

**USE OF MUSIC IN ENGLISH CLASSROOMS IN LOWER
AND UPPER SECONDARY SCHOOLS AND AT
UNIVERSITY OF APPLIED SCIENCES**

A comparative study on teachers' perceptions and practices

Master's Thesis

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English
August 2014

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty HUMANISTINEN TIEDEKUNTA	Laitos – Department KIELTEN LAITOS
Tekijä – Author KESKINEN OUTI	
Työn nimi – Title USE OF MUSIC IN ENGLISH CLASSROOMS IN LOWER AND UPPER SECONDARY SCHOOLS AND AT UNIVERSITY OF APPLIED SCIENCES A comparative study on teachers' perceptions and practices	
Oppiaine – Subject ENGLANNIN KIELI	Työn laji – Level PRO GRADU-TUTKIELMA
Aika – Month and year ELOKUU 2014	Sivumäärä – Number of pages 89 + 1 LIITE
Tiivistelmä – Abstract <p>Oppiaineiden välinen integraatio ja monipuolisten opetusmenetelmien luoma kokemuksellisuus ovat merkityksellisiä elementtejä modernissa kielten opetuksessa. Musiikilla ja kielillä on todettu olevan useita yhteisiä tekijöitä, joiden on todistettu tehostavan kielen oppimista monesta eri näkökulmasta. Vaikka yhteys on tiedostettu, tutkimuksia musiikin käytöstä eri-ikäisten oppijoiden vieraiden kielten opetuksessa on hyvin vähän.</p> <p>Tämän pro gradu-tutkielman tarkoituksena oli selvittää musiikin roolia eri ikäryhmien englannin kielen opetuksessa yläkoulussa, lukiossa ja ammattikorkeakoulussa. Tutkimuksessa keskityttiin tarkastelemaan opettajien näkökulmia siitä, miksi ja miten musiikkia integroidaan englannin opetukseen. Tutkimuksen tavoitteena oli tarkastella syitä myös siihen, miksi musiikkia mahdollisesti ei käytetä. Lisäksi selvitettiin musiikin käyttökelpoisuutta eri kielen osa-alueiden opetuksessa, sen valintaa, roolia materiaaleissa ja merkitystä eri-ikäisille oppijoille. Tutkimuksessa tarkasteltiin myös mahdollisia eroja musiikin käytössä ja sen roolissa eri-ikäisten oppijoiden englannin opetuksessa. Viitekehyksenä tutkimukselle käytettiin aiempaa tutkimustietoa kokemuksellisesta oppimisesta, kielten ja musiikin ominaisuuksista ja niiden yhteneväisyyksistä sekä tietoa musiikin oppimista edistävästä vaikutuksesta. Tutkimus toteutettiin kvalitatiivisia tutkimus- ja analyysimenetelmiä käyttäen ja neljän opettajan temahaastatteluista koostuva aineisto analysoitiin sisällönanalyysia ja temaattista analyysia yhdistämällä.</p> <p>Tärkeimmät tutkimustulokset osoittavat musiikkia käytettävän jossain määrin kaikkien edellä kuvattujen ikäryhmien opetuksessa. Musiikin käyttöä perusteltiin mm. sen temaattisilla käyttötarkoituksilla, sen vaikutuksella tunteisiin ja muistiin sekä sen merkityksellä nuorten elämässä. Musiikkia ja kielen eri osa-alueita raportoitiin opettavan erilaisten käytännön esimerkkien avulla. Musiikin roolin arvioitiin kuitenkin myös vähentyneen, johon syynä nähtiin yhteiskunnan viihteellistyminen ja oppilaitoksissa lisääntynyt kiire. Yleinen taideaineiden integraatio kielten opetukseen nähtiin kuitenkin merkityksellisenä ja musiikin käyttö opettajien näkökulmasta positiivisena välineenä. Monipuolista lisätutkimusta aiheesta kuitenkin tarvitaan kattavan tutkimustiedon kartuttamiseksi.</p>	
Asiasanat – Keywords ENGLANNIN KIELI, MUSIIKKI, OPPIMINEN, OPETUS	
Säilytyspaikka – Depository KIELTEN LAITOS	
Muita tietoja – Additional information	

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1 INTRODUCTION

First experiences can sometimes be extremely strong, no matter what the topic is. Personally, my early memories of the English language are strongly related to music: already before starting the formal English classes at the age of 9, I had listened to music in English, both with my parents and alone. Back then I had hardly any knowledge of the meaning, the proper orthography or pronunciation of the lyrics but I used to sing along, thinking that I could really speak English. Music was an effective tool for learning, as I can still remember some lyrics from that time. Moreover, it has been almost 15 years since my first formal English lesson and I still recall various nursery rhymes, songs and tongue-twisters that were sung, played and listened to. These strong experiences in mind, the focus of the current study was shaped around the use of music in English classrooms. The present study acts also as a natural continuum to my Bachelor's Thesis (Keskinen 2011), which explored the use of music in elementary schools with and without textbooks.

During the recent years, the significance of innovative teaching methods and cross-curricular integration has been highlighted in the field of foreign language learning and teaching. In general, the ultimate goal of these views is that teachers should have the capability to offer variable activities to be able to meet the different needs of unique and several types of learners. When the individual needs of learners are acknowledged, the learning becomes meaningful as an experience, which again supports learners' personal inclinations and abilities. The theory of multiple intelligences by Howard Gardner (1993) supports these views introducing several intelligences, the precise number of which is not fixed (in alphabetical order): bodily-kinesthetic, linguistic, logical-mathematical, musical, personal and spatial intelligence. The main core of the theory consists of the view that although these intelligences seem to act quite independently, they can co-operate as well. Considering the context of the present study, the relationship between musical and linguistic intelligences and their apparent co-operation is crucial, since, according to Gardner, supporting musical skills can help to acquire skills in non-musical areas, for example, in foreign language learning.

In the field of linguistics, the positive effect of music on foreign language learning has been quite widely acknowledged among several researchers (For example, see Fonseca Mora 2000; Salcedo 2010; Schön et al 2008). For instance, the use of music helps the teachers in creating a learning environment with variable, imagination fostering activities. Moreover, the integration of music and foreign languages provides language teachers with versatile possibilities of motivating and activating their pupils. Continuously, using music in enhancing language learning offers a refreshing means to support the development of different language skills and provides a motivating way to support students' cultural awareness too (See for example Paquette and Rieg 2008). However, only a little research has actually been conducted on using music as a means of enhancing language learning, although the positive effects of the integration of music and language learning have been widely acknowledged. To be more precise, there is only a little research on how teachers actually use music in language classrooms. In fact, previous research has mainly concentrated on how the learners perceive the use of music, the connection of musical skills and pronunciation skills, or on the connection of music, memory, language and the brain. (See for instance Lappi 2009; Legg 2009; Schön et al 2008) It is, therefore, essentially relevant to examine the ways in which music is actually integrated into English classrooms, and in particular, at different learner levels.

In addition to the dominant mainstream pedagogical views, the salience of integrating music into education in general has been acknowledged by alternative pedagogical ideologies as well. As was found out also in the previous study on the topic (Keskinen 2011), integrating different forms of art into teaching of other, more traditional school subjects is central in Waldorf education and music has a salient role in this ideology. Consequently, considering not only music but also other forms of art, the integrated curriculum approach is an essential part of Waldorf education and music has been acknowledged to have a dominant role in making the language learning experience diverse. Continuously, the International Curriculum of Waldorf Education (Rawson and Richter 2004) highlights the communicative aspect of language and mentions the use of music and other forms of art numerous times.

The aim of the present study is to gain descriptive knowledge on how and to what extent music is used in different foreign language classrooms from teachers' perspective in lower and upper secondary schools and contrastively on professional English courses

for future music pedagogues at a University of Applied Sciences. Moreover, the study aims at describing the teachers' experiences of music as a tool and reasons for using or not using music as a means of teaching English. The intention is to describe and compare how music is or why it is not integrated into foreign language classrooms at different age levels, and also, including a group of becoming professionals of music.

The data were gathered in April and May 2014 in Central Finland in the form of semi-structured theme-interviews, in which four teachers participated. Of those four participants two work in an upper secondary school, one in a lower secondary school and one at a university of applied sciences. Because of practical reasons, the teachers from upper secondary school were interviewed simultaneously, whereas the teachers from lower secondary school and university of applied sciences were interviewed individually. After this, the data were analysed using a mixture of content analysis and thematic analysis, with the help of which the central categories and themes were identified. These procedures will be reported in greater detail in chapter four of the present study, after which the results of the analysis will be presented from chapter five onwards.

Considering the overall structure of the present study, chapter two focuses on the theoretical background relating to different aspects of language learning and teaching that are significant considering the current field of study. In chapter three, the role of music is emphasised and considered from different perspectives in relation to foreign language learning and also previous studies on the topic are introduced. Chapter four describes the research process and the methodologies used in data collection and analysis. In chapters five and six, the findings of the present study are presented and discussed. The final conclusions are drawn in chapter seven, in which also the research process is evaluated and the need for further research acknowledged.

2 ASPECTS OF FOREIGN LANGUAGE LEARNING AND TEACHING

Foreign language learning is a large field of study that has been studied from several different perspectives over the last decades. The emphasis has been on the actual processes of *acquisition* and *learning* and on different methodological views how language can best be learned and taught. Whereas *learning* has often been considered to happen in formal classroom or institutional environments, the term *acquisition* is generally used to describe learning through exposure and interaction; features that are usually connected with learning one's mother tongue (Yule 2006:163). During the last decades, the interest has shifted from the teacher towards the learner and, for example, the number of studies on language learners' motivation has increased rapidly.

According to Ellis (1994:15), the concept of second language acquisition is complex. It can take place in different settings, both naturally and instructionally, and because of the complexity of the phenomenon, also the accompanying concepts vary depending on the person and context in question. Throughout the present study, no distinction is made between foreign and second language acquisition, or between learning and acquisition. In both cases the terms are used interchangeably to refer to learning a foreign language outside its natural geographical area of existence.

In the light of the present study, the focus is on cross-curricular integration of languages and music, and therefore, *experiential learning* will be introduced as the chosen pedagogical framework and perspective. In addition, because one of the aims of the present study is to compare the use of music in classrooms with learners of different ages, the connection of age and language learning is also briefly dealt with. Moreover, since another aspect of the study is to gain descriptive information on the use of music in higher education English classes, the concept of professional English is discussed here too.

2.1 Experiential learning

Theories of teaching and learning evolve and develop as the world changes. Teachers' pedagogical values differ and change, and teaching involves a great deal of decision

making based on one's pedagogical aims and perceptions of the surrounding world that is also in a constant cycle of development. According to Kohonen (1998:25), the educational views have internationally shifted from perceiving the teacher as the transmitter of knowledge to emphasizing the teacher as the tutor of the learning process. This perspective sees the learner as an active builder of his/her own understanding and as the leader of the learning process. Naturally, these changes in perceiving learning challenge the teachers to develop their teaching and working methods constantly. Considering the environment where learning takes place, Whitaker (1995:3) perceives the educational systems often insufficient in the sense that learning is primarily assumed to take place only through formal instruction. Indeed, according to my personal experiences, valuing rather traditional working methods seems to reign in particular on upper secondary level English classes, where focus lies mainly on the matriculation examination, without offering activities that go further and offer more experiences. These preceding views in mind, *experiential learning theory* will be introduced as the main pedagogical framework of the present study.

2.1.1 Descriptions of experience and learning

Experiential learning (or *experience-based learning*) is not a new approach in the field of foreign language teaching and learning, as stated by Boud (1989:xi) already approximately 25 years ago. The approach has been influential at different times, the most significant literature being written in the 1980s and 1990s (See in particular Kolb 1984). However, in the recent state of life in western societies, where individuality and the so-called hard values seem to reign, softer values such as acknowledging and listening to one's feelings, in addition to personal growth together with valuing culture and art have become more and more popular. As a pedagogical framework, experiential learning appears to fit this change in views in the modern world and can, thus, be adapted to support learners' imagination and creativity, which again are reported to result in positive and effective learning experiences in classrooms (See for example Paquette and Rieg 2008, Fonseca Mora 2000, Whitaker 1995).

To start with, as stated by Beard and Wilson (2006:15), learning by experience appears to be one of the most natural ways of learning. This seems logical, if one has ever had the chance to follow the actions of young toddlers, who do not yet use or understand

any language comprehensively: they build their knowledge about the world surrounding them by trying and most of all, through experience. Considering the field of education, as Henry (1989:27-28) argues, both academics and educators agree on that experience-based learning emphasizes the individual learners' abilities to do and reflect rather than merely memorize theoretical facts. In addition, Henry (1989:30) describes experiential learning as an umbrella term for several types of definitions for learning including, for example, personal development, non-traditional learning, learning by doing and problem-based learning. The same view is acknowledged by McGill and Warner Weil (1989:246), who state that experiential learning includes different forms of experiences.

Therefore, several methods can be used to create experiences and support self-motivation, sensitivity and humanity (Henry 1989:36). Naturally, there are probably as many methods as there are pedagogues and every learner being individual, different approaches should be adapted in order to meet the various needs of learners. Continuously, one could add to this that creating experiences is not only a question of methods used by someone else but also dependent on an individual's inner thoughts and perceptions of the surrounding world. We experience something all the time; only the ways those experiences affect us, and thus, how meaningful they are, vary from one individual to another. This in mind, as argued by Beard and Wilson (2006:15-16), experiential learning theory differs from the traditional, often isolated learning theories in the sense that it brings many of those theories together, offering a more holistic view of learning.

2.1.2 Kolb's synthesis

The effect of an experience is not borne on its face. It sets a problem to the educator. It is his business to arrange for the kind of experiences which, while they do not repel the student, but rather engage his activities are, nevertheless, more than immediately enjoyable since they promote having desirable future experiences. Just as no man lives or dies to himself, so no experience lives and dies to itself. Wholly independent of desire or intent, every experience lives on in further experiences. Hence the central problem of an education based upon experience is to select the kind of present experiences that live fruitfully and creatively in subsequent experiences.

(Dewey 1951:16-17)

As can be summarized from John Dewey's views above, experiences are never static or unique but always connected to the immediate world and the already existing experiences of humans. Although Dewey is often referred to as the father of experiential learning in the 20th century, David A. Kolb's theory (1984) is one of the most significant publications on the topic during the last decades. According to Kolb (1984:20), the framework for learning is called "experiential" for two main reasons: firstly, because he wants to emphasize the connection of his work to that started by Dewey, Lewin and Piaget. Secondly, and quite naturally, the term is established to highlight the significant role of experience in learning. Kolb himself (1984:20-21) describes his theory as "a holistic integrative perspective on learning that combines experience, perception, cognition and behavior." He summarizes the similarities of the results in previous works by Dewey, Lewin and Piaget stating that according to these preceding views and his own studies, learning happens through experience, being a continuous, never-ending process (Kolb 1984:38), as can be seen in the Figure 1 below:

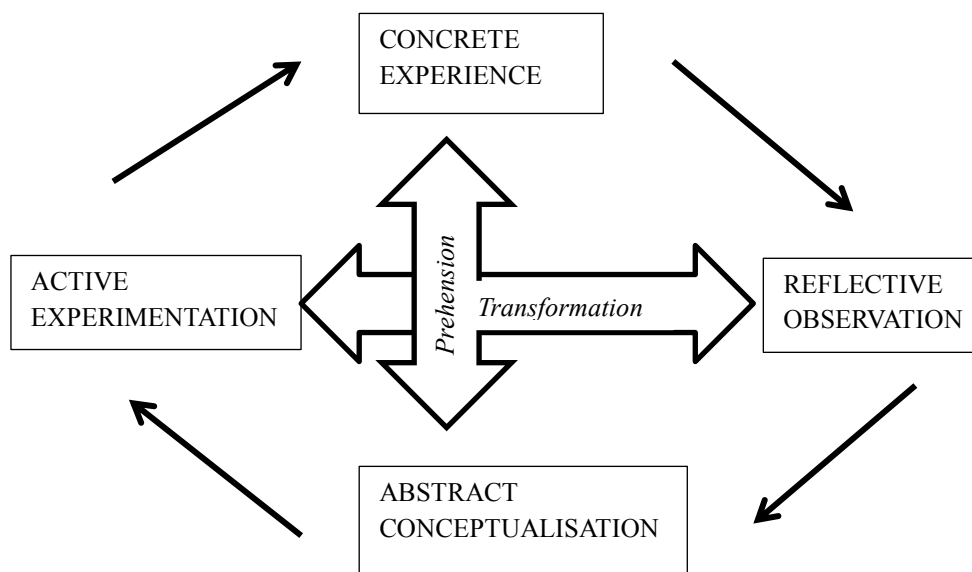


Figure 1. Adaptation of Kolb's model (1984).

According to Kolb's theory (1984:40), the experiential learning process can be perceived as a cycle involving four stages, or "adaptive learning modes": concrete experience, reflective observation, abstract conceptualization and active experimentation. The structural process of learning is further divided into two "distinct dimensions": 1) *concrete experience/abstract conceptualization* on the one end and 2)

active experimentation/reflective observation on the other (Kolb 1984:40-41). In more detail, the first dimension of learning is referred to by Kolb as *prehension*. This represents two differing ways of “grasping or taking hold of experience”, either through concrete experience or abstract understanding. The second dimension is referred to as *transformation*, representing two different ways of transforming the “grasp” of experience, either through reflection or active external experimentation. Adapted to language learning, these two dimensions might be used to explain, for example, learning a new grammatical item. At first, the new item is recognized either by own experience or explained by another person using abstract terminology (“prehension”). Then, certain amount of practice, or “experience”, is needed for the learner to understand the new grammatical structure, before finally “grasping” how the structure actually works. This might happen mentally or in spoken form with other language users (“transformation”).

