their usual tastes in music. From the questionnaire and observation it becomes quite evident for whom the music worked and for whom it did not. The music helped Sasha and Elliott in concentrating, while Jordin, Paula, Ray and especially Stevie were quite agitated by the music. The teacher was not sure if the music had any effect on the atmosphere in the classroom. She remarked that some of the students were a bit quieter than normal, or maybe the music had just drowned out their usual chitchat.

7.2.4 Reflection – Chopin

Overall, the students' opinions on the second lesson differentiated quite significantly from those of the first lesson. The idea of playing music at the background was considered pleasing, as most of them would like more background music to be played during English lessons. However, the music played was not to most of their liking,

which was to be expected, since no one listed classical music among their favorite music genres. Also, in the study by Anttila and Juvonen (2006), classical music was the least favorite musical genre amongst teenagers. Some respondents who did not like the music, still thought it to be somewhat suitable for an English lesson. As mentioned above, the students would like calm and quiet music to be played at the background, so perhaps instead of classical music they would enjoy more contemporary pop and rock ballads, for instance. It is interesting to note that many methods that utilize music heavily, such as Suggestopedia and SALT, use almost only classical music. Perhaps the calming rhythms and tempo could also be found in other genres of music that would appeal more to young students. Consequently, the results of the present study show that there does not seem to be one “all-purpose” type of background music that would suit all of the students. Classical music is not automatically relaxing or calming; in some cases even heavy metal can be as calming as classical or popular music – it all depends on the person.

Almost all of the students felt that the volume was too loud, which obviously has an effect on how one experiences the music played. Especially Paula, who was sitting very near to the CD player and did not get to move around due to her difficulties in mobility, was probably affected by the volume. She did express her opinion and agitation rather strongly. In the study by Fried and Berkowitz (1979, as quoted by Juslin and Sloboda 2001: 88), it was noted how the subjects became more agitated and less helpful, when being played music they did not like. This can be compared with the feeling, when one is shopping and subjected to loud and unpleasant music – one cannot help but feel agitated! The students are usually very vocal, so if the music chosen by the teacher is not to their liking, they will most likely voice their opinion, quickly and firmly.

Furthermore, many of the students reported that the tempo of the piece was too fast. This piece was chosen because it was thought to have a stimulating effect on the students and create a pleasant atmosphere. As can be seen in the results of the questionnaire, the piece did not have the expected effect. Perhaps the students were expecting to be relaxed by the music rather than stimulated, since many of them use music for that purpose. Also, as stated in Chapter 3, one’s relaxation music is another one’s stimulant, so this contradictory outcome was to be predicted.

The negative reactions to the classical music used could also have been created by the aversion the students might feel for the culture classical music represents. According to Ahonen (1993: 265), young people can react very strongly to music that they feel threaten the particular musical subculture they are a part of. For instance, in the case of Paula, who reported liking hip hop, the contrast between her own taste in music and the music played during class might have been an issue. The two worlds of classical music and hip hop music are often considered to be almost polar opposites. They represent different types of values, environment, history, etc. Perhaps Paula felt that the researchers were trying to “attack” her musical subculture by introducing classical music into the lesson, thus causing her to react in a very negative way towards the music used and also voicing her opinion in an affirmative manner. Another explanation might be that the students might have felt uneasy because of the feelings the unfamiliar music might have caused. Ahonen (1993: 265) explains how this can be the case at times with young people who are passionate about a certain type of music. Perhaps Stevie, who also had a strong connection to the hip hop culture and also had a strong reaction to the music, could have experienced similar feelings as Paula.

The negative feelings towards the particular piece of music and the overall genre might very possibly have affected the students’ opinion on the effects of the background music, based on the fact that many of them use music to relax. Stevie did not answer the questionnaire, but based on his behavior during the lesson, it can be assumed that the music made him uncomfortable and disturbed him considerably.

7.3 Teacher’s views on the role of music in the special needs English language classroom

As the students, the teacher also has a positive attitude towards music in general. She has played kantele and piano as a child and also sung in a church choir. While she does not have any actual music-related hobbies at the moment, the teacher still likes music and listens to it regularly at home, albeit at the background. However, she does not feel

that she has as strong or passionate relationship with music as some other people. For instance, she does not have any particular favorite band, artist or genre.

The teacher agreed with the students on that hardly any music had been used in teaching English during the fall semester. When asked about why she had not used much music during her English lessons, she mentioned several reasons. Firstly, she felt that the school did not have enough suitable resources to conveniently use music in teaching. For instance, the school does not have CD-players or any other audio equipment in the classrooms. Furthermore, even though the teacher has the ability to show music videos from YouTube, the videos sometimes load so slowly, as to be impractical. Secondly, her own resources are limited. According to her, there are not many activities available that use music in some form. In addition, because of the specific purpose of the school, the teacher has to make almost all of her own materials. She felt that by adding the use of music to this already heavy task, the workload would get overwhelming. Furthermore, the teacher said that she had not had any training on how to use music in language teaching. She elaborates on the subject in the following quote:

(7) Et kai sitä pidettiin jollakin tapaa jopa itsestäänselvyytenä, että, et ihmiset ymmärtää, et niin voi tehdä. Mut ehkä ois ollu kivakin et ois saanu jonkun näkösii konkreettisii ohjeita ja neuvoja...

