

Table of Contents

1. Introduction	1
2. Literature review	3
2.1. Theoretical background	4
2.1.1. Brain research	4
2.1.2. Krashen	7
2.1.3. Accelerated learning and the Mozart effect	8
2.1.4. Gardner- Multiple intelligence	9
2.2. Music in EFL	10
2.2.1. How do children learn with music?	11
2.2.2. Music in the classroom	12
2.2.2.1. Background and incorporated music	12
2.2.2.2. Skills development	13
2.2.2.3. Selection of music	15
2.2.2.4. Welcoming music	16
2.2.2.5. Vocabulary building	16
2.2.2.6. Grammar	17
2.2.2.7. Memory and attention	18
2.2.2.8. Rehearsing and rote memorization	18
2.2.2.9. Rhyming and rhythm	19
2.2.2.10. Culture, Society	20
2.2.2.11. Teenagers, entertainment and social harmony	20
2.2.2.12. Learning difficulties	22
2.3. Summary of the literature review	23
3. Research design and methods	24
3.1 Research questions	24
3.2 Research design	25
3.3 Participants	26
3.4 Instruments and procedures	27
4. Results and discussion	28
4.1. Presentation of results	29
4.1.1. The selection of musical tools in the English lessons	29
4.1.2. Methods and incorporation	32
4.1.3. Achievements and experiences of the teachers	38
4.2. Discussion and evaluation	46
4.2.1. The selection of music in the English lessons	46
4.2.2. Methods of incorporating songs	48
4.2.3. Achievements of the teachers and students' attitudes to music and language learning	49
5. Conclusion	53
References	56
Appendix A	
Appendix B	
Appendix C	
Appendix D	
Appendix E	
Appendix F	
Appendix G	

1. Introduction

People are surrounded by music wherever they go. It has become so natural and people have got so accustomed to it that they hardly notice the constant music in elevators, shopping centres, restaurants or offices. It is entirely unimaginable to see films or advertisements without soundtracks, or to go to a church and hear no worshipping in music. It is also one of the most ancient tools for expressing love, devotion or sadness. Additionally, music takes a major role at social occasions such as weddings, birthdays, funerals; not to mention the fact that every single national or international ceremony or sports event starts with the National Anthem of the participants.

Many research studies have investigated the influence of music on people. Lenn Millbower (2000) talks about interesting findings about the extent to which people can be manipulated by music without even noticing it. For example, it was found that customers drink more beverages in a dining setting and people feel less crowded in elevators and in shops if slower instrumental music is played in the background. It was also stated that people interpret drawings, paintings differently depending on the style of the background music they are exposed to (Perret & Fox, 2006). In films, music puts the audience into the appropriate mood and it provides the emotional experience reinforcing and exaggerating the actual feelings of the characters. (Brewer, 2002)

Catchy tunes affect emotions and memory and what makes them so powerful and easily stored in the long-term memory is their constant reoccurrences on TV and on the radio as well. Oliver Sacks (2007) in his book titled *Musicophilia* elaborates on the phenomenon, generally called ‘earworm’, when jingles or any part of a song sticks in people’s heads for hours or even days. It is sometimes just one or two lines

or only one phrase of a song but it does hook into the mind and repeats itself on and on.

Generally speaking, the effect of music is regularly unconscious, it triggers emotions, attitudes and moods and it does grab attention. Not only can it energize and refresh the brain but it is also believed to have a healing (Campbell, 2001) and calming influence which can increase harmony. (Jensen, 2000)

The present paper intends to explore if teachers of English as a foreign language apply music in order to use the previously mentioned positive effects of music in an educational situation and on what basis they make their decisions about the selection of different songs. It is also examined how the six participating teachers incorporate music into their lessons and what their positive and negative personal experiences are in connection with teaching English with the aid of music. Furthermore, a group of students are asked about their attitudes to learning English with the help of listening to English songs.

The review of the literature about music, learning and language teaching is followed by the description of the research method of this present study. In the second half of the paper, the results of the research are presented and discussed in detail.

2. Literature review

This chapter gives an insight into the literature in connection with music and learning. First, the theoretical background is reviewed, and then the empirical studies and their findings are presented about music in the English lessons.

2.1. Theoretical background

The presentation of the theoretical background contains a brief review of research about music and the brain and the theories of Krashen, Lozanov, Campbell and Gardner.

2.1.1. Brain research

Brain research has proven that music affects the brain in many ways. Eric Jensen (2005) enumerates the positive effects of music on both the whole body and specifically on the brain in his books. He claims that it increases muscle energy, releases emotions, influences heartbeat and mood; furthermore, it also reduces pain, changes brain chemistry, stimulates creative thinking and relieves stress and worry.

EEG shows that music can change brain waves and make the brain more receptive to learning (Woodall, L. & Ziembroski, B., 2002-2008.). Campbell (2001) states that more memory gain can be achieved with more connections in the brain by the neurons. This declaration supports the multi -sensory approach in teaching, which has gained great popularity nowadays and emphasizes the importance of the combination of different tools and methods in teaching. Since in a musical experience several neurons are stimulated, this way learning is much more effective and complex. Additionally, many brain functions such as memory, visualization, and sequencing are activated as a result of listening to music (Jensen, 2000). This activity can modulate chemicals such as serotonin, non-adrenaline and cortisol as well, which influences behaviours. Gardner (1993) claims that there are different learners and learning types, and the ones who are sensitive to tone pitch and rhythm can be more focused and motivated to learn with the aid of music.

Millbower (2000) also gives a detailed explanation about the work of music in our brains. He claims that the Limbic system, which is responsible for the emotion caused by the captured sound, lets the information, having been affected by the music, into the long-term memory. It is a psychologically proven fact that the information being accompanied with a great positive or a negative emotion and impact can be restored with more ease. As a consequence, creating an emotionally positive environment and causing pleasant experiences in the classroom are essential for helping students more easily remember learnt materials.