In addition, the learning theories of all of the researchers mentioned above are drawn together by Kolb (1984:25-38) and divided into six main characteristics that constitute the experiential learning theory. Firstly, experiential learning emphasizes the learning rather as an ongoing process, than as clear-cut goals achieved. That is, learning is created and modified through experience, whereby the ideas that emerge are never similar. Secondly, the process is always developing: the learners’ minds are not empty spaces but every learning situation accumulates the knowledge that is already to some extent present. As for this matter, experiential learning theory and constructivism appear to have common perceptions. Thirdly, learning process is stated to require resolution of conflicts or tensions that emerge when new knowledge is acquired. Fourthly, the experiential learning theory perceives learning as a holistic process whereby learners adapt to both social and physical environments, in a context much wider than a traditional instructional school setting; learning can happen in various settings, at every phase of human life. Fifthly, the presence and the relationship of the learner with the surrounding environment are central in the learning process. Although this might seem obvious, learning is institutionally narrowed down to happen mostly in the limited world of books in classrooms. Therefore, the “real-world” environment with its implications should be acknowledged and adapted into the learning process. Finally, learning is to be seen as creating knowledge, knowledge being “the result of the transaction between social knowledge and personal knowledge” (Kolb 1984:36). In

other words, knowledge is built through these “objective and subjective experiences” that constitute learning.

Although Kolb’s description of the experiential learning theory is one of the most important models on the topic, more recent views challenge the model as being too simplistic an interpretation of the complex activities of the human brain (See for example Beard and Wilson 2006). As argued by Beard and Wilson (2006:43) simplistic models are needed in providing models that are easily accessible and applicable. However, for understanding the complexity of the learning process, more detailed descriptions are needed in comprehending learning more successfully. It is, indeed, often likely that theoretical models lack applicability and, thus, their value might not be understood properly. Therefore, other, and also more recent views concerning the topic are used in the present study to describe the views of experiential learning in more detail.

2.1.3 Learning as a holistic process

Experiential learning as a pedagogical perspective emphasizes the personal experiences of a *holistic* learner. As contrasted by Whitaker (1995:9), whereas the traditional views on learning focus on external world, in the newer assumptions the paradigm has shifted to emphasize the inner experiences of the learners. According to Kaikkonen (1998:14), this kind of holistic learning involves a learner, who is acknowledged to be present at the learning process with his/her thoughts, feelings and acts. This is supported by Beard and Wilson (2006:192) who state that “emotional engagement” is needed in order the learning to happen. A comprehensive argument is stated by Lehtovaara (2001:161), according to whom “Learning is the most natural process in man: being human is learning!”

Kohonen (1998:28) states that in holistic learning, the learning process itself is meaningful and based on learners’ own experiences. As emphasized by Beard and Wilson (2006:21), the learning process and the experiences are always unique. Therefore, for example, our personal assumptions, previous experiences and personality affect the learning process. To be more precise, as described by Whitaker (1995:20), the holistic approach aims at giving equal emphasis on “experience, imagination, creativity and intuition as it does on knowing, thinking, remembering and reasoning.” Also Jaatinen (1998:59) acknowledges this, arguing that the most efficient learning derives from experiences and learning by doing. In making learning meaningful, Kohonen (1998:34) emphasizes using variable materials, tasks and, for example, investing in taking advantage of learners’ own experiences.

Whitaker (1995:19) also points out that although details are in many respects important, the concept of *wholeness* is seen to emerge not only in education but in other fields of study as well. This wholeness of humans is also considered when taking *anxiety* into account. As Whitaker (1995:59) states, when constructing a healthy relationship with learners, the learners’ possible feelings of anxiety should be acknowledged by teachers. Therefore, in the context of the present study, the experiential learning approach in connection with the use of music might ease learners’ feelings of anxiety, because of the widely acknowledged positive effects of music on psychological well-being (See for example Sloboda 2005).

2.1.4 Musical experiences and creativity

Music has been found to create strong experiences and affective responses. Sloboda and O'Neill (2001:415) compare music and language as equally powerful cultural devices stating that they are both used in constructing one's feelings and emotions in a social context. Also Gabrielsson (2001:432) acknowledges this, stating that individuals' reactions to music, however, have not been studied in depth. In the introductory section of the same edited book, Juslin and Sloboda (2001) state that for most people, the emotional factors connected to musical experiences are actually the main reason for their strong engagement with music. They go on stating that music is usually somehow present in our everyday lives, often accompanied by "affective response" (for example, feeling moved, or feelings of sadness or pleasure). This can be explained, for example, with the fact that several mental processes take place when an individual is dealing with music either as a listener or a performer. Considering experiences and music, Scherer and Zentner (2001:369) argue that music appears to be an extremely efficient tool for bringing experiences also back to consciousness. Therefore, music both creates experiences and helps in bringing these experiences back to awareness. In language classrooms, musical experiences can be integrated into language activities to support individual learners' needs and offer imagination fostering musical experiences (Paquette and Rieg 2008:227). Going back to experiential learning theory, Kohonen (2001:23) describes the process as "learning from immediate experience and engaging the learners in the process as whole persons, both intellectually and emotionally." This statement proves that the main ideology of experiential learning theory appears to suit also the preceding views extremely well. As stated by Jaatinen (2001:107), if learning is seen as in the previous sense described by Kohonen, "all meaningful learning is experiential learning".

Considering the concept of creativity, which is often connected to music, Whitaker (1995:92) argues that: "it is through creativity that we are able to reach out into the world, to satisfy our needs and strive to satisfy our hopes and aspirations." Moreover, creativity acknowledges us as we are, letting us be who we are. This in mind, instead of perceiving creative activities and school subjects as inferior to those traditionally viewed as more intellectual, it should, according to Whitaker, be considered how creativity could be taken advantage of in all learning. Therefore, the integration of arts

and those school subjects often perceived as more traditional should be supported in order to achieve more successful learning outcomes. In conclusion, Whitaker (1995:92) points out that the most intellectual academics of our time have been not only extremely intelligent but also “imaginative, curious and intuitive”: characteristics normally connected with creativity.

2.2 Age and language learning

Yule (2006:162) refers to the astonishing ability of young children of acquiring a complex system as a language stating that “there is apparently no other system of ‘knowledge’ that we can learn better at two or three years of age than at thirteen or thirty.” Indeed, acquiring one’s mother tongue differs greatly from the process of learning a second language. Whereas first language is, in general, acquired in connection with the native speakers of the same language in its natural environment of existence, in the traditional point of view, second language learning takes often place during a few hours per week in a formal classroom setting with course books and a non-native teacher. Naturally, with English the situation is hardly ever completely like this, but depending on the language being studied, still possible. Although the process is different when learning a second language (or languages in many cases) and we may not ever develop a native-like language competence, we do not, however, lose our capability of learning – the learning process is only different at different ages. Continuously, as the modern perception in the field suggests, becoming “native-like” is not relevant (if even possible), but the learners should rather focus on acquiring sufficient communicative competence that suits their needs best.

However, as stated quite recently by Long (2013:3-5) there are some maturational constraints present in the process, which are acknowledged by several researchers. Based on comprehensive amount of studies, it seems to be the case that *age of onset*, that is, the age when first significant exposure to foreign language is obtained, is likely to affect the overall success in different skills in foreign language learning. However, because of the variation in cognitive development of humans, the term *sensitive periods* is nowadays used to describe the phases when language learning is most efficient in terms of biological and brain-related reasons. For example, as was found out quite recently by Spadaro (2013:43), there is evidence supporting the view that the sensitive period for lexical acquisition of a foreign language is the strongest before the age of six.

Naturally, as argued by Long (2013:5), learning a foreign language successfully is not only related to age but to many other factors as well, such as the amount of exposure, training and motivation. Indeed, if one considers the nature of learning that is present in our everyday lives, we do not lose our ability to learn, nor do we stop acquiring new

knowledge just because we cannot anymore develop, for instance, certain skills after a certain period of time. However, as stated by Doughty (2013:153), the age may create constraints that may inhibit acquiring excellent language skills at adult age. Nevertheless, the concept of *aptitude*, that is, subject-relevant underlying competence of an individual, may compensate the effect of getting older on language learning (Doughty 2013:154). As was found out by Chen (2014:144), also the learning strategies vary between learners of different ages: older learners appeared to use more compensation strategies, whereas younger ones relied more on memory strategies. In any case, if native-like skills (if they exist) were set as the only goal of learning foreign languages and because of that we stopped learning after a certain age, we would largely underestimate our existing abilities, and also waste several possibilities of connecting with the surrounding world. Naturally, this is a theme that could be discussed further and in more detail outside the context of the present study. Nevertheless, the age factor stays controversial and under constant investigation in the field, which, in many respects, may produce beneficial results that can help in developing teaching methods and language politics.

Taking the previous views and the age factor discussed earlier into account, all participants of the current study working in schools or higher education institutions spend their days teaching learners over 12 years old, which is often reported to be the age after which the sensitive periods seem to close (See for instance Long 2013 and Spadaro 2013). However, as will be discussed in more detail later on, there are several other factors that affect language learning.

Considering foreign language learning in general in Finland, there are, according to Jaatinen (1998:51), several goals in teaching and learning foreign languages that are the same no matter what the institution or the skills of the learners are. These include, for example, understanding the value of education in itself, learning to learn foreign languages and enhancing the language skills of the learners. Naturally, the age affects the ways of learning, as it should affect the ways teachers teach. Consequently, in addition to comprehensive secondary education, languages have an important role also in higher education in Finland. In this context, the term ESP (English for Specific Purposes) is often used to refer to English classes specialized in a certain field of study. The concept of professional English will be dealt with next, as one aspect of the present

study is to find out how music is used in professional English classes at a university of applied sciences.

2.3 Aspects of professional English

Although the terminology may vary to some extent, here the term *professional English* is used to refer to compulsory English courses in higher education institutions with students majoring in every possible field of study. As stated above, these types of courses are in general referred to as learning English for specific purposes, that is, English classes specialized thematically in another field of study. As stated by Cyfeku (2013:780), the overall purpose of these courses is to develop the communicative and professional competence of students. To be more precise, not only students' academic written and oral skills but especially professional vocabulary skills needed in a certain field are practiced during these courses.

As argued by Jaatinen (1998:50), these goals set challenges to language teachers, as they have to gain knowledge on fields of study they do not necessarily know that much about, leave alone have a university degree on. Moreover, choosing and planning relevant materials as well as understanding the field of the students are an essential part of professional English or ESP teaching. Indeed, these facts might be problematic according to some scholars. For example, as stated by Mohammed (2012:505), there is an ongoing debate on whether language teachers or subject specialists should be teaching professional English classes. Those supporting subject teachers question language teachers' expertise in being able to teach field-specific language and especially texts, whereas others see professional English rather as an approach to language teaching as teaching purely subject-related contents in English.

Even though these preceding views might be slightly exaggerated, following the arguments by Jaatinen above, as one starts to think about the different fields of study in higher education context, ESP teachers' job differs greatly from teaching other learner levels. Considering the situation in Finland, even though the emphasis of professional English courses seems to lie on overall language competence, it is evident that subject-related content has to be included as well, even though bringing specific knowledge to the classes might be carried out, for example, in the form of students' presentations. In any case, one could suggest that ESP teachers need to have some sort of own

enthusiasm, or at least professional ambition to acquire some understanding in their students' field of study. Indeed, if the topic of the current study is applied here, it can be seen highly unlikely that an English teacher of an ESP course for musicians would be able to teach all the relevant contents for music majors without being experienced in the field of music, at least to some extent.

In the next section, the focus will move on from more general aspects of language learning to the role of music in foreign language learning and teaching.

3 THE ROLE OF MUSIC IN FOREIGN LANGUAGE LEARNING AND TEACHING

Music exists universally: it is something that undoubtedly anyone can relate to, at least to some extent. Moreover, it is a part of our everyday lives at many different levels and it is used for many purposes individually and institutionally. There is almost an infinite number of different music styles around the world that reflect the historical and cultural heritage of the human kind and, thus, also the present world. People all around the world have long traditions in adapting music both to the happy and sad moments of life, such as weddings and funerals. We may listen to music, for example, either to tranquilize or comfort ourselves, to brighten up our day or simply just to avoid silence when alone at home. We hear music in our car, in a grocery store and in many public institutions. We go to concerts, shows and musicals to hear live music and enjoy the skillful performances of professional musicians. Considering the overall existence of music, a strong argument is made by Patel (2007:412), who compares the invention of music with the invention of fire: it is something that changed our life. Moreover, not only is it a product of the human brain but it has also the ability of changing it. Indeed, the power of music is massive.

Considering the organization of the human brain in connection with music and language, Whitaker (1995:70) points out that language and music seem to be located in different hemispheres of the brain; language in the left and music in the right hemisphere. However, as supported also by Gardner's theory of multiple intelligences (1993), Whitaker (1995:70) suggests that the synthesis of both hemispheres results in more successful learning. Therefore, taking these views and the construction of the human brain into account, it could be suggested that cross-cultural integration of music and language could result in both positive learning experiences and more successful learning in language classrooms.

The positive effects of music on learning foreign languages have been widely acknowledged among researchers in the field of language learning and teaching (See Legg 2009; Fonseca Mora 2000; Schön et al 2008). For example, according to Failoni (1993:104), the use of music in foreign language teaching provides teachers with numerous ways of activating and motivating their learners. In her paper, Salcedo

(2010:27) argues strongly for music stating that “music has a definite pedagogical value”. Also Pasanen (1992:86) acknowledges the various ways of using music, stating that the use is, however, often quite limited compared to its versatile possibilities.

This part of the study concentrates on the previous research on the area introducing reasons for integrating music into foreign language teaching. Moreover, it describes how different language skills can be learned with the help of music and how music is introduced in *the Common European Framework of Reference* (2001) and *National Core Curricula* (2003, 2004). Naturally, this review of literature cannot seek to present thoroughly all the reasons for and possibilities of using music in foreign language classrooms; quite naturally, it is likely to assume that there are as many ways as there are pedagogues.

3.1 Reasons behind integrating music into foreign language teaching

There are multiple reasons for integrating music into foreign language classrooms. For example, music and language have been found to share several features. This is argued, among others, by Fonseca Mora (2000:147), according to whom sounds are the core features in both music and spoken language. In addition, the use of music can act as an effective motivator in classrooms. Considering the learning environment, as stated by Paquette and Rieg (2008:227), the use of music in language classrooms often helps in achieving a studying atmosphere in which learners can enjoy the chance to be creative. In relation to this, Pasanen (1992:88) argues that the cross-curricular integration of music into language classrooms seems to have a positive influence on learners’ overall experiences of learning languages. A comprehensive statement is made quite recently by Engh (2013:144), according to whom “there is a firm empirical, theoretical and pedagogical basis to consider for the use of music as an aid in language acquisition”.

In the light of these views, the following sub-sections concentrate on the previous research on the connection of music and language learning from different perspectives. First, the theory of multiple intelligences is introduced in the context of the present study. Next, the role of music as a motivator in language classrooms is considered. After that, the shared properties of language and music and the role of music in vocabulary recall are examined. Finally, the role of authenticity and multimodality in language classrooms are explored in the light of previous research.

3.1.1 Musical intelligence

Howard Gardner (1993, first published in 1984) developed a theory of multiple intelligences, according to which all humans possess several intelligences: bodily-kinesthetic, linguistic, logical-mathematical, musical, personal and spatial intelligence. According to Gardner (1993:3), the number of intelligences is not entirely fixed, but it seems to be the case that although these intelligences or competences are quite independent, they can be combined too. Considering the topic of the present study, the linguistic and the musical intelligences are relevant, and thus, will next be dealt with in more detail.

According to Gardner's theory (1993:77), linguistic intelligence is one of the competences that seems to be found globally among representatives of human species. The roles of language, such as the rhetorical or explanatory aspects, have proven to be important in human society. Indeed, the existence, development and function of languages are truly amazing. Same kind of uniqueness can be found in musical intelligence, which, according to Gardner (1993:99), is the skill to emerge the earliest of all. It is, however, unclear why. Nevertheless, studies on numerous children show that musicality exists within normal and abnormal (for example, among autists) mental development with or without musical training. Moreover, as noted by Gardner (1993:122), musical and linguistic competences are both intelligences that do not depend on physical items in the world, but rely on the oral-auditory system of humans. These theories in mind, it could be suggested that the natural inclination of the humans towards both language and music could be taken better into account and harnessed to be used in the field of language learning and teaching as well.

During the recent years, Thomas Armstrong has been a significant developer of Gardner's theory. In particular, he has aimed at adjusting Gardner's model to be used in the field of education in different types of classrooms. In his recent publication, Armstrong (2009:15) emphasizes the following four features of the intelligences: firstly, every human being possesses all of the intelligences to some extent. Secondly, most of us can develop adequate skills in all of these competences. Thirdly, the intelligences can co-operate in multiple ways. Fourthly, there are no specific measures for possessing a particular intelligence: there are multiple ways of being intelligent within the different

categories of Gardner. According to Armstrong (2009:45-53), there are several ways in introducing this model to learners of all ages and helping them find their strongest intelligences. In addition, an educator should acknowledge these inclinations and support them both in the classrooms and also in curriculum development.

Returning back to the role of music and musical intelligence, there are also other dominant researchers that have studied the musical abilities of humans. According to Sloboda (1985:194), skills in music are developed upon innate abilities and inclinations. Since the construction of all human brains is similar, it could be suggested that some early emerging abilities, such as musicality, appear to be shared by every human being. In other words, developing a skill of this type involves cumulating knowledge on something that already exists. This is further explained by Sloboda (2005:301-302) with humans' ability to "make sense of musical sequences." According to Sloboda, in "making sense" of music, same type of mental processes with sounds are present as in understanding a language. Although music does not refer to objects like language, making sense of music involves separating structures, which resemble those of language (for example, syntax and grammar). A similar view is shared by Koelsch et al (2005:1565) who found out that in processing syntactic features of both music and language, there seems to be a significant overlap of neural resources that are involved in the process.