So maybe it was even taken for granted in some way that people understand that it can be done. But perhaps it would've been nice to get some kinds of concrete instructions and tips...

The teacher continued that she felt as though there should be someone who would lead the way and design activities that would utilize music in an effective way. She said that these types of activities would definitely be used by teachers if they were more available. She also pointed out that if the practicalities would be taken care of, she would probably use more music in her own teaching. Perhaps the relative lack of enthusiasm towards using music in the language classroom and designing activities that use music has something to do with the teacher's relatively lukewarm attitude towards music in general. It can be argued that persons with a passionate relationship with music might be a bit more inclined towards making the effort of bringing it into the classroom.

In regards to teaching English to special needs students, the teacher thought that using music could be beneficial for several reasons. Firstly, she mentioned that when teaching

special needs students, regular methods that one has used in mainstream teaching might often not be enough:

- (8) ...varsinkin just noi erityisryhmät, kun niillä se oppiminen on, ei mee ihan niinku, mitä on tottunut, et miten ite oppii.
... especially the special needs groups, because their learning is, it doesn't work the way you have got used to, how you yourself learn.

She continues to describe the colorful every day-life of a special needs teacher as follows:

- (9) erityisryhmien kielenopetus on semmosta, et siin pitää keksii monenlaisii asioita, tavalliset keinot ei välttämättä käy, että kun joku ei ehkä osaa lukeekaan, tai vaikka osaaki niin hyvinki huonosti ja toinen ei pysty kirjottamaan ja kolmas ei pysty sitte istumaan paikallaan, niin jollakin tavalla se musiikki sellases kokonaisvaltasessa opetuksessa, et niiku joidenkin asioiden havainnollistamisessa tai jossakin fraasinmuotoisesti kun opitaan jotain asioita, niin siinähan se ois kyl hyvä.

Teaching languages for special needs groups is such that you have to come up with all kinds of things, the usual ways won't necessarily work, when somebody might not be able to read, or if they are able, then very badly and another can't write and a third can't sit still, so in some ways music in that kind of holistic teaching, that when demonstrating some things or when learning things as phrases, then it would be good (to use music in teaching English).

As was discussed in Chapter 2, understanding the differences between each student is very important when teaching special needs students. Techniques that can benefit different types of learners can affect the learning outcomes noticeably. Secondly, the teacher thought that music, in regards to teaching English, is perhaps best suited for teaching about the target culture. As Lems (2001) mentions, music is "a rich mine of information about human relations, ethics, customs, history, humor, and regional and cultural differences".

The teacher points out how language teaching, as all teaching, is evolving constantly and how it is currently at a crossroads:

- (10) ...pitäis tulla lisää just kommunikatiivista, yhteistoiminnallista ja kaikkee tällästä ja nyt tulee ehkä se interaktiivisuus jotenkin myöskin ja tää netti, niin kylhän se musiikki liittyy siihenkin oleellisena osana
...there should be more communicative, cooperative and stuff like that and now maybe interactivity also and the internet, so music is connected to all of these in an essential way.

Music video games, such as Singstar and RockBand are popular among young people. Of the respondents of the present study, two students, Jordin and Stevie reported playing them approximately once a week. The possibilities these types of games provide for foreign language teaching could be considered one way of bringing interactivity and technology into the language class. The teacher has also noticed the group's interest with these games:

(11) ...kyl mä tän ryhmän kanssa ajattelin, että se vois heist olla hauskaa, et laulettais vaik jotain singstar, jotain englanninkielisii biisejä siellä tunnilla, tai jotain muuta karaoketyyppistä juttua.

...I did think with this group that they could find it fun to sing some singstar, some English language songs during lessons, or some other karaoke type thing.

The teacher also makes a note about how music is well-suited for cooperation across school subjects. She gives examples on how songs featured in music lessons have been translated from English to Finnish. Linnankivi et al. (1981: 367) also mention how music can be integrated to almost all school subjects and is as such well-suited for cooperation between subjects. Ockelford (2008) gives examples on how music can have an effect on special needs students regardless of the subject taught in section 3.2.

The teacher felt that it is important to mend possible negative attitudes towards learning languages that many special need students harbor. As mentioned in section 2.3.2 (Horwitz et al. 1986:126), these types of negative feelings can have a serious effect on students' language learning. Music, as can be seen in section 3.2. (Maranto 1997:161-164), can be considered a good way to relieve language anxiety and the negative feelings many special needs students have. In the next quote, the teacher explains how these types of feelings may have been born.

(12) ... Nii, et monilla on niin suuret semmoset niinku angstit tai niin huonoi kokemuksii aikasemmast kielenopetuksesta tai kielenoppimisesta, et on vaan niinku pöntetty jotain epäsäännöllisii verbei, mitä semmoset henkilöt ei oo niinku pystyny oppimaan, niin siihen tunnelman luomiseen ja semmoseen kielenoppimisen hauskuuden lisäämiseen, niin tietyst musiikki on omiaan.

... So, many students have kind of angst or so bad experiences about prior language teaching or learning that they have just crammed irregular verbs, which these types of people have not been able to

learn ... so for creating the atmosphere and sort of increasing the fun in language learning, music is naturally suited.