It has also been proven by biological and psychological studies (Gardner, 1993) that the incorporation of music in education enhances students' spatial awareness by a high percentage. Researchers in this field encourage teachers to incorporate music in their teaching to activate their intellectual competences.

It has also been presented (Millbower, 2000) that in many cultures two separate words for music and language cannot even be found and early languages were dominantly spoken in chants. Therefore, many believe that the original human language was music. This belief can be supported by many examples from everyday life: for example, it is important for a lecturer to speak with varied tones avoiding monotony. Otherwise, the audience is likely to lose track and feel uninterested. The same happens when one speaks to an infant using a singing tone and speaking in a rhythmic way in order to engage the child and grab his or her attention. In addition to this, infants' sensitivity to speech, voices, music and their recognition of tunes start at a very early age. Not only do they perceive these features very sensitively but they (Newham, 1995) also start to imitate different pitches to express their demands and needs.

Music and language require similar learning processes. In speech the elements of the structure are the letters which follow each other at a very high pace, and as for music the elements are the notes which are more dominantly determined by pitch accompanied with the beat. (Jensen, 2000) However, they both consist of discrete elements in a hierarchical sequence and a structure in time (Benson, 2003)

“Music and language both rely on the perception and processing of assembled units with temporal and tonal features that are associated with unique symbols-notes in the case of music, letters in the case of language” (Perret & Fox, 2006, p. 120). It can be concluded that both are multisensory and music takes a role in improving phonemic awareness which enhances reading skills as well.

Reinforcing the positive influence of music on reading, writing, speaking and altogether on communication, Oliver Sacks (Sacks, 2007) talks about some very appealing findings about people suffering from aphasia. Even though they are not able to speak, there are many patients who can communicate with the aid of music and manage to express themselves with songs in which they can articulate words with the melody. As a result of music therapy, incredible improvements can be achieved in many mental or physical illnesses. For example, it was found that one hour of listening to music, due to its ability to reorganise brain cells, makes great changes in one's body mentally and physically (Campbell, 2001).

It is believed that the left cortex of the brain processes speech and it has been said that the right hemisphere is responsible for music. (Benson, 2003) Furthermore, we know about specific people and cultures that are either more left- or right- brain oriented. Right brain preference people think more holistically (Millbower, 2000) which in music is useful for perceiving melodies and harmonies and “left men” are better at thinking more sequentially in a linear way which is also essential for

understanding the rhythm and lyrics of a song. Therefore, music is entirely constructive for either type of people since it uses both hemispheres. (Lake, 2003)

Summarizing all of the previously mentioned findings and thoughts we can state that our cognitive, emotional, perceptual-motor, stress response and memory systems influence learning, and it is scientifically proven that all of these systems are activated as a consequence of the perception and production of music (Jensen, 2000). Accordingly, music should take a crucial role in education because of its versatile and beneficial effect as it is important to remember that our “music properties may be innate” as well. (Jensen, 2000, p. 21)

2.1.2. Krashen

Many claim that Krashen’s theory on 2nd language acquisition can be related to the rational of using music in 2nd language learning. He argues that there are some important factors which define second language acquisition. The three which can be related to music and learning are the following: the monitor model, natural input and the affective filter.

The first is the *Monitor Hypothesis* which emphasizes the importance of acquired knowledge in SLA. He says that the exercises in which we need the learnt knowledge are not worthwhile to spend time on. In connection with vocabulary learning, researchers also distinguish between intentionally and incidentally learnt vocabulary. For example, when children start to learn a first or a second language in kindergarten their knowledge is only supported by oral language since they are not able to read and write (Medina, 1993). Therefore, their understanding of the different words and expressions are based on incidental learning. Learning by songs often

happens incidentally due to the unique nature of music which will be explored further in this paper.

The Input Hypothesis argues for the importance of a comprehensible input which should always be exposed to the learners in a so-called $i+1$ level. This means that the input should be adequate for the learner's proficiency but always at a plus 1 level. In the case of a song, lyrics have the quality to provide this $i+1$ learning situation, since the chorus can be acquired without difficulty which can be the 'i' and the 'plus one' is the rest of the verses of the song. (Medina, 1993)

Another relevant hypothesis of Krashen is the *Affective Filter Hypothesis* which examines the influence of the environment and the learner's attitudes towards language learning. It claims that language acquisition is much more effective in a comfortable environment, with a positive attitude and without any stress and pressure on the learner. This finding can explain the different outcomes of SLA according to the monitor theory. Therefore, the positive atmosphere triggered by a song is of utmost importance for effective language learning.

2.1.3. Accelerated learning and the Mozart effect

Accelerated learning based on the theory of Suggestopedia by Lozanov was the first educational approach to use musical methods during teaching language. The use of art and the maintenance of a positive environment were among the most important characteristics that define suggestopedia. Teachers using music to enhance learning in different situations claim that not only can it establish a positive environment but it can also change brain waves, improve memory, increase attention and align groups (Brewer, 2002).

Moreover, the healing power of music has been examined too. Numerous stories are reported about successful healings and achievement as a result of Mozart's music (Campbell, 2001). However, this theory generated controversial opinions. It is argued that while it focuses mainly on the effect of passive listening, it does not elaborate on the importance of melodic music with lyrics in the process of active learning (Blodget, no date)

Although **Levitin** (2006) focuses his book on the positive effects of music as well, he disagrees with the superficial conclusion which Don Campbell arrives on that “music makes you smarter” and “ music can heal everyone”. He only agrees with the subpoints of the reasoning and the scientifically proven findings, but he considers this matter much more complicated and complex. Additionally, several studies support the idea of music's positive effect on learning but they do not only attribute it to Mozart's music. They suggest that Mozart's significant healing effect is debatable and is due to his frequent cheerful songs in major keys (Perret and Fox, 2006).