Sloboda (2005:333) also argues that correlation has been found between young children's abilities to detect regularities of spoken language and "well-formed" vs. "ill-formed" musical sequences. This suggests that musical intelligence seems to exist, and moreover, that music and language seem to be more intertwined than one would assume. Following the steps of Gardner's theory of multiple intelligences and the co-operation of musical and linguistic skill, the connection of music and language has been studied also quite recently. For example, in her study, Salcedo (2010:20) argues for the use of music in language classrooms stating that in helping learners to achieve language skills, teachers should benefit from the musical interest and intelligence of the learners.

3.1.2 Music, emotions and motivation

Music is an essential part of the lives of the young and the old, particularly when considering emotions and feelings, both of which can be created and reflected with the

help of it. Schön et al (2008:976) emphasize the power of songs and music stating that their effect on emotions may be their most important asset. The same view is shared by Sloboda (2005:216), according to whom music has specific value in supporting one's psychological well-being. Moreover, these arguments are supported by education psychology as well. In their comprehensive publication, Saarinen et al (1989:189) discuss some of the ways in which music can help the maturing process of teenage learners. For example, anxiety can be eased, since music can be used as a tool to express feelings, either by listening to it or playing an instrument. Moreover, music can create a mutual feeling of safety and belonging together in a group. In addition, music affects the emotions and has the ability to reflect them too. According to Sloboda (1985:7), in addition to these emotional aspects of music, it can be stated that to some extent, music is "like a language", since it has value also in conveying meanings. As stated by Yule (2006:164), especially with teenage learners, the learning process can sometimes be disturbed by an "acquisition barrier" that has nothing to do with the subject matter being taught. These *affective factors* are often caused by over-self-consciousness and can include feelings of embarrassment, negativity and stress. As pointed out by Yule (2006:164) these negative emotional reactions can be emphasized, for example, by dull learning material or unpleasant learning environment. Consequently, in order for learning to happen, these barriers should be conquered. As already stated by Saarinen et al (1989:189), this goal could be made easier by using music in classrooms.

Therefore, the previous aspects of music and motivation can be combined in foreign language classrooms, where music can effectively be used to support the motivation of language learners of different ages. Fonseca Mora (2000:151) acknowledges the significance of music on language learners' attitudes, arguing that music is likely to affect learners' mood because it fosters imagination and creativity. Discussing the overall experiences of learning, Pasanen (1992:88) argues that the cross-curricular integration of music into foreign language classrooms has a positive effect on learners' general attitudes towards learning languages. This can be explained with the fact that almost every human listens to music of some kind, which results in varied opinions and personal experiences and views. Also Salcedo (2010:20) acknowledges this implying that language learners' interest in music can be taken advantage of in foreign language classrooms as well. Failoni (1993:97) shares this view arguing that since music is a

natural part of young people's everyday lives, their general inclination toward music can be supported by integrating music into language teaching. Moreover, as stated by Paquette and Rieg (2008:227), the use of music often creates a supportive and comfortable learning atmosphere in which learners can enjoy the possibility of fulfilling their creative needs too. This results in a more relaxed learning environment and positive learning experiences.

3.1.3 Shared properties of music and language

Music and language are examined to have several properties in common. Therefore, there are several reasons why this connection can and should be taken advantage of in the field of foreign language teaching and learning. Firstly, considering the intrinsic features of language and music, Fonseca Mora (2000:147) argues that sounds are the most dominant basic features of both music and speech. They are both used to deliver messages of some kind, which in case of speech are usually more precise and detailed, whereas music tends to appeal more to emotions. Moreover, language and music share also other essential features such as rhythm, pauses, pitch, tone and stress, which are all natural properties of both speech and music. According to Schön et al (2008:976), particularly pitch plays an important role, since "phonological discrimination" can be eased through using songs in language classrooms. This is largely due to the fact that in songs the words or syllables normally change within the pitch change. Considering the role of pitch, McMullen and Saffran (2004:303-304) point out that also many languages in the world use pitch contrastively (often referred to as tone languages). Therefore, the features of music and language are in many respects similar. Sloboda (2005:177-179) goes as far as arguing that fields of study as syntax, phonology or semantics can be found in music as well, for example comparing the concept of grammaticality with standard tonal musical sequences.

Secondly, another significant shared feature supported by Fonseca Mora (2000:147) is the nature of learning, which in both cases relies on acquisition and exposure, both oral and written. Sloboda (1985:18-19) emphasises the same fact adding that spontaneity in speech and singing emerge almost at the same time during the early development of children. Moreover, within all age levels, in developing skills in both music and languages, receptive skills are acquired before productive skills. Also Ervin (1981, cited

in Pasanen 1992:85) has explored the shared factors between music and language and argues that they do not only share individual features but also the actual processes involved in learning are similar to each other. For example, in addition to the fact that they are both used to convey messages – cultural or emotional –, practice and repetition are crucial in developing skills in both languages and music, and the constant use of the existing skills is essential in preventing fossilization from happening.

Thirdly, learning or acquiring a language includes learning to perceive and separate sounds. According to Sloboda (2005:299), perceiving sounds seems to be a universal ability of humans. Moreover, as stated by Paquette and Rieg (2008:228), musical and sound perception abilities develop at a very early phase of a child's development. Quite often, small children simply hum or sing short, often imaginary songs when playing, the song being a natural part of their play. Also Fonseca Mora (2000:148) emphasises the significance of our early-emerging inclination to learn sounds; in fact, it can be argued that perception of sounds is one of the first processes to develop, already before a child's birth. Therefore, taking this natural inclination of humans into account, it could be suggested that it would be beneficial to combine music with language learning, since they both include sound perception to great extent. Emphasising sound perception, also Nida (1982:53) highlights the significance of being able to recognize sounds stating that "learning to speak a language is very largely a task of learning to hear it".

Considering the ability to separate sounds, Schön et al (2008) examined and compared the efficiency of learning nonsense words in spoken and sung sequences. The first experiment was conducted among 26 French natives, who listened to six three-syllable nonsense words being repeated 108 times in a speech stream in a random order within a time range of 7 minutes. The language created included only four consonants and three vowels that were arranged in 11 different syllables which again were used to form six three-syllabic words: *gimysy*, *mimosi*, *pogysi*, *pymiso*, *sipygy*, *sysipi* (Schön et al 2008:977). Then, using a speech synthesizer these nonsense words were combined to form a flowing speech stream without emphasizing the alleged word boundaries between the imaginary words. After listening to the stream, the participants were asked to denote the "words" from the "part-words" (words formulated using the same syllables) they heard through head-phones. Here, altogether 36 pairs of "words" and "part-words" were played and the participants' task was to push a button when they heard a "word" they had been studying. The results showed that the participants could

have given the same answers they did by pure chance (48 % correct), thus they were not able recognize “words” from “part-words” (Schön et al 2008:978).

The same experiment was conducted identically with new participants, the only difference being that in the seven-minute-learning phase the recording the participants listened to was sung instead of being spoken. Each of the syllables had their own pitch and consequently, each “word” had always the same melody. In the learning phase, the words with fixed pitches were synthesized and played to the participants again as a continuous stream. After the testing phase, the results showed that this time the participants could separate the words from the part-words (64 % correct), which implied that by adding music into the learning-phase of the nonsense words, the learning and the test result could be enhanced significantly. Based on the results of the study, Schön et al (2008:982) argue that particularly in the early phase of learning a language, in which one needs to learn to identify words from each other, the learning process can be enhanced due to “the motivational and structuring properties of music in song”. The same result is supported by Fonseca Mora (2000:151) as well, according to whom one can sing, learn and memorize a song written in a completely new language, the meaning of which might become clear only later in life.

3.1.4 Music, memory and vocabulary recall

Learning vocabulary is one of the most crucial parts of learning a language: without words there is not much to communicate. Memorizing word items and recalling them in the actual language use is a natural part of the learning process. Because the connection of music and memory has been studied quite a lot recently, the following subsection concentrates on these aspects and vocabulary recall in greater detail. To start with, Robert Legg (2009) studied the influence of using music on teenage learners’ language skills. The main purpose of the study was to find out if the use of music would enhance and accelerate the pupils’ skills in learning and memorizing words and phrases in French. More precisely, pupils’ learning of vocabulary items associated with the past tense of French, *passé composé*, was under investigation. The study was conducted in a large comprehensive school in the United Kingdom, in southern England.

The main hypothesis of the study was that the pupils would learn the vocabulary items more successfully with the help of a recently composed song rather than with traditional methods. This hypothesis was constructed on a couple of assumptions. Firstly, it was assumed that a song with a “catchy melody” would enhance learning the vocabulary items. Secondly, enough repetition both in practicing and performing was predicted to result in memorizing the important vocabulary items. Thirdly, the involvement of music was hoped to increase the positive attitudes of the learners and motivate learning. The experiment was conducted during a normal school day, which was perceived to add flexibility, since the researcher was able to divide the classes according to the aims of the experiment, rather than having to focus on organisatory factors that might have made conducting the experiment more complicated.

The pupils were randomly divided into experimental and control groups (music vs. non-music) using a computer. Finally, because of some absences and after eliminating those pupils who had not finished all phases of the experiment, the final number of participants in music group was 27 and in non-music group 29 pupils. In the experiment, the non-music group studied with the help of methods viewed generally as traditional. For example, the teacher read the poem aloud slowly giving the pupils the opportunity to ask new words or expressions. The pupils were also advised to write down notes on their personal copies of the poem. After that, the pupils read the poem aloud with the teacher correcting their pronunciation when necessary. Other activities such as question-answer tasks and memory games on the vocabulary items and key phrases of the poem followed these exercises.

At the same time, the music group was given a similar possibility for a brief familiarization with the vocabulary items of the poem and the opportunity to make questions of it. However, instead of traditional methods, the key phrases and vocabulary items were taught with the help of a newly composed song to which the words of the poem were arranged. Approximately one hour was spent in learning and rehearsing the poem using this method.

The findings showed that using music resulted in learning outcomes that were significantly better than those achieved with traditional methods in the non-music group. The participants of the music group learned the past tense forms in the poem more successfully and were able to translate the English expressions into French more accurately than their fellow students in the control group. Although the results of a study

of this type are hard to be generalized, it was clear that the music group's language skills, in particular, memorizing vocabulary items in French, were significantly enhanced with the use of music (Legg 2009:5-7).

The positive effects of music on memory have been acknowledged by other researchers as well. According to Fonseca Mora (2000:150), the marks in our memory left by music seem to be extremely effective and strong. This could be explained with the power music has on our feelings and emotions or with the hypothesis that musical abilities exist already pre-birth. Moreover, as Fonseca Mora (2000:151) argues, because songs appear to be easy to memorize, similarly the lexical or grammatical items are better saved in the hard drive of our brain and also retrieved more easily. The same view is shared by Salcedo (2010:20), according to whom the mental repetition of a song heard and learned may enhance the learning of different language items and help in bringing the words back for use. In learning a completely new language, new, foreign sounds can also easier be memorized in the long-term memory with the help of music (Fonseca Mora 2000:152).

Claudia S. Salcedo (2010) studied the impact of using songs in language classrooms on *text recall*, *delayed text recall* and *involuntary mental rehearsal* (also referred to as *din*). The purpose of the study was to find out how the integration of music in the curriculum would affect the language learning of native English-speaking students studying Spanish. To clarify the concepts of the study: the term *involuntary mental rehearsal* or *din*, is a term used also in psychology to refer to a phenomenon where the new information learned is repeated mentally without the learner's conscious effort (Salcedo 2010:22). Mental rehearsal of this type can thus aid recall and also production. In the context of Salcedo's study, the term "musical din" was used to refer to the phenomenon caused by music.

The main aim of the study was to compare the recall of words in song lyrics learned either through music or through text passages. Additionally, the study aimed at reporting of the occurrence of involuntary mental rehearsal. The research design was a "quasi-experimental research design", in which 94 students took part in a large university in the United States. The gender division of the subjects was 33 males vs. 61 females, the ages of which ranged from 17 to 41. All of the participants took part in beginner-level Spanish classes, so it was assumed that the proficiency level of the subjects was relatively low. To assure this, the data of those with previous experience on Spanish

were deleted of the statistics. The beginner-level classes were randomly divided into three groups: two comparison groups and a control group. The group A was the “music group” that listened to the songs used in Spanish. The group B was the “text group” that listened to songs in the form of recorded speech. The group C acted as a control group.

During the experiment, three songs in Spanish were used as the material of the study. The group A listened to the normal versions of the songs, whereas the group B had recordings of the song lyrics spoken by native speakers of Spanish. These songs were dealt with during six class periods and the treatment occurred always after the same period of time with both groups. In classes, the participants had the possibility of reading the lyrics as well as the chance to make sure they understood the lyrics. Moreover, the music group had the chance to sing aloud whereas the text group could read aloud the lyrics. Neither of the groups had the possibility of taking the lyrics outside the classroom with them.

After the six “treatments” or classes, a cloze test was made by all groups. Text recall was tested having the students fill in as many missing words they could remember of the lyrics. In order to test delayed text recall, the same cloze test was used for groups A and B after two weeks. The participants in the control group C also took the test even though they had not been familiarized with the lyrics at all during the experiment. In this way, those parts of the test were excluded from the analysis, where the surrounding language might have helped in filling in the right word. In gathering information on the existence and the students’ perceptions of *din*, a questionnaire was given to the participants after the experiment.

The results showed that the music group did better than the comparison group in both of the cloze tests. Considering text recall, there was a significant increase in recall when songs were used in comparison to spoken text. However, in delayed text recall that was measured after a two-week-period, the difference could not be identified as significant. In relation to the existence of involuntary mental rehearsal, all students were given the questionnaire that was used to gather information on the question whether the use of music had positively affected the occurrence of *din* in comparison to using lyrics as texts. Naturally, the meaning of the phenomenon was explained to all participants. 66.67% of the students in the music group A reported that they had experienced *din*, whereas the percentage for group B was only 33.33% (Salcedo 2010:25).

Based on the results of the study, it can therefore be argued that the use of music facilitates learning and enhances the recall of word items. Moreover, using music stimulates the occurrence of involuntary mental rehearsal (or *ding*), resulting in a more effective learning. Naturally, further research would be needed within different age groups and proficiency levels in order to generalize the results. However, similar types of results are gained recently by other studies as well (Legg 2009, Schön et al 2008), which supports the view that the effects of songs in language classrooms cannot be underestimated as powerful devices in both learning and recalling word items.

3.1.5 Authenticity, multimodality and music

The question of authenticity has been fashionable in the field of foreign language teaching during the last couple of decades. Although it has been generally accepted that teachers and publicists should strive for using authentic texts in learning materials and teaching, the issue has proven to be problematic to some extent. For example, Kaikkonen (1998:13) argues that according to his experiences, the authenticity of the materials used in language classrooms can be critically evaluated, since the texts are often altered for pedagogical reasons, for example, in trying to teach certain grammatical items gradually. As stated by Gilmore (2007:107), even authentic materials such as newspaper articles or radio broadcasts may be problematic in the sense that they hardly ever consist of similar kind of features as, for example, spontaneous speech among native speakers of a language. However, it could be stated that authenticity could be supported in language classrooms by using music, since music pieces cannot usually be altered in any terms: they are always representatives of the language and also the culture of the country of their origin.

Another aspect related to materials used deals with the concept of *multimodality*. In brief, as defined by Burn and Parker (2003:4), multimodality theory sees communication to happen not only through linguistic devices but through all types of communicative *modes*, such as film, gestures, images or music. Continuously, the concepts “text” and “literacy” can be perceived in a sense much wider than as black ink on a piece of paper. In the modern, largely digital life, different communicative modes are transforming quickly and new technologies keep developing creating new possibilities of engaging with film, visuality and sound (Burn and Parker 2003:9).

Education-wise, Burn and Parker (2003:9-10) see multimodality as a means to understand different ways of meaning-making as actualized by different modes. Adapting these views to language classrooms, where texts have an important role - in particular in the traditional sense -, one could argue that the conception of what is a text could indeed be expanded to concern several modes or ways of making meanings and, thus, enhance learners' literacy skills with tasks that are otherwise perhaps more frequently present in (in the Finnish context) Finnish classes. The purpose of the previous argument is not to claim that this would not already happen, but based on a long history as a student and having some teaching experience, it could be stated that multimodality is neglected to some extent and the strongest emphasis lies on traditional texts. Naturally, this theme could act as a topic for a thesis (or a plethora of them) itself. Therefore, the conclusions made from the previous aspects are that if multimodality theory is to believe, music can be seen as a mode - or a text -, which again supports its presence in language classrooms.

Returning back to the relationship of music and authenticity, the use of music in language classrooms is strongly recommended by Mishan (2004:196), according to whom music offers several ways for supporting authenticity in language classrooms and teaching cultural aspects related to the language in question. Surprisingly enough, no other references are made here in addition to Mishan, since apparently the number of articles on the topic is extremely limited. In any case, considering teaching English as a foreign language, finding songs can be considered to be quite easy and most of the learners are already familiar with a great deal of songs in the target language. Therefore, most learners are likely to enjoy songs in English also in their spare time, which makes them more receptive for their usage also in language classrooms. From an educational perspective, songs can be great authentic tools for teaching or familiarizing learners with cultural aspects as well (Mishan 2004:196). For example, political songs can be used to describe different eras of a country or certain folk music styles can be presented. As stated by Mishan (2004:197), songs represent the time they were written at: the songs of different eras are often easily recognizable and they reflect the emotions and views of the people.

Mishan (2004:199) argues that lyrics are not always necessary in language classrooms and instrumental pieces can be used in various activities as well. For example, without having to listen to any lyrics, learners can adapt themselves in the mood of the song and

enhance mental creativity by visualizing. When learners do not have to struggle in order to understand a language, they become more receptive for the acquisition process. In general, after listening to music of any kind, language activities such as writing down one's feelings or perceptions of the music in the form of poetry, prose or simply drawing can follow. Similar types of activities could also be completed orally, by evaluating the music just heard or connecting the use of songs to some other cultural feature such as film industry. The most influential and authentic way of using music is, however, according to Mishan (2004:199-200), simply singing along, since song is a natural part of human cultures. Although in some cultures younger learners are considered to be more enthusiastic about singing, there are also many cultures in which it is natural for also adult learners to sing.