The teacher sees as one of her most significant tasks the alleviation of these types of feelings, so that the students could associate learning English with something they view as positive, such as music. Also Ikonen (2000: 66-67) points out that removing the negative feelings and increasing motivation is very important with special needs students.

According to the teacher, there is a fine balance on what type of music can be played when teaching English to special needs students, as can be seen in the following quote.

(13) Et erityisryhmillä kun on se, että, et jotenki se balanssi on niin herkässä, ni sit, jos soitettais vaikka joku semmonen kappale, mikä aiheuttais hirveest keskusteluu, ni sit se vois mennä ihan sivuraiteille se koko tunti. Mut sit taas, jos on joku osuva kappale, niinku teil nyt sattuu olemaan, ni sithän se edesauttaa paljonki.

With special needs groups the balance is so fragile, in a way, so that if you played a song that would generate a lot of conversation, the whole lesson could get sidetracked. Then again, if the song is suitable, as with you, then it can have major benefit.

Even though the teacher feels that the songs chosen for classes should not be too provocative, Pasanen (1992) notes that sometimes reversing the traditional classroom roles and really discussing a thought-provoking song can be good. However, Pasanen does not take into account special needs students or at least does not clearly specify her target group. Because special needs students can sometimes be more fragile emotionally, the choices of topics must be perhaps more carefully thought out as not to upset anyone. Perhaps one possible solution could be choosing songs that talk about young people such as themselves. As the teacher mentions, in order to achieve anything in special needs groups, the balance must be kept.

In the teacher's opinion, music is a significant part of most of her students' lives. As an example, she mentions Stevie, whose appearance in itself clearly shows him to be a fan of hip hop; the way he dresses, acts and speaks reveal that his whole lifestyle is influenced by the genre. This again is connected to the motivational concept of milieu mentioned by Dörnyei (2006: 9-17). The teacher also tells that her students frequently

play music and sing their favorite songs during breaks, which might also be proof of the importance of music for the students.

The teacher points out that in order for music to be an effective motivator, it should be something that relates to the students' own life. She thinks that everyone is more motivated to learn things that are somehow connected to his or her own interests and way of life. This notion can also be found in the principles of Experiential learning (Beard and Wilson 2002: 19). As explained above, the student is considered the starting point for all teaching, so it would be very natural to let the students choose the type of music they are interested in. That way they could also feel free to experience it in a more holistic way. Thus, the experience would become much more meaningful than when using a piece of music that is completely meaningless to the students. As an example, the teacher mentions the Jukebox Jury, where the students got to choose the songs by themselves:

- (14) Et varsinkin, kun se oli, et ne ite sai päättää sit musiikkii, et mitä siihen otetaan, he innostu kyl kovasti kuuntelemaan eri biisejä ja valitsemaan sieltä sitten niin tota, haluamiaan kappaleita.

And especially, when it was that they could make decisions about the music by themselves, as to what was chosen for it, they were really enthusiastic about listening to different songs and choosing the songs that they wanted.

However, even though it is advantageous to bring music that the students like, the teacher warns about the issue of credibility. She explains how it would be easier for younger teachers, who are still at least somewhat connected with youth culture and thus know about the song's context, to bring hit songs to the language class. Perhaps it would not be as easy for an older colleague, who might not be as able to keep up with youth favorites. The teacher concludes:

- (15) ...mut jos on semmonen, joka ei niinku ollenkaan, et jos ei semmosta musiikkia kuuntele, ni kylhän se on sit vaikeaa, semmost sinne tunnille tuua, sillee tavallaan niinku asiantuntijan roolissa. Ja se voi olla jopa epäuskottavaa sit semmosessa tilanteessa.

...but if the person is somebody who doesn't listen to that type of music at all, then it is obviously difficult to bring that to the class, as sort of an expert. And it can even be implausible in that kind of situation.

The teacher also agrees that one of the more important functions of music in the special needs foreign language classroom is motivation. In fact, she recalls a couple of students from an earlier group:

(16) ...et esimerkiksi aikasempana vuonna musiikki oli ainoa, millä mä sain tietyn erityisryhmän pojat kiinnostumaan mistään aiheesta. Mä soitin niille ruotsinkielistä räppiä ja sitte me yritettiin niitä räppilyriikoita kääntää ja se oli tyyliin ainoa keino, millä ne sai ees jotakii tekemään, mikä liittyy siihen kieleen.

... so for example, earlier year, music was the only thing I could use to get the boys in a certain special needs group to take interest in any subject. I would play them Swedish rap music and then we'd try to translate those rap lyrics and that was like the only way to get them to do anything that was related to the language.

Although this example is about teaching Swedish, this type of phenomenon could easily take place in an English language class, also. In fact, the teacher also mentioned that some of her own students from the case study group translate music lyrics from English to Finnish in their free time. This can certainly be seen as an example of cultural interest and instrumental motivation as explained by Dörnyei (2006: 9-16).