2.1.4. Gardner- Multiple intelligence

Gardner divides human intelligence into subcategories and different areas. He claims that we are biologically coded for music and it is one of the eight defined intelligence areas (Gardner, 1993). He argues for incorporating different learning methods, and tools in order to maintain the possibility for everyone to benefit from the most suitable ones for their “intelligence profile” (p.56). Schools generally expect everyone to have the same learning style and to think in the traditional linear and “logical” way. Although, individualized education has already been emphasized in modern classrooms, in real life situations with a great number of students in one class, it is problematic to adjust the learning material to individual differences.

Although, it is impossible to cater to all intelligences in a classroom situation, it is worth making an attempt to do our best. People have their own strengths but they need to learn in many different ways (Medina, 2002). Unless teachers provide variety in their classes, students may become discouraged and less motivated. Students may feel unsuccessful in a classroom that does not account for multiple intelligences. Classrooms like the before mentioned may end up only highlighting students' weaknesses in the learning process. Conversely, if one experiences the success because of his or her own cognitive strength, that person will become more self-confident and eager to work more. (Millbower, 2000)

Our emotional intelligence is also influenced by music as well. Jensen (2000) claimed that the following emotional intelligence skills are affected by music: identification, understanding, control and expression of feelings, stress reduction and differentiation between feelings and actions. These skills are considered extremely important in every field of our lives including social relationships, school life and individual achievement and self-esteem. Therefore it is crucial to activate these skills during classes by all means.

In conclusion of Gardner's theory, it must be restated that the versatility of the methods and tools applied in second language teaching provides the opportunity for language teachers to take into consideration the different intelligence areas favoured by their students and find the most appropriate activities and methods according to their needs. In a later section (see in 2.3) we will be able to see how activities with music can meet the needs of all the intelligence areas.

2.2. Music in EFL

This section reviews the literature of the role of music in children's lives and language classes.

2.2.1. How do children learn with music?

Peter Perret and Jenet Fox in their book present a research project which observed the relationship of academic achievement and musical instruction/education in Bolton Elementary School in North Carolina where the students were dominantly educationally disadvantaged. This seven-year-long project was done in a very unique way, because a musical quintet visited the ordinary lessons of different subjects, supplementing and accompanying the taught materials two or three times a week for thirty minute sessions. The integration of music into the traditional curriculum resulted in higher achievements for these students. They became more motivated and had greater self-esteem and the regular use of music helped them read and reason better. The writers suggest that the reaction to music is reflexive and biologically coded in people.

In this school, the researchers applied the “VAK model” (Perret and Fox, 2006, p. 43) which is the use of visual, aural and kinaesthetic modes in teaching. The combination of these three can enhance learning, mainly for today’s children who are accustomed to rich visual, aural and kinaesthetic input in their everyday life. They also reinforced the finding which states that “listening to music improves spatial-temporal reasoning” (Perret and Fox, 2006, p.45)

From the very first stage of learning, using songs in kindergarten is a natural way to experience rich language in a fun way while practising oral language skills, grammatical rules, rhyming patterns and aural discrimination (Woodall & Ziembroski, 2002-2008). It also helps the children to understand alliterations, to enhance their sense of rhythm and memory through remembering stories. As we could already see in Krashen’s theory (more specifically in affective filter hypothesis) when the learning process affects emotions it is easier to acquire the desired knowledge

(affective filter). For older children, songs in print encourage reading, getting familiar with letters, words, stories and their structures. Additionally, it is highly important that the constant repetition of a given song will improve literary skills by reading increasingly more complex lyrics.

Levitin (2006) claims that the early input of the language provided by lyrics prepares the brain of infants' for real life communication and social interactions in their future. Although it usually happens unconsciously, songs can also help them familiarize themselves with phonetics and different linguistics phenomena by the aid of which they will find their linguistic development more rapid.

Perret and Fox (2006) state that teaching with multisensory learning has gained great popularity recently because of its proven effectiveness since the usage of more senses in learning has resulted in deeper and broader acquisition of knowledge.

2.2.2. Music in the classroom

There are several uses of music in the EFL classrooms, which are presented in the following chapter.

2.2.2.1. Background and incorporated music

Jensen stated that students "recall (the subject) better when psychological states are matched". (Jensen, 2002, p.1). It was found that background music for communication activities, for example in pair work or group discussions, is entirely beneficial since the learners are more willing and relaxed to talk in such an environment (Millbower, 2000).

Regardless of the individual differences in a class, popularity of the subject, the level of motivation and the duration of the study, it was found that background music does enhance reading comprehension for a great number of people (Jensen,

2000), probably because music helps focus attention and create a pleasant environment for learning.

The most crucial rule of incorporating music in teaching is that it must serve a specific aim in the English lesson. Its main point is to expand the effectiveness of the learning process in the same way as we watch a film. Music influences people and it can also put our students into the appropriate learning mode, focus their attention and create a favourable atmosphere without abandoning the curriculum (Brewer, 2002). The following section reviews the literature on the aims and advantages of using music in the EFL classroom.

2.2.2.2. Skills development

In language classrooms teachers use songs for various reasons and aims: to develop the few basic skills necessary in SLA, to enrich vocabulary, to practice grammar structures and to learn about culture.

Developing listening skills is one of the most straightforward reasons why several teachers use songs during the lesson. Students can be given pre while and post listening activities, which provides them with direction beyond their own interest and enhances their lyrical comprehension

Moreover, song lyrics can provide an authentic meaningful text for reading, analyzing and mainly for learning with its cultural and linguistics scope. The same exercises can be accompanied with the lyrics like other “traditional” texts of a course book.

The topics and different themes of songs can also be good basis for discussions, historical figures and moment, several artists and celebrities etc. about which the students might talk with greater enthusiasm. These topics can lend themselves to valuable discussions which may be closely connected to the interests of

the students and would cause them to talk with greater enthusiasm. Additionally, songs are perfectly suitable for presenting the differences between spoken and written language.