Considering the authentic language use in songs, Mishan (2004:200-201) introduces activities such as writing down interpretations of the meaning of the songs, comprehension tasks, or filling in some missing words either by listening or simply by inventing lyrics that fit in grammatically. As argued by Mishan (2004:202-203), song lyrics as authentic material are relatively rich in variation: they can offer examples of poem-like or extremely colloquial language use, the latter often omitted from traditional textbooks. Moreover, songs include examples of idiomatic language use that is actually more likely to be understood by learners easier than by merely reading lists in conventional course books. Mishan (2004:204) also emphasizes the phonological aspect of songs stating that through songs the pronunciation of the words is easily acquired and remembered. In conclusion, Mishan (2004) perceives the use of music as a highly authentic way of teaching and learning a foreign language, not only language-wise but from a cultural point of view as well.

The next subsection moves on describing the various possibilities of using music in language classrooms in more detail as introduced by several researchers.

3.2 Music and different areas of language learning

There are several ways in which music is reported to be possible to integrate into all the following areas of foreign language learning: reading, writing, listening and speaking. This view is supported with various examples by many scholars in several publications

on the topic. As stated by Failoni (1993:98), this can be made in connection with all languages, age groups and learner levels. The ways of incorporating music into different areas of language learning and teaching are also emphasised by Paquette and Rieg (2008:228), who argue that music not only enhances learning different areas of a language but develops also language learners' cultural awareness and creative skills. Additionally, when music that originates from different cultural groups is used, also multiculturalism is addressed, since English speaking cultures, as a good example, differ greatly from each other, even though they share a language. Also Pasanen (1992:98) shares the preceding view adding that normally language skills are not acquired one at a time but rather simultaneously, even though the occasional focus might be on one specific skill. Consequently, when learning foreign languages through musical activities different language skills can be learned at the same time.

The next subsections set out to describe how the learning of different language skills can be enhanced with the help of music. Firstly, written and oral skills are considered. Secondly, vocabulary and grammar are dealt with. Finally, cultural aspects of language learning are considered in relation to music and after that other possible usages of music presented.

3.2.1 Written, oral and aural skills

Considering skills in reading and writing, there are multiple possibilities of incorporating music into foreign language teaching. For example, Paquette and Rieg (2008:230) argue that music is an efficient tool for supporting language learners' development in literacy and the use of music and song in connection with linguistic tasks can be combined and practised with the help of different types of comprehension tasks. Considering reading, Douglas and Willats (as cited in Salcedo 2010:21) found out in their study that the group that was exposed to music did significantly better in the reading tasks than the control group that did not get musical instruction. Pasanen (1992:103) highlights the fact that for foreign language learners listening to the lyrics of a song is often challenging. However, with lyrics printed for them, pure listening can be transformed into a reading comprehension task, since lyrics can be seen visually. To check language learners' actual comprehension and understanding, Pasanen suggests

written tasks such as writing answers on questions about the contents of the lyrics, writing a short summary, different types of multiple-choice exercises or right-wrong deductions. Of course, when summarizing the content of a song listened by writing, a new skill including a new text type is employed, making the possibilities of effective learning more versatile. In conclusion, Paquette and Rieg (2008:229) argue that these activities based on music are beneficial and significantly effective in supporting and activating learners to read and write, in particular if music they are familiar with is used (See also Mishan 2004).

According to Sloboda (1985:151), listening as a mental activity can create several associations, feelings, or mental images that are caused and emphasized by musical experiences. In foreign language classrooms, there are several ways of integrating music into teaching and using this power of music in listening comprehension tasks. For example, Failoni (1993:98) mentions finding homonyms or filling in the missing words in the printed lyrics as alternatives. Also Pasanen (1992:98) highlights the dominant role of oral and aural skills from the very beginning of the language learning process. The activities used may vary according to the learner level in question. For instance, with younger children, listening comprehension tasks may consist of recognizing the subject or some theme-specific words, for example, colours or animals. Of course, it is a good alternative to sing the song after it has first been listened to, which again supports the development of pronunciation skills – for example, intonation, stress and articulation - of language learners. Consequently, also separate sounds of the target language can be practiced with the help of song. Fonseca Mora (2000:151) emphasises also the natural “musicality of speech” (for example, intonation contours), of which language learners should be made aware of in order to recognise and differentiate between different attitudes and speech acts. However, songs are not beneficial only with young learners. As stated by Fonseca Mora (2000:151), also intermediate and advanced learners’ pronunciation skills can benefit from the use of songs in classrooms. Language educators, however, often tend to find it difficult to stand behind this view and adapt music in, for example, business English classes or other result-focused environments (Engh 2013:113).

3.2.2 Vocabulary and grammar

Although the earlier section on vocabulary (See section 3.1.4 of the present study) concentrated on the connection of music, memory and vocabulary recall, the topic is addressed here from a slightly different perspective, that is, in connection with language teaching and some practical implications it may have. Continuously, since songs are often easily recalled, using music through singing enhances not only pronunciation skills but also learners' general language achievement, and, the lexical items are stored with less mental effort (Fonseca Mora 2000:150). Moreover, the words being learned are recalled and retrieved more easily back to use later on since they are attached to a particular tune. Therefore, music can be used in teaching vocabulary items as well. Introducing some activities, also Pasanen (1992:101) acknowledges the possibilities of learning lexical items of a language through song, arguing that especially at elementary level and with younger children, singing can be combined with physical movements that can be created to fit the lyrics of the song. In this way, the actual words are restored and learned easier, when they are combined to physical activities. Kinesthesia was found to be important also by Keskinen (2011:16), whose respondents reported combining music and movement on a constant basis on elementary level teaching. This was reported to give also those pupils not willing to sing a possibility to participate and memorize the lyrics through combining them with a movement. Quite recently, also Legg (2009:1) found out that the use of music enhanced learners' abilities to memorise words through singing and thus helped them to understand vocabulary items more easily. As presented earlier in the present study, Legg (2009) examined teenage learners' development in memorising lexical items in French classrooms where music was used as a teaching tool. The findings showed that using music resulted in more effective vocabulary learning than lessons without music.

Additionally, particular grammatical rules can be learned – at least to be recognized and memorized – with the help of music and song. Although the English speaking countries are full of music, the songs are not usually composed for educational purposes. In particular with younger learners, if no suitable songs including a specific grammatical item are available, the only solutions might be to invent a new song, preferably in co-operation with the learners (Keskinen 2011:17). Again, also kinesthesia can be added to strengthen the learning. Fonseca Mora (2000:150) highlights the importance of music

for memorising language items arguing that the traces in our memory left by music seem to be extremely strong, as supported by several researchers as already being represented earlier in the present study. Fonseca Mora justifies this argument referring to the alleged hypothesis according to which musical skills seem to start developing already before birth.

3.2.3 Cultural knowledge

Even though cultural knowledge is not generally considered a particular language skill, it will be dealt with here because of its prominent role in language learning and teaching. For example, Kaikkonen and Kohonen (1998:13-14) state that supporting interculturality and enhancing intercultural competence are important aims of language teaching. In addition, Kaikkonen (2001:64) emphasises the effect of the cultural background of learners on learning foreign languages. However, according to him, the learners have to “grow out” of the limits and behaviour typical of their mother tongue and culture when learning foreign languages and about their cultures.

The Common European Framework of Reference for Languages (CEFR 2001) emphasises the importance of cultural aspects of language teaching in several sections. The CEFR (2001) sees learning a language greatly in connection with its target culture(s). For instance, according to the CEFR (2001:6), “language is not only a major aspect of culture, but also a means of access to cultural manifestations.” Additionally, in creating and developing cultural competence, one has to acquire sensitivity for understanding both linguistic and paralinguistic (for instance, body gestures and facial impressions) differences between cultures (CEFR 2001:89).

Considering the connection of language, culture and music, Failoni (1993:102) suggests that cultural aspects of a country can well be introduced through music. Additionally, music can be used in emphasising natural variation between the speakers of the same language in different parts of the world at different times (For example, see Mishan 2004). The same fact is acknowledged by Salcedo (2010:20), who argues that when musically oriented material is used, cultural contents can be added to language teaching through engaging songs. Introducing some activities to be used in classrooms, Pasanen

(1992:105) mentions different types of alternatives for including music into teaching of cultural aspects. For example, a particular singer or composer can be discussed including illustrative musical examples, or some specific music style and its significance in a certain culture (e.g. the history of blues) explored. In addition, as Paquette and Rieg (2008:228) argue, using music from variable cultures may enhance also multiculturalism in language classrooms if learners are required to think about the origins and the essential historical aspects of the music being listened to. As a result, learners can recognize some characteristics of different cultural groups being reflected by music.

3.2.4 Other ways of using music

Sometimes the reasons for including music in teaching are not necessarily directly related to the language or cultural issues related to it. As already stated for several times, music seems to have many positive effects from a psychological point of view as well. For example, Sloboda (2005:335) states that “music makes people more positive, more aroused and more present-minded.” This in mind, one could suggest that music could sometimes be used in language classrooms in its own right, without any specific pedagogical aim related to the subject matter being taught and learned. The working environment in classrooms should be motivating and positive, which, of course, depends on several things. In any case, music could be one tool for increasing these positive experiences in language classrooms.

According to Whitaker (1995:161), also the effects of sheer background music should not be underestimated. When working on intellectual tasks, having music in the background can stimulate the right hemisphere of the brain resulting in a beneficial synthesis of both hemispheres which again enhances the working process. This could explain why many learners favor doing homework with some background music present and why several adults are also reported to work more successfully when they have had the opportunity to listen to music while working. Schön et al (2008:976) have found out the same fact, stating that musical engagement can increase the learners’ level of attention. The same findings are shared by Črnčec et al (2006:587-588) who argue that also in classrooms with children with special needs, music can be used in keeping the learners focused. Therefore, it could be suggested that background music could be used

in language classrooms as well, in creating a positive, imagination and attention enhancing working environment both in basic and special education.

Sometimes the working environment in language classrooms can end up being too hectic and the teacher might find it difficult to maintain discipline. Music can be used to tranquilize the students, as pointed out by Fonseca Mora (2000:151), according to whom music is an excellent tool in making the students stay quiet and focus, since when listening, other distractions are easier to avoid. Therefore, music can be used in creating a more relaxed and quiet atmosphere in language classrooms as well.

The possible ways of using music in teaching different language skills act as a natural transition in shifting the focus next on the role of music in the Common European Framework of Reference for Languages (CEFR) and in the Finnish National Core Curricula (FNCC, FNCUSE). In the following chapter, the contents of the CEFR and the FNCC are dealt with in greater detail, the emphasis of inspection being on the role of music in these documents.

3.3 Music in the Common European Framework of Reference for Languages and the National Core Curricula

The Common European Framework of Reference for Languages (CEFR 2001) provides language experts, teachers and learners across Europe with several illustrative guidelines in connection with foreign language learning and teaching. The main practical purpose of the CEFR is to act as an origin for designing and evaluating curricula, syllabi, teaching materials and unify assessment in the field of language teaching and learning. The CEFR includes six proficiency levels that are used in describing language competence in different areas of language learning. In addition, the CEFR (2001:1) includes practical and adjustable tools for language learners that support them to both enhance, measure and assess their individual language competences effectively and in relation to the general guidelines. In the context of the present study, the focus is on the role of music in the CEFR in connection with teaching foreign languages. Indeed, the use of music in foreign language teaching is mentioned in the CEFR several times, particularly in the sections that concern primary school level.

The CEFR (2001:171) addresses the choice of a teaching approach adapted stating that it is possible to include and combine several methods simultaneously to language

teaching. Music is mentioned as a means to support, for example, the development of phonetic skills of the learners, especially through counting-rhymes, nursery rhymes and songs. Additionally, the CEFR (2001:172) elaborates these possibilities to concern especially the primary school level, pointing out that the main focus is not only in physical gestures and activities but also in musical elements, such as perceiving sounds, music and rhythmic functions. Indeed, the CEFR (2001:56) highlights the significance of imaginative and creative, in other words, *aesthetic*, language use. Music plays a remarkable role in these types of tasks that consist of, for example, singing of nursery rhymes. Additionally, the CEFR (2001:95) acknowledges the value of songs as a individual text type as well. All in all, according to the CEFR, these types of activities are meaningful both in educational purposes and in their own right, which supports the incorporation of music into foreign language classrooms outside the guidelines as well.

The Finnish National Core Curriculum for Basic Education (FNCC 2004) also acknowledges the meaning of integrating music into teaching foreign languages. In the section for foreign languages, the FNCC (2004:138) elaborates the target of elementary level language teaching to be incorporating language into areas that learners of that age have already experience in. As already presented earlier in this paper, music appears to be one of the skills that emerges the earliest of all (See for example Fonseca Mora 2000). Additionally, also cultural knowledge and interculturality are introduced in the FNCC as essential contents from the early phases of learning languages. For instance, songs, nursery-rhymes and short plays are mentioned as crucial activities in achieving this type of knowledge. Moreover, in the subsection that deals with different languages within the Finnish society (e.g. official minorities Swedish and Sami), using music is introduced separately (FNCC 2004:118, 147). In addition, the subsection for music education emphasises the significance of learning to recognise pieces of music from different cultures and different eras, so this goal could be supported feasibly in foreign language teaching as well (FNCC 2004:233). Also other guidelines in FNCC (2004:250) outside foreign language learning, such as the guidelines for physical education, include using music too, for example, by combining music and movement, both of which can be used in language classrooms as well. In conclusion, the FNCC (2004:19) emphasises the importance of using versatile teaching methods to support different learning styles. Continuously, the use of music in foreign language classrooms is supported by the Finnish National Core Curriculum as well.

The use of music is mentioned also in the Finnish National Curriculum for Upper Secondary Education (FNCUSE 2003), even though not clearly in relation to English. However, again in the subsection for minority languages within Finnish society (for example, Sami) and also in the section for foreign languages, the FNCUSE (2003:109, 113) mentions learning music as a part of the culture and cultural identity – a natural relationship which is referred to also in the current study, since cultural knowledge is very significant also in foreign language learning. Although it is not clearly indicated in the short course descriptions for different learner levels (for example, advanced and basic level), the course focusing on cultural issues of the target language includes naturally also themes related to music (the order of the courses and contents may vary depending on the level). In addition, similar kind of goals related to music education and physical education as described earlier in this paper, including music, movement and culture can be applied to language teaching too in the name of cross-curricular integration (2003:195-198, for instance).

Having now discussed the relevant topics based on previous research, the focus shifts next to the aims and methodology of the current study, before presenting the actual results from section five onwards.

4 THE PRESENT STUDY

The aim of the present study is to examine the ways music is integrated into EFL teaching in lower and upper secondary schools and in professional English courses, especially for music students at a University of Applied Sciences. The focus will be on teachers' perceptions and descriptions of their use of music in the previously described English lessons with learners of different ages and different goals. Therefore, one of the aims of the study is to explore the different ways of integrating music into the teaching of different areas of language learning. Additionally, another purpose of the present study is to compare the possible differences in using (or not using) music within learners of different ages and proficiency levels. Moreover, the teachers' general perceptions of using (or not using) music in language classrooms are studied and their arguments considering the efficiency of music use examined.

4.1 The methodological framework

Qualitative research methods were chosen to form the core of the present study. As stated by Liamputtong and Ezzy (2005:2), qualitative research methods are usually more flexible than quantitative ones and when delicate meanings are examined, qualitative methods suit this interpretative nature better. Indeed, because the main goal of the current study was to make interpretations and gain descriptive knowledge on the subject matter under investigation, quantitative methods were excluded despite their excellence in acquiring large amounts of data in a feasible way. Moreover, Liamputtong and Ezzy (2005:6) argue that if actions of humans are under examination, their perspective is better heard using qualitative methods.

From the various methods categorized under qualitative research approaches, in-depth interview was chosen to be used in the current study. As characterized by Liamputtong and Ezzy (2005:56), in-depth interview is a superior term for several more conversation-like forms of interviews as contrasted with structured interviews. According to Hirsjärvi et al. (2008:200), in general, when interviews are used as a method, more diverse answers can be expected. Consequently, there is more for the interviewer to analyse and interpret. Since there are only a few preceding studies relating to the exact topic of the current study, the aim of the study is to achieve diverse

information on the topic. In relation to this, Hirsjärvi et al. (2008:200) state that an interview is a good choice in this type of a study, because of the nature of interviews to result in diverse answers. As a result, the decision was made to choose a *semi-structured interview* to be used as a method in collecting the data. As described by Hirsjärvi and Hurme (2001:47), an interview based on this approach does not necessarily rely only on pure questions but rather in advance selected themes which form the basis of the interviewing process. In relation to this, Liamputtong and Ezzy (2005:57) emphasise the highly interactive nature of interviews. This in mind, one could suggest that the interviewer has the possibility of leading the interview without restricting any relevant information that may arise when interacting more freely with the interviewee. Based on these notions, a general *thematized* structure for the interview was organized to be used guiding the interviews.

4.2 Research questions

The main research questions of the current study are:

1. How and why is music integrated into EFL teaching at different proficiency levels and ages?
 - How and why is music actually used in the lessons/courses? Also, if not, why?
 - Which language skills are being taught with music and how?
 - What kinds of musical tasks do the possible textbook or course material used include according to teachers' experiences?
2. What are the possible differences in the use of music in EFL teaching between different proficiency levels and ages?
3. How do the teachers perceive the use of music in language classrooms in terms of applicability and efficiency?
4. What is the teachers' perception of how learners react to musical activities?