It becomes evident from the example above that the teacher knows her students quite well and knows how to design her teaching according to their needs. It is also noteworthy that language anxiety, as explained in section 2.3.1, can also be caused by a scary or overly authoritative teacher. It can be suggested that music could act as a bridge between the teacher and the students; if a teacher reveals that she or he listens to the same type of music as the students – or at least recognizes some songs - it might somehow humanize the teacher in the eyes of the students. They could see that the teacher is not just an entity that exists only in the school realm, but a person with feelings, taste and opinions who has also heard the latest hits and seen the latest outfit on Lady Gaga. Also, if the teacher takes the time to find out even a little about the students' musical tastes and interests, she or he would learn to know them better in the process. This might be helpful in designing lessons and making them more student-centered, as is advisable these days in Finland.

All in all, the teacher seems to encourage the use of music in special needs English teaching. The teacher especially emphasizes using music that is close to the students'

own lives and experiences. At present, her most significant reasons for not using more music seems to be the lack of time, materials and resources. The teacher feels that one of the best aspects about using music in language teaching is music's ability to relate to almost everybody on some level:

(17) Ja just se, että kun musiikki on lähellä yleensä nuoria ja kaikenlaisii ihmisii, erityisihmisiä, tavallisii ihmisiä ja nuorii ja vanhoi.

And especially, because music is usually close to young people and all kinds of people, special people, ordinary people and the young and the old.

The present study seems to have influenced the teacher's use of music in the English language classroom. In the follow-up questions the teacher was asked if her use of music in the language class had increased. She reported having used the activities designed for the teaching experiment and that she had also made some cloze activities that use music herself. After the teaching experiment, she has sometimes played music in order to stimulate the students and has also used background music in her lessons. For the background music students got to choose songs from Youtube by themselves. It would appear that some of our enthusiasm for using music in teaching English has passed on to the teacher as well.

7.4 Discussion

In the end, it would appear that three major themes rose from the results, from all the different sources of data: the students' and the teacher's opinions and the observation findings. First, it all begins with enjoyment. Music, fundamentally, is about providing pleasure and in that form it is at its most effective in teaching. It was evident during the first lesson how the enjoyment the students got from the music affected, not only how the activity progressed and how the students worked on it, but also the whole atmosphere in the classroom, as could be predicted based on, for example, the findings of Fried and Berkowitz (1979) discussed in section 3.2. Perhaps music cannot be given all the credit for the success of the activity, but it certainly can be argued that music had a considerable effect on the outcome. On the other hand, the second lesson's atmosphere was noticeably hampered by the music chosen – there was no enjoyment to be seen. The students themselves did not report enjoying the music, either.

This brings us to the second theme that rose from the data: choice of music. It can be suggested that all music's good qualities related to foreign language learning can be almost completely negated by the wrong choice. Music is such a personal, subjective and emotion-provoking matter that it can either create a great feeling or a headache, to exaggerate a bit. It should be noted here that other factors than the choice of genre, such as the tempo and the volume of the song, can also have an effect on how one experiences a certain piece of music. Because of the subjective nature of music, it would be advisable to include the members of a language class in the decision making process, so that everybody's voice could be heard. However, the ever-increasing class sizes could prove to be a problem here, because it can be quite a task to find suitable music to a group of eight students, not to mention a group of 25! Nevertheless, it became evident in the data that if one wants to utilize music at its most effective, personal taste is not to be ignored.

The third theme, motivation, is connected to both enjoyment and personal taste in music. According to the teacher, motivating special needs students is one of her main objectives as a language teacher, as Ikonen (2000: 67) also stresses. In the first lesson, it can be argued that the students were more motivated to do the activity because of the music. Also Isomöttönen (1993: 177) sees music as a good way to motivate special needs students. In the second lesson, on the other hand, it can be suggested that the music even drove some students away, both figuratively and concretely. This shows what a powerful impact music can have on the students, so its careful and considerate use in the lessons should not be underestimated.

It can be suggested that the three themes are all clearly connected in a type of positive circle. When the choice of music for a lesson is just right, the students get pleasure from it. When the students enjoy the piece of music used, they are more motivated to work. When the students seem more motivated to work, the teacher is more inclined to bring even more music into the class and perhaps even let the students be a part of the decision making process regarding music choices. This again makes the students more motivated, because they get a sense of involvement and empowerment.

8. CONCLUSION

One of the main research objectives of the present study was to find out the opinions of the students in the special needs group on the use of music in the English language classroom. In a nutshell, the students felt positive towards using music and almost all of them would like more music to be used in teaching English. In regards to the first lesson, where a piece of contemporary pop/rock music was used in a cloze-activity, the students reported liking both the music and the activity. We also discovered that the students found the grammar activity more interesting because it utilized music.

In regards to the second lesson, where music was used at the background, on the other hand, the opinions were much more negative; the students disliked the classical music used and this clearly influenced the effects of the music on the students. However, the students felt positive about using relaxation/stimulation music in the language classroom in general. From this it could be concluded that no musical genre is “relaxing” or “stimulating” in itself. Because musical taste is subjective, each person reacts differently to different types of music. No one can decide for others what they consider relaxing. It is up to the teacher to choose music that is appealing to the majority of the class and also provide a variety of genres.