Furthermore, it is fairly easy to imitate words and lines in songs which become reinforced by the constant repetition of either only the chorus or the repeated listening to the whole song. Because of the beat and the volume, songs make emphasis on stress with the aid of which the listener's attention can be drawn to the proper intonation as well. Country songs were found even more effective for enhancing proper pronunciation (Diamond & Minicz, 1994). Robert Lake (2002) has been using songs on regular basis for a longer period of time, he found enormous changes in the students' pronunciation as well. *Charlene Littlefield* (cited in Eveld, 2004) a New Chelsea teacher, combines singing with text and pronunciation with the aid of karaoke programmes. She uses this method for young immigrants who are not native speakers of English. She experienced that the amplifier helps them hear their own voice better; therefore they can correct themselves automatically (Eveld, 2004)

As a post listening activity (but meanwhile writing is in the focus) students might also rewrite the songs, express their opinion and reaction to the topic, or they may compare two songs. Besides, rewriting a song activates "multiple memory pathway" (Jensen, 2000, p.85) as the students reorganise, combine and find out the new lyrics. In this activity, learning gets reinforced and the words and expressions are more likely to be stored in the long-term memory. For instance, the tunes of the English alphabet song ABCD is the same as the song of the famous Christmas children's song Twinkle-twinkle (Jensen, 2005), the familiar melody is the aid for remembering the new content (here the ABC) for children and adults as well.

2.2.2.3. Selection of music

When selecting the music, teachers should be aware of several details connected to teaching with music. First, the level of difficulty should always be a little above the actual level of the students ($i+1$). Secondly, it is advisable to discuss with the children what kind of music we intend to play because we can never know how a piece of music might affect the students.

Therefore, there should be a careful selection of songs and it is always necessary to make sure when, where, for whom, why and what we use music for. Jensen (2005) provides rich references where teachers can turn to, in order to find the appropriate songs needed for their classes. He enlists hundreds of songs being categorized for specific purposes such as songs for starting a lesson, or ending it, soothing, celebration, brainstorming, different topics with appropriate lyrics, background and for many other purposes. It is worthwhile altering different musical styles in order to suit the versatile likes, dislikes and styles of our students and it is also important to clarify what kind of emotion and reaction we want to evoke (Jensen, 2005). Millbower (2000) also claims that by choosing the right song for the lessons gives the teacher the “power” to manipulate and control his students by putting them into the mood which he or she wishes. For example, slow paced songs are useful for relaxation and visualization and moderate ones have been proven beneficial when students have to solve problems and they need their creativity. On the other hand, fast songs may encourage students in a productive way to accelerate their learning before the approaching deadline (Jensen, 2005). Finally, songs in major keys enhance better moods and so to say “cool the brain” (Millbower, 2000, p. 79), the ones in minor key “warm the brain” (p. 79) and create more alert conditions.

Considering the culture and the society which the students belong to, any music can be interpreted very differently by different groups of people according to their religion, ethnicity, cultural, social background, history, understanding of relationships (Millbower, 2000).

2.2.2.4. Welcoming music

Several teachers use welcoming music for setting the mood at the very beginning of the lesson. The first emotion triggered by the given song can influence and determine the mood and quality of the following lesson, therefore, it must be appropriately selected (Brewer, 2002). Playing music between tasks can have the same influential effect on our students. Again, the proper selection of the song must be emphasised.

2.2.2.5. Vocabulary building

Hundreds of themes and topics can be found in songs, this way authentic texts can be provided any time. Combining music with other tools and activities, teachers usually apply dramatization and different visual materials such as picture illustrations, films, music videos to utilize the advantages of music during the lesson. Illustrations and music together indicated the highest amount of vocabulary learnt (Medina, 1993). Moreover, it has been proven that the additional practise and the confirmation of the given vocabulary from various sources using ‘multiple forms of extralinguistic support’ (Medina, 2002, p.1.) resulted in greater vocabulary gain. It was found that teaching a song with a specific story with additional illustrations resulted in even

higher vocabulary gain than the same story being told with identical illustrations but without music (Medina, 2000).

The following well-known activities are regularly provided when using a song. On the bases of the lyrics, children can be given gap filling activities, cards, letters, or scrambled lines (Harmer, 2001). In order to encourage creativity, students may be asked to finish the empty lines of the song. Also, to check understanding, true or false questions can be asked or the students have to put the lines or pictures into the correct order. Finally, singing or giving musical performances can serve as a great practise and entertainment too in schools where students are inclined to participate in such activities (Diamond & Minicz, 1994).

There are many songs which can be heard in different interpretations and performances which can be attributed to the ambiguous nature of the language. Introducing such songs to students can help them understand this feature of the target language as well. Projects on English music might be introduced as well for which students have to collect songs with given topics, words and issues.

Josh Ledbetter (2002) a teacher of Guam writes unique lyrics for famous, well-known songs. He agrees that the “catchy” and familiar tunes help students memorize the words more easily. He believes that putting curricular content into these common melodies speeds up the installation of words and sentences into long term memory.

2.2.2.6. Grammar

Sentence patterns, the use of adjectives, adverbs, word combinations and different parts of the speech can be presented in songs more easily as well. The words and sentences of the lyrics are suitable for both the presentation and the practise part

as well for example the 3rd forms (Diamond & Minicz, 1994). Additionally, since it is an authentic and meaningful material, it provides a context for the usage of the given material which is vital in presenting grammar.