Thus, the main purpose of the study is to explore the use of music from several perspectives. First of all, because teachers' perceptions and practices are under investigation, their descriptions of how and why music is actually present in classrooms

of different learner levels are aimed at. Moreover, since it can be hypothesized that not all of the respondents use music at all or at least to a great extent, reasons for these choices are hoped for as well. Specifically, the study aims at describing teachers' arguments for how they choose music, how the materials support the use of it and, especially, what kind of musical practices take place in their classrooms. A personal perspective is aimed at too, and therefore, teachers' views on the role of music, as well as their students' reactions, are explored in relation to how meaningful the integration is seen. In conclusion, an overall view of the role of music in EFL teaching of different learner levels as described by teachers is aimed at.

4.3 Data collection

The data, that is, the semi-structured interviews, were conducted and gathered in May 2014 in three different schools or higher education institutions located in Central Finland. Altogether four teachers participated: one of them worked both in lower secondary and upper secondary schools, two in the same upper secondary school, and one in University of Applied Sciences. All of the teachers had a long work history in lower or upper secondary schools or in a higher education institution and they were roughly the same age. Therefore, the teachers who participated in the study were all extremely experienced in the field and were hoped to have variable and well-formed opinions considering language learning and teaching in general.

The first and the last of the teachers were interviewed individually, whereas with those teachers working in the same upper secondary school a pair interview was used instead. This was largely due to both practical and personal reasons. Firstly, it was more feasible both to the interviewer and to the interviewees to conduct one interview instead of two separate ones, and secondly, since the teachers requested a pair interview, it was decided to conduct the interview in the way they preferred. There are also a couple more supportive arguments for this decision: first of all, because the purpose of the study was to gather descriptive knowledge and because the teachers seemed to be motivated by the idea of conducting a pair interview, interviewing two teachers with long-lasting collegial collaboration was reasoned to affect the interview positively.

Consequently, four teachers were interviewed in three separate interviews in their own mother tongue, that is, Finnish. All of the respondents were interviewed at a place of

their own choice, which in all cases was the workplace, either their own office or a quiet classroom. Letting them to choose the place themselves was hoped to have a relaxing effect on the participants and make the situation as comfortable as possible. Naturally it was also by far the easiest way of organizing the interview in the way that the interviewer's schedule was adjusted to those of the voluntary participants. Before starting the interview, the participants' permission to record the data was confirmed and the guarantee of anonymity emphasized. None of the respondents received any material relating to the study prior to the interviews; they only knew the topic of the study. In this way, their reactions and answers were hoped to be as honest and natural as possible.

All three interviews were tape-recorded in addition to the written notes of the interviewer. The duration of the interviews varied between 30 and 45 minutes depending on the amount of opinions and perceptions that arose during the interviews. In the course of the interviews, the respondents' answers were not restricted in any way, even though they might have started talking about something slightly irrelevant to the current study. The recordings were used only as a help during the analysis stage, since the focus of the study was narrowed down clearly to the content of the answers. Therefore, no written transcriptions are added in the appendices section of this paper. However, the thematized structure for the interview as well as some questions that were used as a help during the interviews can be found attached both in Finnish and English.

4.4 Methods of analysis

When analyzing data collected using qualitative research methods, for instance by conducting interviews, qualitative data analysis is a suitable method to be used (Hirsjärvi et al. 2008:203). In relation to this, as described by Liamputtong and Ezzy (2005:257-258), qualitative analysis can sometimes seem unorganized. Making interpretations from large amounts of data may seem too vague a research method to some but if, for example, the topic of the current study is considered, clear-cut answers are not even hoped for. At its best, new perspectives arise from these often chaotic pieces of data. So, this choice in the selection of a suitable method of analysis can be supported because of several reasons. Indeed, since the main purpose of the present study was to gain in-depth knowledge on how music is actually used in English lessons/courses within different age groups and proficiency levels on lower secondary

level, in upper secondary school and at University of Applied Sciences, qualitative data analysis was a rather natural choice to be used in analysing the collected data.

Consequently, as the method of analysis, qualitative data analysis, and to be more precise, a mixture of *content analysis* and *thematic analysis* was adapted in the analyzing phase of the current study. Liamputtong and Ezzy (2005:259) characterize these ways of analysis as differing in the sense that “content analysis involves the identification of codes prior to searching for these in the data, and the thematic analysis involves the inductive identification of codes from the data.” In relation to the data of the present study, following the characteristics of content analysis, certain *codes* or *categories* could be hypothesized already prior interviews. This was largely due to the fact that the researcher already had former experience in examining the topic and the semi-structured interview that was used was based on the formula created for similar kind of purposes a couple of years earlier. However, because of the interactive nature of the interviews, it could be assumed that the data would include also large amounts of information from which the codes should be identified. Therefore, thematic analysis was adapted to be used as well.

Consequently, the data from the recorded interviews were analyzed and after that the central *themes* to arise were identified and categorised. Based on the background literature and previous experience of the researcher with the topic, some categories (or themes) were identified from the data rather easily, which included: which areas of language are being taught with the use of music and how this is accomplished according to the participants’ perceptions, theme- and education-related reasons, effects of music on memory and emotions, and, practical examples of the ways of using music. Continuously, reasons for not using music, the effect of materials and learners’ reactions were identified. Contrastively, following the nature of thematic analysis as described earlier, some of the themes that arose from the data were not necessarily expected to produce so much discussion and opinions, and therefore needed to be categorized separately and continuously divided into smaller thematic entities. This happened, for instance, with the respondents’ answers on why they do not use music or why its use is limited at times, which included smaller entities such as copyright issues. Naturally, the compatibility of participants’ responses was used as a help in forming these categories. During the analysis, these categories were modified and they became more precise as the overall picture of the data gathered got clearer. Additionally, the possible differences

in the descriptions and answers between the participants were identified and will be presented in the results section.

In conclusion, the main aim of the analysis was to explain, interpret and comprehend the qualitative data collected. The findings of the analysis will be presented in detail in the next section of the study.

5 USE OF MUSIC IN ENGLISH CLASSROOMS

In this section of the present study, the data gathered in the form of interviews and the results of the analysis are presented. First, the interviewees' perceptions and general views about using music in English classrooms will be discussed. After that a more detailed view of the participants' reasons for using or not using music is presented. The teachers' actual ways of integrating music into the teaching of different language skills are reported later on, in connection with how they choose the musical tasks. Also the respondents' views on materials available are briefly dealt with, before presenting their perceptions on how they think their learners react to musical tasks. Finally, the interviewees' general views on cross-curricular integration will be discussed and other relevant ideas presented. Throughout this section, the possible differences in the ways the teachers use music in their teaching will be emphasised when relevant but the discussion section focuses on the overall differences in more detail. From now on, when referring to the participants of the study, the following acronyms will be used: LS refers to lower secondary school teacher, US1 and US2 will be used to refer to those teachers working in upper secondary school and UAS is used to refer to the teacher working in a University of Applied Sciences. Similar kinds of acronyms are used throughout this section within the illustrating examples (direct quotes) to separate the interviewees clearly from each other.

5.1 Reasons for integrating or not integrating music

All teachers participating in the study reported that they use or have used music in their classrooms in some way. Considering the amount of musical tasks, from the four teachers, LS and UAS appeared to use music more than US1 and US2, even though strict numbers were not stated. Naturally, the responses were not as simplistic as that: all teachers argued for their choices giving several reasons both for using and also for not using music, eliciting their perceptions and choices in various ways. In the analysing phase, the participants' answers were categorised under themes that arose from the data and will next be dealt with in more detail. As overall reasons for using music, all of the interviewees emphasised a **teacher's own interests** and inclinations towards music, as well as several **theme- and education-related reasons**. In addition, **the value of music**

as a tool creating memorable experiences, in addition to being an important part of teenagers' and young adults' lives, for instance, was highlighted in the interviews. These views appeared to be rather consistent with several of the studies on the topic. Naturally, these opinions were affected and exemplified by several reasons, which will be presented in more detail in the next three subsections, as well as the respondents' descriptions of why their use of music might be limited or replaced by some other pedagogical alternatives or methods.

5.1.1 Personal inclinations and interests

For all respondents, having a personal interest and passion in music either in general or in relation to specific songs, music styles or artists appeared to be a significant reason for integrating music in one way or another in their teaching. Even those of the respondents (U1 and U2) who admitted not using music on a constant basis or described their usage to vary from time to time highlighted the importance of the personal engagement of a teacher when music is included in the teaching practices. As with all pedagogical choices, a teacher has to stand behind their choice of method and if that is not possible, it is very unlikely for natural, convincing and effective teaching to take place. According to Interviewee LS, using music in the lower secondary level classrooms is largely affected by her own personal inclinations, described as follows:

(1) LS: "Mä ite tykkään paljon musiikista ja mulla on paljon sitä, niistä on helppo löytää mikä sopii mihinkin - -"

[LS: " I like music a lot and I have lots of it, it's easy to find suitable music for different purposes - -]

Of course, as already stated earlier in this paper, music is indeed pleasant for most of us and definitely something that is present in our everyday lives. This in mind, it is not a surprising fact that all of the respondents agreed on being engaged with music in one way or another, which enhanced its integration in language classrooms as well. Particularly the Interviewees LS and UAS implied having a strong personal relationship and background with music, whereas neither of the upper secondary level teachers described themselves as enthusiasts, but could be evaluated as average consumers of

music. Interviewee UAS had a long relationship with musical instruments too, which he reported to help his job as a teacher of becoming professionals of music:

(2) UAS: "itse olen soittanut yli 40 v. kitaraa - - tunnen musiikin teorian jollakin tapaa ja osaan nuotit - - on helppo sillä tavalla valita se perusaineisto kun vaikka käydään musiikin teoriaa englanniksi"

(2) [UAS: I have played the guitar for over 40 years - - I know the music theory in some way and the notation as well - - it easier to choose the basic materials, for example, when dealing with music theory in English"]

Indeed, Interviewee UAS's job as a teacher in courses for music students (among other fields of study) was reported to require plenty of own investment and personal skills from the teacher, as there is hardly any material ready to be used, and it is highly unlikely that a qualified language teacher would have acquired such specific vocabulary skills without any personal engagement with the subject in question. Interviewee UAS admitted having created most of the materials used in these courses, as well as with other fields of study he has been teaching over the years, including technology, health and services. These experiences can be seen as consistent with several overall views on ESP teaching (For instance, see Jaatinen 1998). Also Interviewees US1 and US2 talked about their own interests stating that the most common source for music is their own history, songs that they find attracting or contents-wise interesting. Continuously, US1 referred to some songs found in textbooks the following way:

(3) US1: "jos se on itsestä tosi tylsä kappale niin ei sitä sitten viitsi- - tai jotenkin sisällöllisesti tosi outo, kyllä sen silloin hyppää yli"

(3) [US1: "if I find the song uninteresting I don't bother - - or if it is really strange contents-wise, I will skip it"]

Although materials are dealt with in greater detail later on in this analysis, the topic is briefly addressed here too. Quite naturally, creating one's own materials is often related to the personal interest, which again affects the amount of time invested in planning. So, returning back to the previous notion of UAS having to create his own teaching materials, also other interviewees admitted that inventing musical tasks, if something else than just pure listening and reading the lyrics is strived for, often takes quite a lot of time. Sometimes the teacher has not a clear-cut idea of the song, and planning the task might last longer than expected, as illustrated by LS:

(4) LS: ”mulla vaikuttaa se että jos rupean kehittämään tehtävää musiikin ympärille sen biisin pitää olla sellainen josta itse tykkään, en muuten jaksaa käyttää kauheasti aikaa - - kerran etsin uusi-seelantilaisen bändin biisiä jossa sanoitukset liittyisivät jotenkin naisten asemaan – kyllä siihen paloi monta viikkoa eikä silti löytynyt oikein hyvää”

(4) [LS: “if I start creating a musical task I have to like the song, otherwise I won't have the energy to spend a lot of time with it - - once I searched for a song by some band from New Zealand, and the lyrics of the song should have been related to the status of women - it took several weeks and still I could not find a suitable song”]

As can be seen from the response of LS above, sometimes finding suitable music might be challenging, even though it nowadays has become easier and faster thanks to the internet. Also US2 admitted that planning musical tasks may take some time but saw those tasks still as positive from a teacher's point of view. Nonetheless, material-related results will be dealt with later on, and the next section deals with another reason for music use, which can also be recognised in the previous excerpt of Interviewee LS's views: using music that suits the theme being discussed.

5.1.2 Theme- and education-related reasons

Indeed, another major motive for integrating music into foreign language teaching is related to the subject itself, and thus, theme- and education-related reasons will be dealt with next. As acknowledged by the respondents, the most important thing in English classrooms is naturally the language itself and everything related to either linguistic, cultural or communicative aspects of it, which define what is being made, of course, following the guidelines of the national curriculum. Texts are an important part of foreign language classrooms in Finland and used on all learner levels to increase the language learners' overall language skills, for instance, in reading and vocabulary-wise. An insightful notion was made by LS in relation to this fact:

(5) LS: ”esimerkiksi biisien lyriikat on tekstejä, ja jos me kerran käsitellään erilaisia tekstilajeja niin miksei me sitten käsitellä tekstejä joihin oppilaat törmää huomattavasti enemmän”

(5) [LS: “for example, the lyrics are texts and if we deal with different text types, then why wouldn't we talk about texts that the pupils come across significantly more often”]

Indeed, music can be used in enhancing language learners' literacy skills, as found out also by Paquette and Rieg (2008). Moreover, examining the statement of LS in the light of multimodality theory (See for example Burn and Parker 2003), the concept of what is a text can be seen in a sense much wider than traditional texts in learning materials. Naturally, English as a school subject includes several topics and themes related to both language and culture, and thus, also various possibilities to include musical exercises that suit those different themes throughout the school years. As acknowledged by LS, as can be seen already from her previous statement earlier in this analysis, it might sometimes be challenging to find music that suits the thematic structure of a lesson. This was acknowledged by US1 too, who elicited that usually if musical tasks are used, the theme is an important source and starting point for planning and using a musical exercise. Interviewee US2 continued from this, referring to music as a good tool in tuning in to a new theme:

(6) US2: "musiikki on usein semmoinen virikemateriaali teemaan liittyen vaikkapa tänään Down Under kuunneltiin Australiaan liittyen -- ja ajankuvaa kanssa se voi olla aiemmilta vuosikymmeniltä"

(6) [US2: "music is often used when tuning in to a theme, for example, today we listened to the song 'Down Under' in relation to Australia - - and music can also reflect the spirit of a certain era, from earlier decades"]

As seen here, and as reported by both interviewees from upper secondary school, listening to some piece of music before shifting to a new theme, and in upper secondary school, often to a new text, music can be used as a natural shift when changing the topic in question. If music is used in tuning in as illustrated above, both interviewees from upper secondary school stated that usually only listening to and reading the lyrics are given as an exercise to the learners, often accompanied by some notions on the vocabulary used in the lyrics. Contrastively, LS reported having used music also prior to communicative tasks, again related to a specific theme:

(7) LS: "tämmösiä teemajuttuja, vaikka jotain musiikkivideoita - - katsottiin U2:n ja Green Dayn 'The saints are coming' ja keskusteltiin hurrikaaneista"

(7) [LS: "thematic stuff, for example, music videos - - we watched 'The saints are coming' by U2 and Green Day and then talked about hurricanes"]

As seen above, music can be used prior to several kind of tasks, helping the learners tune in a theme that might otherwise be unfamiliar or even unknown. Indeed, as suggested by several scholars, music can be used education-wise as well, as it often reflects, for instance, many cultural aspects of a country, or when English is in question, countries (Failoni 1993; Salcedo 2010; Pasanen 1992). Naturally, this varies from one learner level to another. Whereas UAS reported not trying to educate his young adult learners, both LS, US1 and US2 emphasised widening their pupils' perspectives and views as important. Of course, the nature of learning and also the goals differ and change as the learners get older (See for instance Chen 2014), so whereas in particular LS kept the educative aspect as significant, for UAS it was more important to give his young adult students the possibility to affect the musical examples or other tasks used by bringing their own music to the lessons, for instance. Particularly with music majors this is a natural choice, when the learners' own expertise in the field is considered. However, going back to the educative aspect, if the views of the other interviewees are considered, US1 responded that when using music, she tries to avoid the hits of the moment and rather tries to include something new to the students. LS shared this view and reacted quite strongly to the topic as seen below:

(8) LS: "haluaisin soittaa oppilaille sellaista - - ärsyttää jos ne eivät tunne britti- tai amerikkalaisen musiikin legendaarisia, jos ne eivät vaikka tiedä mikä on Queen - - ne (bändit) ovat olleet kuitenkin aikamoisia kulttuurivaikuttajia ja vientituotteita"

(8) [LS: "I would like to play to my pupils songs that - - I get annoyed if they don't know the legends of British and American music scene, for example, if they don't know Queen - - those (bands) have affected the culture tremendously and acted as export products"]

Therefore, music can be used to fulfil clear educative purposes that again can be combined with different thematic aspects present in language learning and teaching. Moreover, according to the interviewees' responses, music seems to carry certain value in itself, which will be dealt with next in greater detail.

5.1.3 Prestige of music and effects on memory

When asking about the reasons why music is integrated into language classrooms, a common theme that arose from the interviewees' responses was related to certain values

music seems to carry. First of all, it was reported to be an **important part of the lives of the young**. The respondents highlighted this fact during several phases of the interviews, which, in relation to language classes had both positive and negative aspects. Those slightly negative perspectives will be dealt with shortly. Going back to the dominant role of music in the learners' lives, as already stated earlier in this paper (Yule 2006), affective factors have a significant role in language classrooms as also highlighted by Interviewee US2 :

(9) US2: "Ylipäänsä affektiiviset tekijätähän on tosi tärkeitä tunnilla, musiikki on kyllä yksi sellainen tärkeä"

(9) [US2: "All in all, affective factors are really important in language classes and music is one of those"]

Naturally, considering UAS's music students and US1 and US2's students in an upper secondary school with emphasis on music, this role could be seen even more prominent than in some other schools or higher education English classes. However, expanding from US2's perceptions above, music is indeed an affective factor both inside and outside the classrooms. As described by all respondents, it seems that music is somehow present every day in their pupils' or students' lives. UAS elicited this by stating that music somehow has the ability to touch the young, being something they have an opinion on and a personal relationship with. This could be explained among many possibilities with the alleged existence of musical intelligence and natural inclinations towards music that seem to be possessed by almost all human beings (For further information, see Gardner 1993, Armstrong 2009, Sloboda 1985). Therefore, it would be worth supporting this relationship also in the classrooms. However, this strong relationship was seen also as a somewhat negative aspect. Not in the sense, that music itself would be a negative thing, but, as described by US1, it is so much easier for us to find music nowadays than a few years back. Thanks to modern technology, it is also much easier to take the music with us anywhere we go, and some students have music "in their ears" during the classes too, as pointed out by LS referring to almost unnoticeable headphones. Indeed, the role of music is extremely significant for the young, but its impact might have diminished in the classrooms, since its so easily available for them anytime they want to. US2 shared these views stating that it might be even amusing for the upper secondary students to see what kind of music their teacher

plays for them. Nevertheless, the value of music in the lives of the young was seen as a significant and in itself positive thing.