Another main research question was to find out how the teacher felt about the sample lessons. Her notions on the matter were also positive, but perhaps more realistically inclined than those of the students, in regards to material resources, personal investment and the group’s dynamics. Also, the teacher felt that music was perhaps better suited for relaxation and stimulation purposes than actual teaching, while the students would like music to be used for both purposes. However, the teacher’s general positive impressions on the teaching experiment can be seen in how she has increased the use of music in her own class after the sample lessons. These types of active reactions to the study can be seen as one of the good qualities of a case study. When examining one particular group, the researchers can perhaps influence the participants in a concrete way.

We also wanted to know if the students’ musical backgrounds affected their opinions on the sample lessons. It would appear that all the students like music at least relatively

much. This could in turn have affected their enjoyment of the activity and their desire to have more music in the language classroom. In relation to the students' preferred music genres, pop, rock and hip hop were the clear favorites, whereas classical music was clearly not liked at all.

All in all, the role of music in the special needs language classroom appears to be minor at present, but the need and desire for using music in special needs language teaching is quite clear, both from the students' and the teacher's point of view.

In our opinion, the results of the present study should influence special needs language teaching in several ways. Firstly, the results clearly state that the students enjoy the use of music in the language classroom and therefore there is clearly more room to use music. Secondly, as stated above, the students should be included more when deciding what type of music to use. Since many teenagers could even be considered some type of experts in their favorite music genres, there is no reason why this expertise and enthusiasm should not be capitalized on. This would be beneficial in two ways: the teacher would save herself time and effort and the students would feel more involved in their own learning. In addition, this could lead to the increase of the often poor language learning motivation of special needs students. Furthermore, as Ikonen (2000: 64-66) mentions, playing music during the lesson can be considered a reward for hard work. It would seem obvious, then, that playing the students' favorite type of music would feel like an even bigger reward, thus motivating the students to work even harder. Accordingly, maybe it would be acceptable to play music at times simply for the enjoyment it provides. Thirdly, it became evident in the teacher's interview that the training and guidance on how to use music in language teaching has been rather limited. In addition, there does not seem to be enough music-related activities available. Hence, it can be considered vital to add this type of a course to the teacher training or include more modern music-related activities in teaching materials. That way it would be easier to get started. It would not have to be a significant effort, though; our sample lessons were enough to get the teacher to use more music in her own English teaching.

In a nutshell, we feel that the case study turned out to be well-chosen for the present study. Nevertheless, there are some aspects that could have been improved. Firstly, we

would have liked to spend more time with the group. Although we seemed to bond well with the students, more time would have allowed us to delve deeper into the group's dynamics. Secondly, we would have preferred to have time to give the group more examples of how to use music in language teaching. Further, adding some other genres to the experiment would have been advantageous. Thirdly, the questionnaire, although sufficiently efficient, proved to be slightly troublesome. For instance, the open questions were mostly left unanswered by the students. In addition, Elliott was quite indecisive in his answers to the second questionnaire. According to the teacher, Elliott has quite a low self-esteem, which might affect his ability to form his own opinions or expressing them freely. Perhaps another method would have been more successful with Elliott. However, it was relieving to notice that the "I do not know"-options were otherwise left to the minimum. In addition, in reference to the question on favorite music genres, it would have been interesting to add a similar type of question concerning the students' least favorite genres. This way we would have found out which genres, other than classical music, one should not attempt to bring to the language class.

Even though the present study cannot be generalized due to its qualitative nature and small sample size, there are some tendencies that rise strongly from the results. The study seemed to follow in the lines of Anttila and Juvonen's research (2006), in that the students mostly preferred more contemporary styles and classical music was eschewed. The students seemed to get genuinely enthusiastic about the activity in which the music used was to their liking, which would imply, in turn, that they should be allowed to have a say in the choosing of the music used in the class. The students also appeared to forget that the activity was meant to improve their grammar skills, which is not a usual occurrence.

There are many ways that our study could be built upon. The sample size could be increased, so that our results could be either confirmed or be shown misleading. The study could also be extended to involve different levels of age and proficiency. It would be interesting to see if the taste in music would vary in different age groups, for example, what would adults like to use in their English classes? Is music as important to other groups aside from teenagers? Another interesting topic would be to study what type of exercises would work best with children. It would also be fascinating to find out how much music special needs language teachers use in general and their opinions on

the matter. Furthermore, the use of music video games in the language classroom could be studied. A more time consuming and expertise demanding line of research would be to study the effects of using music in teaching English to special needs students. Would music have significant effects on the students' language learning results?

In conclusion, we hope that the present study has in its own way contributed to this field of research. As we stated in the introduction, we sincerely wish that this topic will get more attention in the future. Music's ability to touch almost everybody is described eloquently by Gomez (1989: 13)

Music is one of the most beautiful and profound of human experiences. Created by man, it addresses itself to him, both to the child and to the adult; to his body, his intelligence, his emotions.

Perhaps these words can encourage special needs English teachers to be more experimental when it comes to using music. After all, little effort can have a major effect in the long run.

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Gaudeamus

APPENDICES

Appendix 1. The music activity and the differentiated version.