Carolyn Graham's *Jazz Chants* (1978) helps students memorize different grammar structures or patterns using repetition and chanting sentences in a rhythmic way as if students were rapping a song. It helps memorization and the appropriate imitation of the pronunciation. (Garza, 1994)

2.2.2.7. Memory and attention

As a mnemonic device songs can help to recall new information with more ease, to focus attention, to motivate, and to maintain the information and the activities interesting and meaningful. In the Bolton Elementary school project the participating teachers gave account of the improvement in their students' attention span. Moreover, as lyrics can serve as basis of prior knowledge, they can link new information to the old one by practising previously learnt materials and introducing new ones. This idea can be connected to the top-down and bottom-up processing in language learning and teaching (Diamond & Minicz, 1994). According to many researchers, it has been proven effective to connect new information to the prior knowledge with the aid of music as well (Adkins, 1997).

2.2.2.8. Rehearsing and rote memorization

The constant rehearsing of a song can imprint structures while students enjoy the lesson, and repeat them again and again. It was found that - "Language acquisition and rote memorization represent two distinct types of verbal learning..." however..." language acquisition subsumes memorization" (Medina, 2002, p.1). Therefore the

constant repetition in songs enhances rote memorization. Medina (2002) also says that according to many studies any verbal information presented in a rhythmic way is beneficial for memorization no matter the given words, structures contain meaning or not. (Jensen, 2000) Moreover, there has also been a research in which it was verified that the children, who were given a singing text rehearsal activity, achieved far better at their verbal memory than the ones who rehearsed only the spoken version of the text.

2.2.2.9. Rhyming and rhythm

The rhyming nature of songs provides a hook for remembering information which is added to the long term memory. Moreover, rhythm like in chants also supports memorization. As English is a syllabled timed language with stressed syllables and with frequent pauses, it is of utmost importance to teach pronunciation and intonation properly. Because of the fact that songs can exaggerate the rhythmic nature of the language, these skills can be acquired more easily by the use of music (Medina, 2002). If we consider it from another aspect, we can say that the poetic structures of songs serve as a great help during the lessons as well. Rhyme schemes, rhythm, alliterations in songs make students get familiar with the important characteristics of poetic features. Tom Blodget (no date), who translates popular English songs to Spanish and who is also a Spanish language teacher, regularly incorporates music into his language classrooms. According to him, although simple rhythm and rhyme (without tunes) enhance memorization as well, he claims that his students are even more motivated and successful in cooperating in tasks when melodic songs are involved.

2.2.2.10. Culture, Society

When a student starts to learn a foreign language not only does he or she face the unusual features of the new language but also of an unfamiliar culture (Lake, 2003). Music helps students become more familiar with different cultures and understand more about them. It can have a beneficial effect on culture barriers and in many ways it can raise awareness of different races, religions and societies (Jensen, 2005).

Moreover, the life of the author, the age and the culture in which a given song was written, give extra topics for communication. Therefore, teachers can create an opportunity in which students need the language and they will be able to improve their communicative competence (Saricoban & Metin, 2000).

Since composers cannot ignore their own personalities, circumstances, feelings, everyday problems and view on the world when writing a song, each word of a song does send an underlying message (Cullen, 1998). Therefore, students can benefit from this nature of songs and they can be engaged by letting them think and find out the main points of the song. This and all types of associations made by the students can lead to conversations and arguments which again create meaningful contexts for a communication activity. According to Mark Huy Lé (1999) Vietnamese music is in a highly important position in students' everyday school life. Besides, 'student and school life' is one of the most popular themes in Vietnamese songs

2.2.2.11. Teenagers, entertainment and social harmony

The use of songs helps to meet the challenge of the difficult time of puberty. Gardner (1993) and many others claim that it is important to find teenagers' interests and build on these to enhance language learning. By this means they become more

motivated since it is highly important for them to get encouraged and excited about the learnt subject (Adkins, 1997). It was also found that students appreciate communicative exercises the most, and when they were asked to rank the activities, listening to music gained the highest appreciation in language classrooms. Therefore, if teachers use this tool consciously and purposefully, why could it not be utilized on a regular basis.

Since listening to music during learning is entertaining and relaxing, confidence rises as well. In a relaxed and positive learning environment, students become more receptive to the target language and the emotional comfort is of utmost importance in L2 classrooms. Additionally, if the teacher plays familiar, popular songs in the classroom, the students may be able to work more effectively, since these well-known songs can put the students into a more receptive, relaxed and comfortable state. (Millbower, 2000). It is vital to optimize the stress level of students during classes for maintaining the finest conditions for learning. (Jensen, 2000) It is not suggested that the stress level should be always low, since there are situations when there is a great need for adrenaline which can be also increased by a well-chosen song.

As music creates a positive learning environment (Millbower, 2000), it was found that music is useful for the education of autistic children, since they showed greater social skills when music was integrated into their teaching. This phenomenon can be attributed to the fact that music does lower stress levels. (Jensen, 2000) It was also realized that using music resulted in a better self-esteem of the students and music in SLA lowers anxiety and inhibitions (Eveld, 2004). All in all, a positive environment, pleasant emotions and a good self-esteem are crucial in second language

acquisition so we must do our best to maintain these features during the language lessons.

2.2.2.12. Learning difficulties

Students with poor listening skills regularly suffer from behavioural problems as well. They face difficulties with organization, interpreting sounds, reading, vocabulary, and they also have “short attention span” and “poor impulse control”. (Jensen, 2000, p.56) For them, the utilization of rhythm and beat in their learning would be helpful for regulating their impulses and actions during the lessons.

David A. Sousa (2007) claims that it is challenging for these learners to acquire a second language in the case of which the identification of language patterns is crucial. It also explains the phenomenon why learning English as a second language for them is even more demanding, since this language does not possess “the sound-to-letter , grapheme-phoneme correspondence” (p.87). Additionally, their poor visual-spatial memory makes it difficult for them to remember and process the text and sentences which they read. As a consequence of these problems, teachers need to be aware of the appropriate methods with the aid of which they can improve the learning process of these students. It is essential to strengthen their phonological and phonemic awareness by working with segmenting several words and letter patterns, encouraging the utilization of rhyming and alliteration. On the basis of the previous chapters, we can conclude that music used in language classrooms can be entirely beneficial for teaching dyslexic students and easing their difficulties by also enhancing their poor phonemic awareness with songs (Perret & Fox, 2006).