Secondly, an important aspect that arose from the data was, regardless of the previous points, the power of music as an **effective device for creating strong memories**. Naturally, when something touches us either positively or negatively, the traces left in our memory are stronger than with something that is indifferent. However, memories created by music appear to be extremely strong, which can be explained, for example, with its effects on emotions, as argued by several scholars (See Scherer and Zentner 2001; Fonseca Mora 2000). Moreover, experiences enhance learning, as the experiential learning theory adapted to this research suggests. (For further reading see Kolb 1984; Beard and Wilson 2006; Whitaker 1995). This effect of music on memory was put into words especially by LS:

(10) LS: "kyllä mä tykkään käyttää niitä (musiikkia ja taidetta ylipäänsä) koska ne tunnekokemukset mitä voi saada taiteen avulla niin se vahvistaa sitä oppimista, koska kaikki mikä jättää muistijälkiä jää mieleen, se kokemuksellisuus siinä - - että luo jotain hämmennystä, että mikä juttu tää oikein on, ja siitä jää sitten se muistijälki"

(10) [LS: "I like to use them (music and other forms of art), because the emotional experiences that can occur enhance learning, because everything that leaves a trace in our minds stays there, the experience in it - - that some confusion is created, and thus, a trace in the memory"]

As can be drawn from LS's response, the experience does not always have to be just positive. It might cause amusement, confusion or even annoyance, but if it causes some reaction whatsoever, it is more likely to work. Moreover, as argued by Jaatinen (2001:107), all learning carrying some kind of meaning can be seen experiential. Therefore, in creating experiences the nature of them can be various. As described by all respondents, when music is used, the learners' apparent reactions are mostly positive, which could be explained with the fact that music and thus, musical tasks are often experienced as something pleasant and calming, rather than as something obnoxious. These effects of music were described by UAS and US2 in particular as worth noticing and as reasons for including musical moments in language classrooms. When discussing the nature of musical tasks, US2 admitted that they usually are maybe slightly lighter in terms of subject matter and have a relaxing function too. She also added that even more demanding tasks might feel easier when music is present. Interviewee LS was more

cautious in categorising musical tasks either as light or demanding arguing that musical tasks can be as demanding as any other tasks depending on the topic that is being addressed. All in all, the role of music as a device that can affect the **emotions** and **overall atmosphere** positively was acknowledged by all respondents, which are themes found dominant also by several scholars (See Paquette and Rieg 2008; Juslin and Sloboda 2001). During the interview, UAS started thinking about his own classroom practices and stated:

(11) UAS: ”musiikin käyttö niinkuin osana omaa opetusta niin kyllä sitä varmaan voisi käyttää vähän enemmän, sillä voisi saada tietty sellainen ilmapiiriä luova vaikutus, ne tunnit sitä kautta jotenkin tulisivat miellyttävämmiksi”

(11) [UAS: using music as a part of my own teaching, I could maybe use it a bit more, in order to affect the learning atmosphere, and make the lessons more comfortable in some way”]

In conclusion, according to the respondents of the present study, music appears to carry prestige related to its existence and role in young people's lives. Moreover, it seems to have power in creating experiences and thus, creating memories that are crucial in learning. Finally, music often has a calming effect and it could be used in creating a comfortable learning environment and tasks that might be lighter to work with. However, there are often many reasons that might also limit the amount of musical tasks actually present in language classrooms. Those aspects as described by the four teachers participating in the present study will be dealt with next in greater detail.

5.1.4 Reasons for not using music

So far, this analysis has focused on reporting the interviewees' perceptions on why music is used in their language classrooms. However, as already stated at the beginning of the analysis, the interviewees responded in various ways when first asked about the topic. Even though all of them indeed reported that they use music in their classrooms in some ways, the amounts varied between the participants and therefore, also between the learner levels they are teaching. Whereas interviewees LS and UAS implied they use music on quite a regular basis, US1 and US2 reported that they use music but rather seldom, usually 1-2 times per one course (the length of courses in upper secondary schools is approximately 6 weeks). This difference could be explained, for instance,

with the fact that in lower secondary school the whole year, sometimes three years, is spent with the same class and the same teacher, which adds flexibility in the classroom practices in a long run. UAS reported that with music students' English classes music is, naturally, present at all times, but with students from other degree programmes, music is not used that much. As a result, even though all of the teachers reported that they use music, they also gave reasons for not using it, at least as much as before.

Firstly, as already briefly mentioned earlier in the analysis, entertainment plays a significant role in our modern society. Music can be found easily and the adolescents have the possibility of keeping it always available. Consequently, **easy availability** and **overload of entertainment** were reported to be reasons for the fact that the role of music might have diminished in the language classrooms during a few years' time. This is a controversial thing, since for teachers' perspective this could be seen as a positive aspect but with their learners it seems to be the case that music in the classrooms has lost some of its attraction. US2 reported that because of these reasons, music is perhaps not seen as special as it was before. In addition, as added by US1, according to her experiences, the role of visualisation has increased on upper secondary level, leaving music on the background. Because of this, both US1 and US2 reported using videos maybe more than before, mostly because of their great availability online. Also UAS reported that outside the classes of music students, using music is more spontaneous and not so regular part of the classroom practices. As elicited by LS, nowadays music has to compete with the other forms of entertainment, whereas earlier it was the easiest and most interesting extra source available for teachers.

Secondly, as emphasised especially by US1, US2 and UAS, the use of music in language classrooms is most often limited because of **insufficient amount of time**. For instance, the goals for upper secondary English courses are rather demanding and the contents of the courses include several topics and themes that should be dealt with in the course of six weeks. Therefore, extra activities were seen as the ones to suffer from the hectic timetable of the courses. When asked about the reasons why music is not used as often as before, US2 responded the following way:

(12) US1: "on se ajankäytöllinenkin asia vaikka sinänsä tuntuu hullulta, kun se (musiikki) on kuitenkin helppo keino monen asian luomiseksi, vaikkapa tunnelman.. jonkunlainen kiire ylipäänsä on lisääntynyt"

(12) [US1: "it is related to the amount of time available, even though it feels crazy, because it (music) is an easy way to create several things, for example, an atmosphere.. some kind of feeling of hurry has increased in general"]

The same view was shared by UAS, who stated that among higher education students the course schedules are intense and the goals are strongly related to the future working life of the students. Therefore, it is sometimes difficult to add anything extra outside the music students' classes, when the focus is mostly on degree-specific vocabulary and communicational skills. Also UAS referred to the past stating that at the beginning of his work history in the University of Applied Sciences, there was more time, the courses were longer and he used music more than today. The feeling of hurry and the vast amount of other things in the course goals have forced him to prioritise, which often means leaving something out. Of course, when the amount of time is insufficient and there are plenty of things to cover, **relevance** becomes crucial in choosing what to include in the contents of the courses, both material-wise and method-wise. The same thing applies in particular to upper secondary school as well, and interviewees US1 and US2 indeed emphasised the matriculation examination as the final goal that defines what is being done in the classrooms, that is, mostly reading certain types of texts, concentrating both on vocabulary and grammatical aspects of a language.

Thirdly, **copyright issues** were reported to be an aspect that may decrease the number of musical tasks, or at least affect the teachers' actions in choosing the material. Although Youtube was mentioned by all respondents as a great device for finding music and videos quickly and also spontaneously, it was also acknowledged that copyright-wise using it might be problematic at times. However, they admitted using it in their classrooms every now and then. LS had experience in publishing learning materials and she was well aware of all the copyright issues related to language. However, she described her own actions as follows:

(13) LS: "siinähan tulee ne tekijänoikeuskysymykset, jos alkaa soittaa vaikka Youtubesta materiaalia niin siinähan liikutaan aika harmaalla alueella sen suhteen että saako niitä käyttää, oppimateriaalien biisit taas sitten usein ei ole välttämättä kauhean innostavia - - liikun myös sillä harmaalla alueella, en usko että jos soitan tunnilla niin se vähentää sen biisin rojalteja, vaikka laillinen perusteluhan tämä ei ole"

(13) [LS:copyright issues become apparent, for example, if one plays material from Youtube, it is a grey area in terms of what can be played, then again the songs in the learning materials are not necessarily that rousing - - I myself act within this grey area too, I don't believe that playing music in the classroom diminishes the royalties of a song, even though this is not a legal argument"]

In conclusion, the most important reasons for not using music from time to time or affecting the number of musical tasks in language classrooms as reported by the four participants were related to the overload of entertainment, insufficient time available and copyright issues, as well as to the relevance of the materials used when it comes to the overall goals of the courses. Next, the analysis moves on to describing the use of music from the point of view of the teachers in relation to how music is chosen, how they perceive the materials available (or creating them) and how they actually integrate music when they choose to do so.

5.2 Use of music and aspects of teaching

The following subsections describe the ways music was reported to find its way to the classrooms, of course, largely affected by the conscious choices of the teachers. First, the ways how music is chosen are briefly dealt with, after which the focus shifts to the role of music in learning materials used. Finally, the emphasis will be on the actual activities the teachers reported using when music is integrated into language classrooms. Naturally, there is some overlap with the themes identified already earlier in relation to other aspects of the analysis but those themes will here be considered in greater detail in connection with some illustrating examples from the data. Moreover, when reporting of their actions, the teachers also gave similar kind of answers on slightly different topics, arguing for their choices giving identical reasons. Indeed, the first subsection of this section in particular overlaps strongly with the very first subsection on teachers' personal interests and inclinations which were identified as an important reason *why* they integrate music in the first place. However, during the analysis stage, it appeared to be the case that similar kind of reasons affected also the way *how* music was chosen, in addition to some other reasons which will be illustrated next in more detail.

5.2.1 Choosing music

As all tasks in language classrooms, also musical tasks have to be invented, either by someone designing the learning materials or by the teacher. When considering musical tasks in particular, also the music used has to be chosen. According to the respondents' answers, these choices were categorised to be affected either by **personal**, **subject-related** or **material-related** reasons. As already stated earlier, during the interviews, when discussing *why* music is used and later on *how* it is chosen, similar kind of reasons appeared to define the actions of the participants. Regardless of the overlap, the reasons for how music is chosen will be dealt with here briefly, before shifting the focus on music in learning materials.

Firstly, as in choosing to use music in general in the classrooms, **personal reasons** appeared to affect also the process of choosing the pieces of music used. Naturally, because one of the overall reasons for including music to the classrooms was reported to be related to the teachers' own interest and inclination towards music, the actual choice was defined by these factors too. As described by LS, she does not choose music to please her pupils, but she rather chooses songs that she personally likes and wants to hear in the classroom, in addition to the fact that the song has to fit the theme or topic of the class. US2 gave similar kind of an answer as can be seen below:

(14) US2: "niistä teemoista ja omasta historiasta, ehkä se sieltä omista lokeroista tulee - - alkaa kyllä olla ikäerokin jo niin suuri että ei edes tiedä niiden (oppilaiden) musiikkimausta, ja nykyään se on niin monenlaista"

(14) [US2: "the music comes from my own history and the themes - - the age gap is already quite big so I don't even know about their taste, and it can be so various nowadays"

Therefore, as described by US2, it can be difficult for teachers to foresee what kind of music is preferred among their students, and, as already mentioned, as stated earlier by US1 and LS, they often try to choose music of which their learners otherwise would not know about, or of which they want them to know about. Moreover, as stated by LS, US1 and US2, they also choose music education-wise and mostly try to avoid the top hits of the moment. UAS did not share this view and stated that with his young adult

students, he does not feel to be obliged to educate them anymore, and thus, in particular with music students, the students most often choose the musical content in the form of oral presentations, musical excerpts or other tasks. Sometimes the personal relationship might be stronger than that of an average music consumer, as appeared to be the fact with Interviewee UAS, who described choosing music also the following way:

(15) UAS: "olen viime aikoina hyvinkin persoonallisista syistä käyttänyt sekä englannin että ruotsin tunneilla - - esitellyt yhtä artistia joka sattuu olemaan Ruotsissa asuvan siskoni tytär, hän on lyönyt itsensä Ruotsissa läpi, siinä samalla sivutaan myös nykyaikaista musiikkiteollisuutta"

(15) [UAS: "I have lately used (music) because of very personal reasons in both English and Swedish classrooms - - I have introduced an artist who happens to be the daughter of my sister who lives in Sweden, she has really made it to the top in Sweden, and at the same time we have talked about the modern music industry"]

As seen above from the UAS's response, personal reasons for choosing music can indeed be strong, even though relationships of this kind are presumably rather rare. UAS also reported having used music in the past by bringing his own guitar to a language classroom and accompanying songs in English. However, nowadays the course schedules are so tight that this is not possible according to his experience.

Secondly, **subject-related reasons** were reported to affect choosing music to language classrooms. In connection with language learning and teaching this was according to the respondents related, for example, to thematic, grammatical or lexical aspects, in other words, to the overall **relevance** of the song or musical task used. Sometimes, the theme might also necessitate choosing music that otherwise would not be chosen by the teacher, or in this case, by teacher trainees in Interviewee LS's class:

(16) LS: "kaksi harjoittelijaa käytti - - käsiteltiin Beverly Hillsia ja sinne otettiin ensimmäinen säkeistö räppibiisistä ja se toimi hirveen hyvin, varsinkin pojat innostuivat kun heidän piti miettiä mitä ne slangisanat tarkoittavat"

(16) [LS: "two teacher trainees used - - we had been talking about Beverly Hills and they took the first verse of a rap song, which worked extremely well, especially the boys got excited when they had to think about what the slang words mean"]

Even though this activity was not used by LS directly, it is given here as an example of creative music use as required by the theme, and thus, the lesson plan was naturally accepted by LS prior to class. LS pointed out that in this case, even though the rap song

suiting the theme well, the whole song could not be listened to because the lyrics from the second verse on were rather inappropriate for school environment. However, the choice of the song was successful and fulfilled its purpose in the lesson.

Thirdly, as especially pointed out by US1 and US2 working in an upper secondary school, the **learning material** used affects choosing the music as well. As already mentioned earlier, both US1 and US2 experienced the schedule of the courses in upper secondary school as rather hectic and felt that they would perhaps use music (and other alternative working methods) more if the schedule allowed that. Because of this, they reported nowadays often choosing music mostly based on what the textbook has to offer, in addition to Youtube. As stated by the interviewees, this choice is safe in terms of copyright issues and saves time, because someone has already searched a song suitable for a certain theme, for example. However, as stated by US2, copyright issues often force publishers to include rather marginal and unknown songs of artists in the textbooks, which again might result in not playing the song at all in the classroom. Shifting the focus on textbooks, musical tasks in learning materials as described by the participants will be dealt with next.

5.2.2 Materials and music

Material-wise, as argued by Mishan (2004:196), authenticity can be supported by using music in foreign language classrooms. From the four participants, LS, US1 and US2 reported that they use textbooks in their classrooms, whereas UAS mainly plans and creates his own materials or searches for inspiration, for example, online then modifying tasks for his own purposes, which is due to both practical reasons and personal preferences. As stated by UAS, there is only little material directed to adult learners studying in different degree programmes at universities of applied sciences, which requires strong involvement from the teacher in planning the course contents. Therefore, the next notions of the data concentrate mainly on those teachers' perceptions who use textbooks in their lessons.

Considering the overall amount of musical tasks in the materials used by LS, US1 and US2, the teachers reported that they are rather rare. However, US1 reminisced her time in lower secondary school and evaluated that back then the materials included more

music than nowadays. US2 had working experience in elementary level and stated that in those book music had a dominant role as compared to its role now in upper secondary books used in their high school. As already stated earlier, LS had experience in designing and publishing learning materials and had a deeper understanding of the reasons that affect including (or not including) musical tasks in the materials. Quite naturally, perhaps the most important factor, as argued by LS, is money. It is expensive to include music in the textbooks, which again often results in songs by rather unknown artists. As reported by LS, even though the textbook designers try their best, there are several ideologies and perspectives behind their choices and therefore what is kept as important varies as well. However, considering the role music in the materials, LS stated:

(17) LS: "oppimateriaalintekijöillä varmaan olisi halukkuutta käyttää musiikkia enemmänkin jos se ei olisi niin sairaan kallista, ja joskus tematiikkaan voi olla vaikea löytää sopivaa musiikkia"

(17) [LS: "the designers of the learning materials would probably like to use music more if it wasn't so expensive, and sometimes it is hard to find suitable music to a certain theme"]

As can be seen from LS's response above, the expensiveness of the songs in addition to difficulties in finding music that suits the themes might diminish the amount of music included in learning materials. Of course, this does not have to decrease the amount of music in the classrooms, but as stated by US2, choosing the textbook as a source for musical tasks is often the easiest way for including music when the schedule is hectic. Especially, if the song is used only as a bridge between the old and the new theme, then this choice is natural, and thus, the teacher does not have to think about any copyright issues.