How To Save A Life :

Step one you _____ (**sanot**) we need to talk
He _____ (**kävelee**) you _____ (**sanot**) sit down it's just a talk
He _____ (**hymyilee**) politely back at you
You _____ (**katsot, tuijotat**) politely right on through
Some sort of window to your right
As he _____ (**menee**) left and you _____ (**pysyt**) right
Between the lines of fear and blame
You _____ (**alat**) to wonder why you came

CHORUS:

Where did I go wrong, I lost a friend
Somewhere along in the bitterness
And I would have stayed up with you all night
Had I known how to save a life

Let him know that you _____ (**tiedät**) best
Cause after all you do know best
Try to slip past his defense
Without granting innocence
Lay down a list of what _____ (**on**) wrong
The things you've told him all along
And pray to God he _____ (**kuulee**) you
And pray to God he _____ (**kuulee**) you

CHORUS

As he _____ (**alkaa**) to raise his voice
You _____ (**madallat ääntäsi**) yours and _____ (**myönnät**) him one last choice
Drive until you _____ (**kadotat**) the road
Or break with the ones you've followed
He will do one of two things
He will admit to everything
Or he'll say he's just not the same
And you'll begin to wonder why you came

Ympyröi oikea muoto verbistä.

How To Save A Life :

Step one you say / says (**sanot**) we to talk
He walk / walks (**kävelee**) you say / says (**sanot**) sit down it's just a talk
He smile / smiles (**hymyilee**) politely back at you
You stare / stares (**katsot, tuijotat**) politely right on through
Some sort of window to your right
As he go / goes (**menee**) left and you stay / stays (**pysyt**) right
Between the lines of fear and blame
You start / starts (**alat**) to wonder why you came

CHORUS:

Where did I go wrong, I lost a friend
Somewhere along in the bitterness
And I would have stayed up with you all night
Had I known how to save a life

Let him know that you know / knows (**tiedät**) best
Cause after all you do know best
Try to slip past his defense
Without granting innocence
Lay down a list of what is / are (**on**) wrong
The things you've told him all along
And pray to God he hear / hears (**kuulee**) you
And pray to God he hear / hears (**kuulee**) you

CHORUS

As he start / starts (**alkaa**) to raise his voice
You lower / lowers (**lasket**) yours and admit / admits (**myönnät**) him one last choice
Drive until you lose / loses (**kadotat**) the road
Or break with the ones you've followed
He will do one of two things
He will admit to everything
Or he'll say he's just not the same
And you'll begin to wonder why you came

CHORUS

Appendix 2. The instructions for the activity and the vocabulary.

1. Käy sanasto läpi Heinin ja Antin kanssa, eli **listen and repeat.**

Sanasto:
chorus: kertosäe
politely: kohteliaasti
blame: syy
bitterness: katkeruus
defense: puolustus
to lower: madaltaa ääntä
to grant: myöntää
innocence: viattomuus
to admit: myöntää, tunnustaa
to wonder: ihmetellä

4. **Kuunnellaan** laulu vielä kerran läpi, tällä kertaa **taucojen kanssa.** **Tarkista** samalla, oletko löytänyt oikeat muodot – ensin yksin, sitten kaikki yhdessä.

3. **Täytä aukot** suomenkielisten vihjeiden avulla yksin tai parisi kanssa. Mieti tarkasti, mikä **muoto** verbistä tulee. **Kysy** rohkeasti, jos jumiudut johonkin kohtaan, tai jokin asia on jäänyt sinulle epäselväksi.

2. **Kuuntele** laulu läpi ja kiinnitä huomiota erityisesti **puuttuviin** sanoihin.

5. Tarkastellaan nyt verbejä hiukan lähemmin. Mitä verbin perään laitetaan, kun puhutaan **yksikön kolmannesta persoonasta (he, she, it) presensissä?**

Kirjoita vielä sääntö ylös ☺

- › Yksikön 2. persoona: you walk, mutta
- › Yksikön 3. persoona: he/she/it walk + s

Sanasto:

chorus: kertosäe

politely: kohteliaasti

blame: syy

bitterness: katkeruus

defense: puolustus

to lower: madaltaa ääntä

to grant: myöntää

innocence: viattomuus

to admit: myöntää, tunnustaa

to wonder: ihmetellä

Appendix 3. Questionnaire 1.

Musiikkia englannin tunneilla 1

Taustatiedot

Nimi (Kenenkään nimeä ei tulla käyttämään tutkimuksessa.)

Nainen Mies

Sukupuoli

Syntymävuosi

Kuinka monta vuotta olet opiskellut englantia?

Musiikillinen tausta

Pidätkö musiikista?

En yhtään Vähän Jonkin verran Paljon Todella paljon

Minkälaisesta musiikista pidät? Voit valita niin monta vaihtoehtoa kuin haluat.

- Pop (esim. Lady Gaga, Take That)
- Rock (esim. Sunrise Avenue, 30 seconds to Mars)
- Heavy (esim. Iron Maiden, Metallica)
- Hiphop (esim. 50 Cent, Fintelligens)
- Iskelmä (esim. Jari Sillanpää, Laura Voutilainen)
- Kansanmusiikki (esim. Värttinä, Kuunkuiskaajat)
- Jazz (esim. Miles Davis)
- Konemusiikki (esim. Darude, Scooter)
- Klassinen (esim. Mozart, Beethoven)

Joku muu, mikä?

Kuinka usein kuuntelet musiikkia?