2.3. Summary of the literature review

Summarizing the previously mentioned findings, the use of music helps memory, understand alliteration, focus attention, decrease frustration, increase entertainment and raise cultural awareness. Likewise, music and songs in classrooms provide the desired environment, inspiration and motivation, enhance imagination, align groups, release tension, build a sense of anticipation, and help holding attention and retaining information. Blodget (no date, p. 1) claimed that ‘probably nothing imprints linguistic patterns better than words wedded to memorable music’. He also summarized Howard Gardner’s seven multiple intelligences from the aspect of language teaching with the aid of music. He attached different music activities to each field of the intelligences. In the following paragraph summary of his findings is presented.

Blodget (no date) states that kinaesthetic intelligence is used when children (mainly younger ones) dance, clap, stomp, move or use percussions while singing. Naturally, musical intelligence is applied by listening, singing, playing the instruments, distinguishing sounds and fragments. Additionally, linguistic intelligence works by interpreting lyrics while listening to music or completing exercises. Logical/mathematical intelligence can also be present since Blodget claims that music is mathematics. He also mentions that social intelligence is activated by singing together; dancing and cooperative learning takes place through group projects. Moreover, the already mentioned supplementary visual materials like illustrations, dramatizations and video can stimulate visual intelligence as well. Finally, individual intelligence is activated by learning from the individual mistakes made during the written exercises, or working on a project alone can result in individual improvement through learning.

We can conclude from the previously summarized features that the use of music and songs make the brain and the whole body work in different dimensions which are crucial in any learning situation and undoubtedly in second language learning. (Bewer, 2002)

After all, Millbower (2000, p.149) claims that ‘it is true that music will never substitute for a solid teaching experience and it is not replacement for effective lecturing, nor is it the only resource available. Rather, music is one more tool effective trainers should have at their disposal.’

3. Research design and methods

In the following chapter the research design, the methods, the participant and procedures are presented.

3.1 Research questions

As it has already been stated in the first chapter of the paper, I have raised four research questions in my thesis. The first question is whether teachers in secondary schools use music in classes of English as a second language, and if yes how often, what type of music and why. The second research question is how they incorporate music into the lesson and what methods and techniques they apply and combine music with. The third question inquires about their achievements and positive or negative experiences in connection with music and teaching English. Finally, I intended to investigate students’ general attitude to music and language learning and inquire about their experiences with music in their classes. In order to explore the participating teachers’ and students’ answers and reactions to the previously listed questions and issues, I used different research methods which are presented in the

following sections, including detailed descriptions of the design, the participants and the instruments.

3.2 Research design

I applied qualitative research methods, using data obtained from interviews conducted with teachers who use music in their English lessons, and notes taken during observations of lessons held by the same teachers. I complemented my research with a quantitative pilot study based on questionnaires completed by students who learn English as a second language and who have also experienced learning English through songs and music.

At the beginning of my research, I intended to write my thesis about the impact music has on the language acquisition of students with special needs. I wanted to examine what difficulties these students face in EFL classrooms and how they could overcome these problems with the aid of music in their language learning process. Unfortunately, when I contacted six teachers who are specialized in the education of special needs students, I was informed that although they consider this behavioural and discipline problems which regularly occur in these classes.

As a result, I shifted the focus of my inquiry to the English lessons and language learning habits of ‘regular’ students who do not have special needs, and I contacted teachers who teach in regular secondary schools and often use music in their lessons.

3.3 Participants

Having overcome the difficulties I faced at the very beginning of my research due to the small modification in the target population, I selected my participants from the Practice Schools of Eötvös Lóránd University. This means I was following a 'criterion sampling strategy' (Dörnyei); thus, I contacted the English teachers from these schools who have already used music in their lessons. Due to the qualitative nature of the study I worked with small samples of participants and I conducted interviews with six teachers and observed five lessons in total. All of the teachers are in their late thirties and early forties, two of them are male and four are female. All are very experienced and are open to new methods and creative teaching. Furthermore, four of the teachers are mentors who often attend in-service training courses for professional development.

As for the students, and since we are talking about singing activities which are often combined with miming and drama pedagogy, I presumed that the participating students would be from 10 to maximum 14 years of age. I did not expect teenagers in highs schools to be willing to participate in these types of activities. However, I observed lessons where the students' age ranged from 13 to 17 years, and to my surprise they did take part in the lessons with great enthusiasm.

All of the observed students were at pre-intermediate or intermediate level of English and their teachers perceived them as very capable and talented with whom it is important to use creative activities.

In order to use valid research instruments and to maintain reliability I conducted a quantitative pilot study with questionnaires which were completed by 98 students (55 girls and 43 boys), of the interviewed teachers, who had experienced learning through music both in the class and by themselves as well. The age group is

naturally the same as the observed classes, namely: 13 to 17 which means they are from 8th to 11th grades. In more detail, one 8th, one 9th, one 10th and two 11th grade classes filled in the questionnaires. Through this method I did not concentrate on individuals but the common features of these groups of students. Additionally, it was hoped that the findings of the students' questionnaire would complement the insights gained from my qualitative study with the teachers.

3.4 Instruments and procedures

I collected my data from three sources. First, I conducted interviews (see interview schedule in Appendix A and B) with the teachers individually (therefore they were one-on-one conversations). My aim was to obtain as much information as possible about their experiences, point of views and techniques concerning my research questions during semi-structured interviews. With the aid of this format not only was I able to ask pre-prepared questions from the interviewees but I also encouraged them to elaborate and make any comments on the topic with no limitation. In order to follow a logical path during the conversation it was crucial to use an interview guide and design the steps of the process in advance. I recorded the conversations with a high quality Dictaphone, then I transcribed them to allow easy data analysis. In addition to the long interviews, I also had short "hot feedback" conversations with the teachers after each observation. These short conversations helped to deeper understand the observed techniques, methods, the unanticipated problems and also the students themselves.