Considering the nature of the musical tasks in the materials used by the participants from upper secondary school, US1 and US2 reported that they mostly involve listening to a song with the help of printed lyrics without any further tasks. Sometimes the tasks may include discussion questions on the theme or questions on the vocabulary used in the song. However, as pointed out by US2, musical tasks tend to be rather short and if the amount of time is insufficient, it is likely that the songs without any extra value in them are seen as extra, and thus, possible to leave out. In addition, as pointed out by the teachers, the contents of the courses in Finnish upper secondary schools vary greatly from each other, which also affects the tasks that can be found in the materials. For

example, course 5 on comprehensive level concentrates on culture, which results in slightly more songs as well as in more suitable themes to which musical tasks could be integrated in a natural way. Also the songs in this course's materials were according to the teachers' views more variable.

Another course which was reported to offer more opportunities for including music was course 8, which focuses on oral communication. However, according to US1 and US2's views, the materials in general they use at the moment do not offer very many possibilities for including music in addition to just pure listening. Having used several books during their career, this seemed for them to be a common phenomenon in the books designed for upper secondary level. Therefore, when integrating music in language classrooms, the teachers have to be creative and often plan their own materials. This in mind, the focus shifts next on the ways in which the four teachers reported they actually use (or have sometimes used) music in their classrooms

5.2.3 Practical examples of integration

According to the respondents, music can be employed as a tool in foreign language classrooms through different types of practices. Consequently, music can in some way be used to teach all different language skills: writing, reading, listening and speaking. Additionally, also cultural aspects were reported to be strongly present when music is used. Sometimes, music was reported to be used in shifting to a new theme or just as background music. All in all, when asked about which language skills can be learned with the help of music, the interviewees reacted, for instance, the following ways:

(18) LS: *"oon käyttänyt kaikkeen"*

(18) [LS: *"I have used it to everything"*]

(19) US1: *"kyllä välillä kuunnellaan ihan vaan välipalana tai aivojen nollauksena, välillä siihen voi liittyä joku tehtävä, että analysoidaan mitä laulussa sanotaan, joskus voi olla sanastollinen tehtävä - - ja sitten joskus taustamusiikkina"*

(19) [US1: *" every now and then we listen to it just to relax or to free our minds, sometimes there might be a task attached, that we analyse what is said in the song, sometimes it can be a task on vocabulary - - and sometimes it is used as background music"*]

(20) US2: *"sanasto, kielioppiasioita, ääntäminen, ääntämisessä se toimii tosi hyvin - - kääntämistä myös, mikä on haastavaa"*

(20) [US2: *"vocabulary, grammatical items, pronunciation, with that it functions extremely well - - translating too, which is challenging"*]

(21) UAS: ”suullisen kielitaidon ääntämisen harjoitteluun musiikki tai laulu on yksi parhaita tapoja”

(21) [UAS: “for practicing oral skills and pronunciation music or song is one of the best ways”]

Naturally, as can be seen also from these views above, several language skills can be employed and goals achieved at the same time, as agreed on also by Pasanen (1992:98). Similar views are shared also many other scholars (Fonseca Mora 2000; Paquette and Rieg 2008; Failoni 1993). Next, the actual practices described by the four interviewees will be presented in more detail in relation to the different language skills they concern. Because LS and UAS appeared to use music more than US1 and US2, they also shared more practical examples of the ways they have used music in classrooms. Therefore their views gain slightly more attention at this point of this section.

Vocabulary skills appeared to be emphasised most often when musical tasks are used in the classrooms of all respondents. This could be seen as quite a natural phenomenon, since foreign language classrooms are in question, and, thus, developing vocabulary skills is a central goal present on all learner levels. Having music with lyrics leads inevitably to lexical questions about the content and meaning of a song. As elicited by LS, asking the students to focus on the vocabulary increases their overall awareness too in relation to what kind of meanings a particular song conveys. US1 reported that if a musical task is used, it can include questions either on the overall contents of the lyrics or a specific task on vocabulary. As already illustrated earlier, as stated by US2, also translating can be practiced with the help of lyrics, which, however, is often quite a challenging task. UAS emphasised the role of vocabulary on higher education level as well, stating that with printed lyrics, the students are often required to fill in the missing vocabulary items. Moreover, as can be seen from LS's response, lexical and grammatical aspects of a language go often hand in hand:

(22) LS: ”erilaisiin sanastojuttuihin, ja adjektiivien vertailuun esim. ”the most saddest day of my life”, että mites se ihan oikeasti menikään”

(22) [LS: “for different tasks on vocabulary and comparing adjectives, for example, “the most saddest day of my life”, like how it really works”]

As seen above, music can be used to highlight also language use that is against the

norms, in this case, using double superlatives, and direct the focus of the learners on grammatical aspects.

Speaking of **grammatical points**, they can indeed be practiced with the help of music, as well as sheer **listening skills**. Naturally, when aural channel of the students is activated with the use of music, listening comprehension comes always as a part of the package. As pointed out by UAS, using music in language classrooms can enhance not only language skills of the students but also their skills in listening to music. Also LS mentioned the music as a way of focusing on certain specific things, for example, on how conditional is formed (Eric Clapton's song *Tears in Heaven* was given as an example). According to UAS, when using music, he tends to leave word items out so that the students can fill them back in, which employs several skills simultaneously, when students have to read, write and listen. This procedure is consistent with the argument by Pasanen (1992:98), according to whom language skills are indeed often learned simultaneously rather than separately.

Naturally, whenever lyrics are present, **reading skills** are in use. As illustrated already earlier within another context in this section, especially LS emphasised the role of lyrics as texts, stating that if other text types are to be studied, why not include lyrics as well. This view can be seen as strongly supported by multimodality theory as well, according to which also music is a mode of communication and thus, applicable also education-wise (For more information see Burn and Parker 2003). Training pure **writing skills** was not mentioned by others than US1, who suggested the following practices:

(23) US1: *"sitten se tarina, sen sisällön lisäksi jotain elaborointia tai oman tarinan kerrontaa, kirjoittamista"*

(23) [US1: *"the story in it, elaborating in addition to the contents or telling one's own story by writing"*]

Of course, as stated by US1 and US2, especially in upper secondary school, the emphasis lies on the matriculation examination at the end of the studies. Therefore, also the exercises in the classrooms focus on this goal, and tasks like the one described above will be left out.

Even though **oral skills** may not be practiced anymore through singing with older learners, music can be used as a help in bringing up opinions or as a basis for discussion

in general. For example, quite a traditional way of combining listening skills and oral skills is to have a “record panel”, where musical excerpts are first listened to and then discussed, as suggested by UAS. At university of applied sciences with older learners and especially with music majors this is likely to work well, whereas LS had slightly controversial experiences of this method:

(24) LS: "levyraati ei vaan pelittänyt - - ne eivät jaksaneet kuunnella niitä biisejä ja alkoivat hölistä omiaan, ne olisivat tarvinneet tekemistä, ja kuuntelusta tuli ikäänkuin oman seurustelun taustamusiikkia"

(24) [LS: having a record panel just didn't work - - they didn't listen to the songs and started babbling on their own, they would have needed something to do, and the listening turned into having music as background noise for their own discussion"]

As was stated by LS, sheer listening does not seem to work, in particular with lower secondary students: they need something that anchors their focus and requires them to engage in the activity. That was the reason she did not tend to use music without any task related to the listening. Consequently, even though music was seen as a great tool for practicing listening skills, the listening should be focused in some way, in her opinion. Particularly with learners in upper secondary school and at university of applied sciences, music was reported to be often present in the form of oral presentations. Although there are separate groups for musically oriented students in the upper secondary school of US1 and US2, also students from other groups often choose to talk about music when they get to choose a subject for their presentation. Naturally, this is largely due to the fact that music has a dominant role in the lives of the young (See for example Saarinen et al 1989). Because of the specific nature of UAS's courses for music majors, the courses are content-wise very specifically orientated towards music, as seen in the following example:

(25) UAS: "pakollisena osana kurssia on suullinen esitys jossa opiskelijat käsittelevät jotain musiikkiin liittyvää aihetta, heillä on vapaat kädet tehdä se miten haluavat; joku esittelee jotain soitinta tai joku säveltäjää - -"

(25) [UAS: "as a compulsory part of the course we have an oral presentation, in which the students have to introduce some topic related to music, they can choose the ways they do it freely; some introduce instruments, some a composer - -"]

Of course, this is specific only for those courses with music majors, since within

courses for students from other fields of study, similar tasks would concentrate totally on other themes depending on their major.

The interviewees reported that they use music also when **cultural aspects** related to the English language are dealt with. As stated earlier among others by Mishan (2004), music is a great source of authentic material which often reflects the different cultural aspects of a country (or countries, if English is considered). In addition, as was illustrated by practices present in LS's class where rap songs were used, music appears to highlight also social and regional differences within a country. Indeed, the variation was further reflected by LS the following way:

(26) LS: "musiikin perusteella voi tehdä mitä tahansa, esimerkiksi Stingin "Englishman in New York", mille tasolle sitten lähtee, puhutaanko karrikoidusti kulttuurieroista vai mennäänkö alakulttuureihin"

(26) [LS: "one can do anything with the help of music, for example, the song 'Englishman in New York' by Sting, one has to decide which level will be chosen, are we going to exaggerate the cultural differences or talk about subcultures"

One more way of using music that came up from the teachers responses was using music either as **background music** or when shifting to a new theme, in other words, when **tuning in** to a new topic. These practices were reported in particular by US1 and US2 who, as already stated earlier, appeared to follow mostly the learning material used when it comes to using music in general. Thus, because the musical tasks of the material were usually thematically orientated, the role of music was seen as a moment of relaxation in the middle of other, perhaps more traditional and heavier, activities:

(27) US2: "musiikki on usein semmoinen virikemateriaali teemaan liittyen - - tai sitten semmoinen siirtymävaihe tai lepotuokio"

(27) [US2: "music is often used in tuning in to a theme - - or then it acts as a transition phase or moment of relaxation"]

Also US1 reported having used music in the ways stated above, adding that for some reason background music was earlier used more than quite recently. Even though she could not elicitate why this was the case, according to the other responses during the interview, she appeared to think that music has so a dominant role and it is so easily available for her students that its role might have decreased during the last couple of years. Consequently, one could suggest that these facts have, either unconsciously or

consciously, affected the amount of background music in her classes. Whereas UAS did not mention having used music merely in the background or in “tuning in” without any specific task related to it, LS acknowledged these possibilities, arguing, however, that according to her experience there has to be something that catches the interest of the learners:

(28) LS: ”aika harvoin käytän vain sellaisena ns. välituntina että vain kuunnellaan biisi, koska aika usein oppilaat haluaa jotain mihin tarttua, kyllä niissä on joku tehtävä joka ankkuroi sitä huomiota”

(28) [LS: “ I use it pretty seldom as a so-called break that we just listen to a song, because quite often the pupils want something they can 'grasp at', so yes there has to be a task that focuses their attention”]

Of course, the differences in the ways teachers perceive the need and the nature of background music or music as sheer listening may be affected by the age of their learners as well. Since lower secondary school learners tend to have more difficulties in focusing in general than older learners on upper secondary level, let alone at university of applied sciences, it is natural that because of the age-effect also the activities that work differ from classroom to classroom.

To summarize the following practices described by the respondents, music can be used in different types of practices in foreign language classrooms in teaching different language skills. The most common skills that were practiced with the help of music appeared to be vocabulary skills, grammar and cultural aspects, but also oral skills, writing skills and reading skills could be employed. The role of sheer listening was acknowledged too, as well as improving music listening skills of the learners, but the teachers had differing opinions on the effectiveness of these practices. Some of the teachers used music also as a break between heavier exercises without any specific task, whereas some preferred relating a particular task to it in order to engage the learners better in the activity. Indeed, the learners' reactions to musical activities as described by the teachers will be highlighted in the next subsection.

5.3 Learners' reactions as described by teachers

Even though the focus of the present study is on teachers' perceptions and practices, the reactions of their learners in relation to musical tasks will be dealt with here briefly, as experienced by the teachers. Of course, the most in-depth knowledge on how learners of different ages perceive the use of music would have been acquired by interviewing them directly, but taking the perspective and purpose of the present study into account, this was seen unnecessary, since the amount of data would have expanded significantly. However, further studies are needed in investigating learner perceptions on the issue, although the topic has been studied already from young adult learners' perspective (See Lappi 2009).

In any case, according to the participants of the present study, their students' views on musical tasks were seen mainly as positive. For UAS's music majors music means naturally much more than for average students at a university of applied sciences, since it is present also in the classrooms in every possible way as well as in their other studies as well. Since US1 and US2 teach in an upper secondary school with music groups within every study year, especially with those groups musical tasks were appreciated, perhaps even more than within "normal" groups. In addition, as pointed out by US1 and US2, students from these musically orientated groups tend to analyse the music present in the classrooms, whereas if the song and the activities used are not that engaging, the reactions of students in other groups tend to be simply neutral rather than negative. Indeed, as with any exercise, opinions may vary according to one's personal preferences and the reactions depend on the music chosen and the activities used. As stated already earlier by US2 in relation to choosing music, it can be difficult to predict what kind of music is preferred among the students, and, often the purpose is not to please them with the choices, as argued earlier by LS. US2 reported having noticed the following phenomenon:

(29) US2: "”ehkä ne musiikilliset tehtävät on yleensä vähän kevyempiä kun siinä on se rentoutumisfunktio, mutta vaikka oliskin vaativampia niin ehkä ne menee vähän huomaamatta”

(29) [US2: "maybe musical tasks are usually slightly lighter because they have this function of relaxation, but even if the activities were more challenging, they are perhaps completed more unnoticed"]

What can be deduced from this statement is that apparently the musical tasks are indeed perceived as something rather pleasant in general, even though LS pointed out that just because music is present, it does not have to mean the task would be easy, referring to an exercise which focuses, for instance, on conditional forms, or other grammatical aspect. However, in general, music seems to have the ability to increase the amount of positivity among people, as argued also by Sloboda (2005:335).

However, the overload of entertainment present in the modern world was seen to some extent affect the learners' appreciation of music in language classrooms. As stated by US1, music is so easily available nowadays that it has lost some of its attraction that it used to have before. The same thing was emphasised by LS too:

(30) LS: "yhteiskunta on viihteellistynyt ihan hirveän paljon, musiikin saatavuus on kasvanut ihan hirveästi - - se on niille just another piece of music, kun sitä tulee niin paljon - - sitä pidetään enemmän itsestään selvyytenä"

(30) [LS: "the role of entertainment has increased in our society, the ways of getting hold of music have increased tremendously - - it is just another piece of music for them, when there is so much of it - - it is taken for granted"]

Consequently, even though easy availability can be seen as a positive fact from several perspectives, it has had also somewhat negative effects on the ways music is appreciated in classrooms. US1 pointed out also that general trends in the field of language teaching and learning have affected the role of music during the recent years:

(31) US1: "ehkä sen merkitys siellä oppitunneilla on vähentynyt, ja nyt puhutaan paljon visualisoimisesta, se on ehkä enemmän taustamusiikkia"

(31) [US1: "maybe the significance in the classes has diminished, and now there has been a lot of talk about visualising, so maybe it is more background music"]

In conclusion, although the teachers described their students' perceptions of musical activities as positive, the overall increase in the amount of entertainment was seen to have affected the appreciation of music in language classrooms in the sense that those tasks are being taken for granted rather as seen as something special. Moreover, the rise of other elements such as visuality were seen to have affected both the opinions of the students and the role of music in classrooms in general. As a natural continuum, the final section of the results focuses on the participants' overall views on cross-curricular

integration of arts and languages.

5.4 General views on cross-curricular integration

In general, cross-curricular integration was seen as a positive and important thing as reported by all teachers. During the interviews, as examples of integrating arts into language teaching, for instance, visual arts, drama and literature came up in the participants' responses in addition to music. All teachers perceived the existence and presence of arts in schools as important. They argued for this view, for instance, referring to the strong experiences arts tend to create, as well as by emphasising the overall need to link all the separate school subjects better with each other. As was stated in the literature review of the present study, this view is strongly supported by scholars from different fields of study as well (See Whitaker 1995, for example). However, as implied by LS, she usually has to operate relying on “trial and error”, as can be seen below:

(32) LS: "taideaineet on ihan älyttömän tärkeitä, mutta kielenopettajana mulla ei ole kauhean suurta kompetenssia toisella alalla"

(32) [LS: arts in general are extremely important, but as a language teacher I don't have that much competence in another field"]

Indeed, the lack of professional qualification was seen as a factor that might also decrease the number of ways teachers adapt arts in the classrooms. US1 had recent experience of the integration of two separate school subjects in their upper secondary school, where English and Finnish classes were combined. The experiences of this experiment were seen only as positive, since the skills of both teachers could be used in teaching linguistic and literary features. Moreover, the teachers could learn from each other's field of specialization. If one considers the points made in the literature review of the present study, it could be suggested that also music and languages could be taught simultaneously following the lead of this experiment in the upper secondary school of US1 and US2. Indeed, also US1 kept this possible, stating that for her, however, presence of a music teacher would be absolutely necessary. One more detail about the positive aspects cross-curricular integration was highlighted by US1, who stated that fresh points of view could act as a great means for individualizing, that is, noticing the

strengths or weaknesses of an individual learner and supporting them with suitable tasks.

The role of arts was seen important also in higher education. According to UAS, cross-curricular integration of arts could, among other arguments, be justified with the fact that they are subjects that young people often have a personal relationship with. He reflected the issue and existence of arts as part of curriculum in more detail as follows:

(33) UAS: "en usko että se on mikään sellanen joko tai -kysymys, ehkä ennemmin niin että niiden funktio ja merkitys nimenomaan ihmisen hyvinvoinnille ja vastapainona akateemisuuudelle on tärkeää - - se antaa myös mahdollisuuden kaiken tyyppisille ihmisille jotenkin motivoitua koulunkäyntiin paremmin - - tiukka akateemisuus karsii osan opiskelijoista, se on sellaista tasapainoilua"

(33) [UAS: " I don't believe that this is an either-or question, maybe rather that their function and significance for the well-being of humans in contrast with the academic world is important - - it also gives a possibility to all kinds of people to be motivated in their studies - - strict academic point of view can eliminate some of the students, it's some kind of balancing"]

US2 stated that the hectic atmosphere in upper secondary schools combined to financial matters often complicate larger integration attempts. For example, earlier also school-specific language courses were offered in their upper secondary school in addition to the national selection of compulsory English courses. However, during the recent years, for example, a course that focused especially in literary and cultural aspects of English has not been part of the curriculum anymore.