- | | | | | |
|--------------------------|--------------------------------|--------------------------|--------------------------|--------------------------|
| En juuri koskaan | Harvemmin kuin kerran viikossa | Noin kerran viikossa | Useita kertoja viikossa | Joka päivä |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Harrastatko musiikkia muulla tavoin kuin kuuntelemalla? Valitse kaikki jotka sopivat.

- Soitan jotain soitinta
- Laulan yksin/kuorossa
- Olen bändissä
- Käyn konserteissa/keikoilla
- Pelaan musiikkipelejä (Singstar, Guitar Hero)
- En harrasta lainkaan

Jos vastasit yllä olevaan kysymykseen kyllä, kerro kuinka usein harrastat musiikkia?

Kerran viikossa tai harvemmin Pari kertaa viikossa Melkein joka päivä Päivittäin

- | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|--------------------------|--------------------------|--------------------------|--------------------------|

Kuunteletko musiikkia koskaan (Voit valita useamman kuin yhden vaihtoehdon)

- läksyjä tehdessäsi?
- rentoutuaksesi?
- kavereiden kanssa?
- harrastuksen taustalla?

Keskitytkö koskaan englanninkielisten laulujen sanoihin?

En koskaan Harvoin Usein Melkein aina En osaa sanoa

- | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|

Musiikki opetuksessa

Pohdi tunnin alussa tehtyä musiikkitehtävää.

En lainkaan Vähän Melko paljon Paljon En osaa sanoa

- | | | | | | |
|------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Piditkö tehtävästä? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Piditkö tehtävän musiikista? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Kuinka vaikea tehtävä oli?

Vaikea Melko vaikea Melko helppo Helppo En osaa sanoa

Miten mielestäsi musiikin käyttö vaikutti tehtävään?

	Eri mieltä	Jokseenkin eri mieltä	Jokseenkin samaa mieltä	Samaa mieltä	En osaa sanoa
Musiikin käyttö helpotti tehtävän tekoa.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikin käyttö vaikeutti tehtävän tekoa.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikin käyttö helpotti tehtävään keskittymistä.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikin käyttö vaikeutti tehtävään keskittymistä.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikin käyttö sai minut kiinnostumaan tehtävästä.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikin käyttö vähensi kiinnostustani tehtävään.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Pohdi nyt musiikin käyttöä englannin opetuksessa yleensä

Kuinka paljon musiikkia on mielestäsi käytetty englannin tunneilla syyslukukauden aikana?

Ei lainkaan Vähän Melko paljon Paljon En osaa sanoa

Haluaisitko, että englannin opetuksessa käytettäisiin enemmän musiikkia?

Kyllä En En osaa sanoa

Pidätkö musiikin käytöstä englannin oppitunneilla?

En lainkaan Vähän Melko paljon Paljon En osaa sanoa

Jos pidät musiikin käytöstä, miksi?

Jos et pidä musiikin käytöstä, miksi?

Millaista musiikkia englannin opetuksessa on käytetty syyslukukaudella?

Millaista musiikkia haluaisit käytettävän englannin opetuksessa?

Onko sinulla joitain muita kommentteja musiikista?

Kiitoksia vastauksista!

Appendix 4. Questionnaire 2.

Musiikkia englannin tunneilla 2

Nimi (Kenenkään nimeä ei tulla käyttämään tutkimuksessa.)

Musiikki rentoutuksessa

Pohdi tunnilla soitetun musiikin herättämiä tunteita.

	Eri mieltä	Jokseenkin eri mieltä	Jokseenkin samaa mieltä	Samaa mieltä	En osaa sanoa
Musiikki rentoutti minua.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikki paransi mielestäni luokan ilmapiiriä.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikki auttoi minua keskittymään.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikki virkisti minua.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikki sai minulle aikaan epämukavan olon.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musiikki häiritsi keskittymistäni.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Pohdi nyt tarkemmin tunnilla soitettua musiikkia.

Piditkö soitetusta musiikista?

En yhtään Vähän Melko paljon Paljon En osaa sanoa

Sopiko musiikki mielestäsi englannin tunnille?

Ei sopinut Sopi jossain määrin Sopi melko hyvin Sopi hyvin En osaa sanoa

Oliko musiikin voimakkuus sopiva?

Liian kova Vähän liian kova Sopiva Vähän liian hiljainen Liian hiljainen

Oliko musiikin nopeus sinusta sopiva?

Liian nopea Vähän liian nopea Sopiva Vähän liian hidas Liian hidas

Olisiko sinulla jotain muuta, mitä haluaisit sanoa soitetusta musiikista?

Pohdi nyt yleisesti taustamusiikin käyttöä englannin tunneilla.

Kuinka paljon englannin tunnilla on mielestäsi käytetty taustamusiikkia syyslukukauden aikana?

Ei lainkaan Vähän Melko paljon Paljon En osaa sanoa

Haluaisitko, että englannin tunneilla käytettäisiin enemmän taustamusiikkia?

En Kyllä En osaa sanoa

Pidätkö taustamusiikin käytöstä?

Ei lainkaan Vähän Melko paljon Paljon En osaa sanoa

Jos pidät taustamusiikin käytöstä, miksi?

Jos et pidä taustamusiikin käytöstä, miksi?

Millaista taustamusiikkia englannin tunneilla on käytetty?