Secondly, I observed five lessons by these teachers where I had the opportunity to examine teaching and learning with music in context. I remained a nonparticipant-observer and used unstructured observation with the completion of

narrative field notes (see in Appendix C) (Dörnyei). Not only did I concentrate on the exercises, the methods and how it is possible to incorporate music into a well-structured English lesson, but I paid attention to the students' participation, motivation, enthusiasm and cooperation in the activities (in which music was included).

Finally, for the sake of triangulation (Dörnyei) and to ensure that I examine the issue from several perspectives, I used the quantitative pilot study mentioned above with non-probability sampling (Dörnyei) and asked the students to complete the questionnaire (see in Appendix D and E). I inquired about their experiences and feelings about the methods used in musical activities at their language lessons, their likes and dislikes, and their habits of listening to English songs in their free time. Eliciting answers to my questions required the integration of mostly attitudinal questions. This way I gathered a great amount of information in a short time with the operation of Likert scales and semantic differential scales (Dörnyei). In order to produce valid data by this means I made sure that my questions were well-constructed and easy to understand and I also piloted the questionnaire before using it.

It was of utmost importance for me to leave an audit trail of my findings and to present them in a rich contextualised form. In the future I also intend to ask the participants to give feedback on my study to see whether they agree with the conclusions which I have come to.

4. Results and discussion

The fourth chapter intends to present first the results and then the discussion and evaluation of the results of the present research.

4.1. Presentation of results

In this part of the paper the results are presented in correlation with the research questions one by one. First, the selection of musical tools then the methods and the incorporation are presented. Finally, the achievements and experiences of the teachers and the students' attitudes to music and language learning are described. In this section the data are summarized on the basis of the interviews, the lesson observations and the questionnaires without any comments or evaluation. Further discussion and evaluation of the results are presented in the last chapter of the paper.

4.1.1. The selection of musical tools in the English lessons

When selecting what type of musical tools should be used in a given English lesson, teachers seem to always take into consideration what the aim of the lesson is. All of the interviewed participants claimed that most of the time they apply songs with lyrics which suit the recently learnt material (more details will be given on this matter in the next section). Furthermore, they try to connect the recently covered topics to the theme of the song and then the song will determine the post-listening activities. Still, it is also important for them to find a song which creates the appropriate mood for the lesson.

“I am aware that background music can be effective, however I find classical music so impressive that it totally draws my attention to the music and nothing else. In one of my classes there are so many children who are fond of music that when we have our lesson next to a classroom where students have a music lesson, their concentration weakens”

On the other hand, it was found that background music is rarely played in the English lessons of these teachers, although they are aware of its usefulness (in

creating a cheerful mood and a pleasant atmosphere.) If they sometimes use background music, they say it is only advisable to use instrumental music because they do not want their students' attention to be drawn away from the exercise. In one of the lessons (8th grade) I observed, the teacher played background music during the last follow-up exercise. She selected the music from the same album which the focus song of the lesson had been chosen from. While students were working on the exercise, it was obvious that they enjoyed listening to the music and completing the exercise together. Many of them were tapping the beat with their hands and their feet.

The utilization of music videos was only mentioned by one teacher. Fortunately, I could see this tool in use as well, since in one of the lesson observations (11th grade) a rock music video happened to be played at the very end of the lesson. Having listened to the actual song, having discussed its metaphors and the presumed messages, the whole class watched the music video of the previously heard song. After this, they could hold a discussion about the differences between their previous suggestions and the artist's actual thoughts about the song when he wrote it. The students seemed very excited about this activity.

I also had the chance to see a lesson (7th grade) where the teacher played the guitar himself and had the whole group of students sing together. As it turned out later, bringing his guitar into his English classes is a regular habit of this particular teacher.

Participating teachers were also asked about how they select the style and the genre of the music they wish to incorporate and if they rely on their own or the students' taste. The answers were versatile again, since there are teachers who regularly ask for the students' opinions and find it extremely important to let them chose the songs.

“I select them on the basis of the theme of the song which can be connected to the topic which we have recently covered. Students can make suggestions about what they would like to listen to during the lesson, but before they bring the song to the lesson they need to show it to me and I will decide if we can use it or other exercises could be added as well. Once it happened that I said no.”

However, some claim that most of the time the song selection depends on their own taste, since they are afraid of using songs which they do not know. Although the musical styles which teachers favour are very different, almost all of them mentioned the Beatles and pop songs from the 60s, 70s and 80s. One male teacher pointed out that he mainly plays older rock music or songs in an alternative style for example by Nick Cave, Lou Reed, or p.j. Harvey. American and English folklore and country songs are also popular in the lessons and are found to be entirely useful. I could observe these previously mentioned favourite styles in use during the observed lessons. Three out of five songs were by the Beatles and there was one rock and a country song (played on the guitar by the teacher) (see in Appendix G). When selecting the songs, some of the teachers claimed that students can bring their favoured songs as well, but they need to consult the teacher before the lesson.

As the teachers all claimed, the regularity of the application of musical tools fully depends on the given class but the most common habit is to bring music to the lessons once or twice a month. However, one of the teachers said that her students in 3rd and 4th grade sang in every single lesson; most of the time it was combined with some movements and miming while her older students encountered music in about every 10th lesson.