The study is finished and overall conclusions of the results are drawn in the following two sections, which also discuss the validity and possible limitations of the results in the light of the previous research and background literature.

6 DISCUSSION

Now that the results of the study are presented, they may be evaluated and discussed in greater detail in relation to the theoretical framework shaped around them. This discussion is based on the five main findings that arose from the data, which show, firstly and most importantly, that music is and can be integrated into foreign language teaching of different age groups for a number of reasons and in several ways. Secondly, regardless of its many possibilities in language classrooms, its significance and importance can be seen to have decreased to some extent during a rather short period of time, even though music in general is perceived as a positive element in classrooms and learners' lives. Thirdly, materials seem to neglect the possibilities of music use in many respects, which often leads in language teachers planning their own material and choosing music outside the materials used. Fourthly, there are many practices which can be shaped around music to support the learning of different language skills, and, fifthly, the existence of and the need for cross-curricular integration can be argued for in foreign language classrooms.

To start with, according to the data, music can be integrated into foreign language teaching all the way from lower secondary level to higher education English classes. Even though the literature review focused on giving reasons for integrating music and languages, for instance, by describing the shared properties of music and language from several, perhaps more biological and academic perspectives, the respondents of the present study gave more practical and down-to-earth explanations for their choices. Indeed, as was stated at the very beginning of the present study, it was difficult to find any previous research on *how* and *why* teachers *actually use* music, in contrast to how researchers suggest *why it could be used* except for a couple of extremely practical sources (For example, Pasanen 1992). Therefore, in relation to the data gathered, many aspects of the background research that are referred to appeared not to address any practical implications in many respects, regardless of their excellence in describing other findings related to, for example, music and memorizing new lexical items (Legg 2009; Salcedo 2010). So, rather unique information on language teachers' perceptions in relation to music was indeed gathered during the study. This notion is not made in order to criticize the earlier studies, quite on the contrary. They indeed offer valuable information on why music *should be* integrated to language teaching. The purpose here

is to show the evident gap in the field in relation to the topic of the present study.

Going back to the themes that arose from the data in relation to *why* music is used, the findings show that following aspects matter: personal inclinations of teachers, subject- and education-related reasons, and the prestige of music, that is, its importance in the lives of the young and in creating experiences, memories and overall atmosphere in language classrooms. Consequently, it seems to be the case that as with all choices in classrooms, the personality, inclinations and characteristics of a teacher affect the choice of music in first place, of course accompanied by subject-related aspects. As was found out, of the four participants LS and UAS appeared to have a stronger overall relationship with music than US1 and US2, which was seen to reflect the amount of musical tasks in language classrooms. Naturally, this can be affected by other factors too, such as older age of learners or tight schedule of upper secondary schools. However, an interesting controversy lies between the practices in upper secondary school with music groups and practices in university of applied sciences with music majors. Whereas UAS reported supporting the role of music especially with music majors, US1 and US2 reported that their methods do not vary to great extent, even though they acknowledged they could use the expertise of musically oriented students more. However, UAS also reported that with students from other fields of study, the role of music decreases significantly, so for him the *thematic needs* affected the use the most.

Indeed, when music was used, relevance to the topic or theme in question was seen as the most important subject-related aspect that affected choosing it to be used in the first place. Music was seen as an excellent device in tuning in, as a bridge between different topics and reflecting linguistic or cultural features of the English language. Moreover, music was seen to carry significant cultural contents in itself as a product of a certain era. In particular on lower secondary level this educative aspect appeared to be strong, whereas its role in higher education was reported to be, not surprisingly, rather inexistent. In addition to the reasons described above, music was seen to have prestige, especially in adolescents' lives, in creating experiences and memories, and, in affecting the overall atmosphere in language classrooms. Referring back to the themes found in the literature review of the study, the importance of music in young people's lives was acknowledged specifically by Saarinen et al (1989) and the overall power of music in creating experiences and affecting memory by several researchers (See Sloboda 1985,

2005; Scherer and Zentner 2001; Salcedo 2010; Sloboda and O'Neill 2001) Therefore, the last points made by the respondents appeared to be rather consistent with those that could be found in previous research.

Illustratory knowledge was gained also in relation to *why music is not used*, the main finding being that the participants perceived that the role of music in language classrooms has decreased quite recently, which is seen also in the ways learners react to the presence of music in classrooms. This decrease was argued for by referring to the overload of entertainment in modern, largely digital, societies. Music is so easily available that its presence in classrooms is not so special anymore, although the overall reactions of learners of all ages were reported to be positive. Lack of time appeared to be another factor that affected the amount of musical tasks in classrooms. In relation to this, the participants had somewhat differing opinions. Whereas US1 and US2 reported that they often skip musical tasks if the schedule is hectic, LS argued that she is likely to leave something else out of the plan. Again, several reasons can be behind these arguments, all the way from teachers' own interests and learners' age to overall goals of lower secondary education in contrast with upper secondary education. In addition, the teachers found it sometimes difficult to find songs suitable for different themes, and, acknowledged the copyright issues affecting the possibilities in classrooms as well.

What could be deduced from the teachers' perceptions in relation to learning materials and music is that the materials often tend to neglect the role of music as a means in language teaching. Of course, this view cannot be generalized based on experiences of only four teachers. However, all of the participants of the present study had a long working history in the field and hence, had used several materials during the years. The musical activities offered in the materials were seen as rather one-sided in the sense that most often listening with the lyrics was offered as the only activity. In addition, a valid point was made by LS in relation to the fact that adding music into textbooks is extremely expensive, which might also decrease the number of musical tasks, even though the textbook designers wanted to include them in materials. Anyway, a significant point worth noticing and questioning is the following: since the effectiveness of music as a tool for enhancing creativity (Whitaker 1995), creating experiences (Scherer and Zentner 2001; Paquette and Rieg 2008), affecting emotions and memory (Sloboda and O'Neill 2001; Gabrielsson 2001; Juslin and Sloboda 2001), as well as its value in relation to motivation and authenticity (Fonseca Mora 2000; Mishan 2004) are

evident and widely acknowledged, why are the materials not responding? Another fact that can be related to the same phenomenon is the presence of experiences in classrooms. Even though music has the ability to affect emotions and create experiences, the nature of types of activities related to it as filling in missing parts are rather traditional, which again are not favored according to the main ideology of experience-based learning theories and their conception of learning as a holistic process (See Kaikkonen 1998; Whitaker 1995; Beard and Wilson 2006). Consequently, considering the materials and practices in general, it seems that music has much more potential and variability in comparison with the actual tasks and practices taking place. I will return to this argument shortly.

Continuously, there are different types of practices which the participants of the study reported having used in teaching different language skills with the help of music. Considering these practices and age, even though the age-factor may affect the language learning process in many respects as argued by Chen (2014) and Long (2013) among others, in relation to music, the most evident difference between learners of different ages seems to be found between primary level and all the other levels. Consequently, according to previous research (Keskinen 2011; Pasanen 1992), singing along and the presence of kinesthesia seem to be characteristic of primary level only, whereas within older learners activities that include more than one skill simultaneously appear to be more prominent. These differences are naturally largely due to developmental reasons: song and play are a rather dominant part of younger children's lives, whereas with older learners other types of activities are more frequently used.

Going back to the language skills, the teachers reported that music can be used to teach several aspects of a language: vocabulary skills, grammar, listening comprehension, oral skills and cultural knowledge. In addition, music was reported to be used in tuning in, in creating a pleasant atmosphere and as background music. However, returning back to the notion made earlier in relation to the rather traditional nature of activities used, some of the teachers seemed to find it challenging to integrate music in other ways than those suggested by learning materials. Some sort of a vicious circle could be seen happening here: even though the role of music is appreciated, its usage is seen as positive and also learners' reaction would support its use, if a teacher feels that her/his own skills in relation to music and the amount of time available are insufficient, the musical activities tend to be skipped and other, more traditional methods might take place. Considering

the potential music appears to have, this is a somewhat sad but not a surprising phenomenon, since without musical training it is quite natural that the personal storage of an average language teacher concerning possible activities might be quite limited. Suggestions for practical implications related to also this aspect will be stated in the concluding section of the study.

The last main finding that arose from the data is related to the teachers' perceptions of the overall importance of cross-curricular integration of languages and other subjects, such as music, art and drama. Indeed, all of the respondents argued for the integration but also stated that they often feel their own competence is insufficient in order to being able to go deep into the other subject. From an analytic point of view, this could also be seen as one reason for the general challenges in creating variable tasks around these “creative devices”, also from material designers' perspective. In any case, the significance of integrating art and languages was acknowledged by the participants who emphasised in particular the effects on humans' well-being, excellence in creating experiences and memories, and, in affecting emotions. Integration was seen also as a means of supporting learners with different needs and various interests, as well as balancing the highly academic environment in higher education too. However, as already presented earlier in this discussion, several factors appeared to diminish the actual ways of integration in the classrooms and the teachers stated that they would appreciate the presence of another subject teacher qualified in, for example, music.

In conclusion, even though the nature of the present section has been rather evaluative and in many respects also critical, the value of music as a tool in language teaching cannot be denied in the light of the previous research and the results of the present study. Indeed, the prestige of music is evident in enhancing learning, memorisation and recalling language items (Salcedo 2010; Schön et al 2008; Legg 2009), in affecting emotions, motivation and overall atmosphere in classrooms (Sloboda 1985; Sloboda 2005; Paquette and Rieg 2008), as well as in supporting the learning of different areas of language learning (Pasanen 1992; Fonseca Mora 2000; Failoni 1993). According to the findings of the present study, it could be, however, suggested that the potential of music as a tool in foreign language classrooms as well as the subject teachers' confidence in using it could be better supported if more practical information existed on how music – or other forms of art – could be integrated into learning in general.

7 CONCLUSION

The purpose of the present study was to examine the role of music in foreign language classrooms from teachers' perspective on different learner levels in lower secondary school, upper secondary school and university of applied sciences. Moreover, the study aimed at describing reasons that might limit the use of music, as well as how its role in learning materials is constructed in participants' opinion. In addition, the study examined which language skills are taught with the help of music and how it can be seen in the actual practices present in English classrooms. Continuously, learners' reactions as perceived by teachers were under examination, as well as teachers' overall views on cross-curricular integration, specifically in relation to use of music.

The findings show that music has value as a tool in foreign language classrooms which can be argued for giving several personal and education-related reasons, as well by acknowledging the prestige of music as a means in creating experiences, affecting memory and its significance in the lives of adolescents. However, factors such as overload of entertainment in society, lack of time and copyright issues were found out to limit the use of it. It was also found out that according to the experiences of the participants, their learners' reactions to musical tasks in language classrooms has changed during the recent years, even though musical tasks are seen in general as positive and music clearly has an important role in the lives of their students. As could be deduced from the teachers' responses, ready-made learning materials appear to neglect the possibilities of musical tasks in many respects, offering mainly rather unvaried options for integrating music into classrooms. All in all, in relation to previous research, the findings show that the cross-curricular integration of music and languages is seen as having valuable possibilities, the potential of which may not however be harnessed the best way possible in learning materials and classroom practices.

The data of which the results above were acquired, were gathered following the principles of qualitative research methodology and to be more precise, using a semi-structured theme interview. This choice could be argued for by referring to the nature and aims of the study, which focused on gaining descriptive and in-depth knowledge on the topic in question. Indeed, the main purpose was not to gather a large amount of generalisable data but to gain personal and specified opinions in relation to the role of music in foreign language classrooms. Consequently, even though using quantitative

methods, for instance, a questionnaire, would have resulted in more data, the procedures used were seen as suitable for the type of study conducted here. Naturally, this choice and also a few other aspects resulted in a couple of limitations concerning the findings of the study, which will be dealt with next.

First of all, the nature of the data collected is rather subjective in the sense that personal, context-bound opinions of individuals were collected. Moreover, the number of participants, even though it produced plenty of data to the needs of the present study, was too low for making any broader generalisations about the results of the study. With other respondents the results may have varied at least to some extent. In addition, generalisations of the differences between learner levels are impossible to make, since only one or two teachers per learner level participated in the study. Of course, the interviewer has to be considered too as being an individual with her personal characteristics and subjective limitations. Even though a thorough and objective analysis of the data were conducted, it is possible that something was left unnoticed or was misinterpreted as a reflection and result of the personal worldview of the researcher. Consequently, it has to be taken into account that the data as well as the results may have differed in an unpredictable way, if another research method was used and different teachers had participated. When it comes to the suggested criticism towards the learning materials, it has to be remembered that those materials used by the participants of the study represent only a small sample available in the market. However, all participants had a long history as teachers and also experience from a large number of materials during their career. Irrespective of these limitations stated above, the study gained fruitful information on how teachers perceive the role of music on different learner levels and acts hopefully as a small-scale starting point for more comprehensive studies conducted by using other research methods as well.

Indeed, there are several aspects in relation to the topic of the present study that need to be examined in greater detail in future. First of all, since the focus of the present study was only on teachers' perceptions, the perceptions of learners should also be highlighted, and, to be more precise, the opinions of learners of different ages should be examined. In addition, it would be interesting to find out how material designers perceive the role of music and how they argue for their choices when designing the materials. In relation to this, it would be enlightening to see what kinds of musical activities would be created if specialists of musicology, music education and languages

were to develop a material package together by benefiting from the expertise of each other. Additionally, since classroom practices were one aspect that were examined in the present study, more in-depth knowledge on the actualisations of musical tasks could be gathered in the form of longitudinal observations. Moreover, since music seems to be a dominant part of our everyday lives, it would be interesting to explore the uninstitutionalised learning that can be expected to happen in relation to music also outside formal classrooms. Finally, it would be interesting to examine the effects of using music on teaching some specific language skill, for example grammar elements or pronunciation, as was made, for instance, by Legg (2009), who studied the connection of music and learning lexical items. In conclusion, considering the small amount of previous studies on the topic of the present study, further research on the use of music in language classrooms is needed to support the overall interest towards multiple teaching methods and cross-curricular integration in the field of foreign language learning and teaching.

Considering the results of the present study in relation to practical implications it may have, music should be seen as a valuable tool in language learning and teaching as a means of bringing experiences and creativity in language classrooms. The numerous positive aspects of music could be better harnessed to use in designing learning materials and curricula as well. Naturally, using music is only one pedagogical choice that does not necessarily suit the needs of all learners or the teaching philosophy or personal inclinations of all teachers. Nor is it implied here that most practices in language classrooms should be built on music. Indeed, the point pursued here is that in the light of the previous research and present study, the potential of music is evident and in offering language learners of different ages meaningful experiences, it can for several reasons be integrated into foreign language teaching. In conclusion, at its best, music may create experiences which last through the test of time.

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APPENDIX 1:

Structure of the interviews in Finnish and English

Teemat

Musiikki yläkoulun/lukion/ammattikorkeakoulun englannin luokassa:

- rooli opetuksessa? Miksi käytetään?
- millä tavoin musiikkia käytetään?
 - laulaminen, kuuntelu, taustamusiikki, yms.
- mikäli ei käytetä, mitkä pääimmäiset syyt?
- mitä kielen osa-alueita musiikin avulla opetetaan?
 - kuullunymmärtäminen, kielioppi, sanasto, ääntäminen, kulttuurintuntemus yms.
- mikä on tärkeää kun valitsee musiikkia kielenopetuksessa käytettäväksi?
- miten opiskelijat reagoivat musiikillisiin tehtäviin?

Teemoiteltuja apukysymyksiä haastattelijalle:

1. Millä kursseilla opetat englantia?
2. Miksi käytät musiikkia?
3. Millä tavoin käytät musiikkia tunneillasi kieltenopetuksen tukena? Jos et, miksi?
 - Mitä eri kielenoppimisen osa-alueita musiikin käytöllä voidaan harjoittaa ja miten toteutat sen käytännössä? Mitä käyttötapoja voisi olla, joita et ole itse käyttänyt?
 - Miten kuvailisit musiikin mahdollisuuksia ja merkitystä kieltenopetuksessa?
4. Miten koet musiikilliset tehtävät tai muun musiikin käytön opettajan näkökulmasta? -
 - Miten materiaalit tukevat musiikin käyttöä?
5. Kuinka oppilaat/opiskelijat reagoivat musiikillisiin tehtäviin?
6. Onko musiikin käyttö perusteltua? Minkälaiset kokemukset sinulla on musiikin käytön hyödyllisyydestä? Mikä on taideaineiden integraation funktio ylipäänsä?

Themes

Music in lower secondary / upper secondary / university of applied sciences English classes:

- the role of music in teaching? Why is it used?
- In what ways is music used?
 - singing, listening, background music etc.
- If music is not used, for which reasons?
- What areas of language are taught with the help of music?
 - listening comprehension, grammar, vocabulary, pronunciation, cultural knowledge etc.
- What is important when music is chosen to be used in teaching?
- How do learners react to musical activities?

Thematized question to help the interviewer:

1. Which courses do you teach at the moment?
2. Why do you use music?
3. How do you use it to support language teaching? If not so much, why not?
 - What areas of language learning and teaching can be learned with the help of music and how is it done in practice? What ways might there be that you haven't tried?
 - How would you define the possibilities of and the significance of music for teaching languages?
4. How do you perceive musical tasks and the use of music from teacher's perspective? How do the materials used support the use of music?
5. How do the learners react to musical activities?
6. Is the use of music arguable? What kind of experiences do you have on the benefits of it? What is the overall function of integration of arts into teaching if other subjects?