Millaista taustamusiikkia haluaisit käytettävän englannin tunneilla?

Onko sinulla joitain muita kommentteja musiikista?

Appendix 5. Permission slips for both minor students and adult students.

Hyvä oppilaan huoltaja,

opiskelemme Jyväskylän yliopistossa englannin aineenopettajiksi ja teemme pro gradu-työtä musiikin käytöstä englannin erityisopetuksessa. Tarkoituksenamme on tehdä tapaustutkimus, jossa tutkimme oppilaiden suhtautumista musiikin käyttöön opetus- ja rentoutumistarkoituksessa. Haluaisimme selvittää, onko musiikin käytölle englannin erityisopetuksessa tilausta ja kannattaisiko sen käyttöä mahdollisesti lisätä ja kehittää. Tutkimus suoritetaan kahtena päivänä englannin oppitunneilla viikolla 46. Ensimmäisellä kerralla teemme oppilaiden kanssa lyhyen opetuskokeilun, jossa opetamme englannin kielioppia ja sanastoa musiikin avulla. Sen jälkeen oppilaat vastaavat musiikin harrastamiseen ja opetuskokeiluun liittyvään kyselyyn. Toisella kerralla soitamme rauhallista musiikkia itsenäisen työskentelyn taustalla, jonka jälkeen seuraa taas pieni kysely. Molemmilla kerroilla toinen tutkijoista myös havainnoi ryhmän reaktioita. Aiomme myös haastatella ryhmän opettajaa ja vertailla vastauksia.

Ohjaajanamme toimii Hannele Dufva Jyväskylän yliopiston kielten laitokselta. Tutkijoina sitoudumme noudattamaan voimassa olevia tutkimusaineiston ja tietosuojalainsäädäntöön liittyviä ohjeita. Yhdenkään oppilaan nimeä ei julkaista työssä, eikä oppilaitosta nimetä.

Jyväskylässä 03.11.10

Antti Leivo

Heini Rikkola

Annan luvan käyttää _____ vastauksia tutkimuksessa.

(nuoren nimi)

Paikka ja aika

Allekirjoitus

Hyvä vastaaja,

opiskelemme Jyväskylän yliopistossa englannin aineenopettajiksi ja teemme pro gradu-työtä musiikin käytöstä englannin erityisopetuksessa. Tutkimus suoritetaan kahtena päivänä englannin oppitunneilla. Tutkimuksessa selvitämme sitä, miten oppilaat suhtautuvat musiikin käyttöön englannin opetuksessa.

Yhdenkään oppilaan nimeä ei julkaista työssä, eikä oppilaitosta nimetä.

Jyväskylässä 02.11.10

Antti Leivo

Heini Rikkola

Annan luvan käyttää vastauksiani tutkimuksessa.

Paikka ja aika

Allekirjoitus

Appendix 6. Outline for the teacher's interview and the three additional questions.

1. Kerro hieman omasta taustastasi musiikin suhteen. (esim. pidätkö musiikista, minkälaisesta musiikista pidät, oletko harrastanut, kuunteletko usein jne.)
 2. Oletko käyttänyt musiikkia opetuksessa? Miksi/miksi et? Miten ja mihin tarkoituksiin olet käyttänyt? Minkälaista musiikkia? Mistä olet musiikin löytänyt? Oletko tehnyt itse esim. tehtäviä musiikin avulla?
 3. Miten mielestäsi omat oppilaasi ovat suhtautuneet musiikin käyttöön oppitunneilla?
 4. Kuinka paljon tiedät oppilaittesi musiikkimieltymyksistä?
 5. Soveltuuko musiikin käyttö mielestäsi erityisryhmien englannin opetukseen? Miksi/miksi ei?
 6. Olisitko valmis lisäämään musiikin käyttöä oppitunnilla? Minkälaiset asiat vaikuttavat asenteisiisi? (esim. valmiudet, resurssit, oppilaiden suhtautuminen, oma suhtautuminen jne.)
 7. Mitä ajattelisit yhteistyöstä musiikinopettajan kanssa?
 8. Kun teit opettajan pedagogisia opintoja, saitko minkäänlaista koulutusta musiikin käyttöön liittyen? Jos et, olisitko toivonut sellaista?
 9. Olisiko sinulla ideoita musiikinkäyttötapojen kehittämiseen liittyen?
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1. Mitä mieltä olet ensimmäisestä tunnista eli sopivatko tehtävä ja siinä käytetty musiikki mielestäsi tälle ryhmälle? Mitä hyviä ja huonoja puolia siinä mielestäsi oli, kun asiaa ajatellaan erityisryhmienenglanninopetuksen kannalta? Miten itse koit tunnin sujuneen ja oppilaidensuhtautuneen tehtävään ja siinä käytettyyn musiikkiin?
 2. Mitä mieltä olet toisesta tunnista, eli miten taustamusiikki mielestäsi toimi ryhmän kanssa? Mitä hyviä ja huonoja puolia valitussa musiikissa oli ja miten se mielestäsi vaikutti ryhmän ilmapiiriin? Miten itse koit tunnin sujuneen ja oppilaiden suhtautuneen taustamusiikin käyttöön?
 3. Oletko käyttänyt musiikkia opetuskokeilun jälkeen enemmän opetuksessa?