It was also mentioned that the occurrence of songs in their lessons can be determined by the course book which presents songs on a regular basis. Nevertheless, when teachers were asked for their opinions about these songs, there were different

answers: some were satisfied because the songs in their course books try to reinforce a given grammar point with quite good additional exercises, but some teachers revealed a few drawbacks as well. They claimed if they know the original song it can be rather irritating when the course books do not present the original version of it. *“If I know the original song, it can really annoy me that the course books do not present the original version of the song.”*

As far as they are concerned, a given culture includes the pieces of music as well, therefore, it is worthwhile to get the students familiarized with the original songs. However, one declared that the alternation of the original song can be seen both as an advantage and a disadvantage. On the one hand, the lyrics of the well known songs can be understood with more ease due to the different accent and pronunciation of the artist, or the whole song might have been utterly rewritten with easier grammatical structures in order to make it more understandable. On the other hand, this feature can cause annoyance to the students as well, if they know the original version which they always find much better. These previously mentioned disadvantages might be the reason why the songs were not selected from the course books during the lesson observations.

Finally, the point on which all of the teachers agreed was that it is both possible and important to apply musical tools for any age group with a proper song selection and the methodological (or at least pedagogical) purpose of the lesson should always be taken into consideration.

4.1.2. Methods and incorporation

As it has been already stated in the previous section, it is crucial for the teacher to determine what his or her aim is with the utilization of music and songs in

the lessons. Six out of the six interviewed teachers claimed that most of the time they use this tool to teach words and collocations and have students practise vocabulary. In addition, five teachers believed that songs are found to be very effective when teaching different grammar structures and when their aim is to introduce the target culture. According to three of the teachers, music can create the appropriate atmosphere for communication and group work, and there were also three teachers who stated that not only does music develop listening skills but it is also beneficial for improving reading, speaking and writing skills. Although the ability of music to decrease frustration is its most well-known positive effect, only two teachers mentioned this during the interviews when they listed their aims with incorporating music.

The incorporation of songs demands precise preparation from the teachers. They usually choose songs which are suitable for complementing the materials they teach. Before and after the listening they often try to create an opportunity to speak about the song, to discuss the issues which have been raised by the theme of the song. However, it was mentioned that sometimes there are no pre-listening activities, the teacher only plays the recording then asks what the students think about it.

Most teachers claimed that listening to a song is regularly a separate block in the lesson and students are given pre and during-listening activities. The most popular exercises done during the listening are filling gaps, answering comprehensive questions, jotting down random words or expressions they understood and putting jumbled lines into the correct order. Furthermore, if the song provides a good topic for a conversation they use it as a starting point for a discussion. For example, a teacher related an experience when a class listened to the famous song *An Englishman in New*

York by Sting, after which they had a short conversation about the differences between Americans and the British.

The teachers claimed that it is also important to make sure that the students understand the lyrics with both the literal and the underlying message of the song. Beside the exact topics and themes, students can talk about their likes and dislikes in connection with musical styles which is a good occasion again for real life communication. As post-listening activities, students are usually asked to rewrite the songs or alter rhymes and words. As for homework, they sometimes have to write down the story of the song at home.

Naturally, music is often played as a warm-up, after a test or on Fridays when the aim is to relax and pass the time with less tiring exercises but still with the aim of learning while enjoying. In addition to the “plain” exercises, teachers sometimes use extra illustrations such as pictures, miming and videos with musical tasks. They claim they would provide more illustrations if they had the time and the equipment. As one teacher explained, *“Sometimes I use illustrations and drawings. For example once students had to illustrate the lines of a poem or idioms which are always very entertaining, but unfortunately it takes a lot of time.”*

They are aware of the fact that illustrations can be very helpful and the best is when the learnt material is reinforced several times by activating students’ different senses. One claimed that she used to teach a lot of songs in camps which students enjoyed and since she had more time to prepare for those occasions she could give well-structured “lessons” with different country songs, blues, spirituals and extracts from films. She doubts that students would translate songs by themselves and without the teachers’ encouragement.

Teaching new material with the aid of music is not so favourable among the interviewed teachers, because they prefer supplementing and revising materials with this tool to introducing something utterly new. However, some of them claimed that they had already had pleasant experiences with the presentation of new material in a sung version due to the relaxed atmosphere and the exploratory learning opportunity which the song's lyrics could provide.

One of the most experienced interviewed teachers in this field enlisted some other uses and activities with songs in the English lessons. She prepares association games and asks the students to compare the mood of two songs. She believes that with practising grammar points this way, the structure of a tense or grammatical form and function words can be memorized easier. It is also good for presenting speech acts or practising idioms. She declares if we want our students to use good, poetic metaphors, expressions and idioms, a song can serve as a good example. We can introduce some terms in connection with poetry, or literature in general. The analysis of a song is similar to the analysis of a poem; however, with the aid of music students can become much more motivated and can enjoy the lesson if they also like the song itself. According to this experienced teacher, songs are also useful for error correction and the students can rewrite well-known songs or present them in different styles as well.

As music itself is a creative tool in teaching, it was interesting to hear what other types of creative methods are used by these teachers. They all said if they have time they bring films (soap operas, sit-coms and you-tube clips), different television programmes, classical literature or games to the lessons. Not only do the teachers provide the ready-made illustrations but some of the teachers ask the students to make their own drawings in order to illustrate a song, a poem or different idioms.

Following the description of the general habits of incorporating music as declared in the interviews, in the next section some observed practical aspects are presented.

In the lesson of an 11th grade class, the teacher chose a song by the Beatles as it was stated before. First, the students were given slips of paper with the lyrics of the song with missing words. Having seen only the lyrics, the students were asked some general questions about the artists and their instant thoughts about the song. After the listening and the fill in the gaps exercise which they had to complete, they checked the problematic and the incomprehensible words and lines. Since the theme of the song and the whole lyrics raised some interesting questions, the students became very motivated to have a discussion about these points. As the song was about an unreal relationship, it provided a good basis for talking about and using conditional sentences. Students had to find out themselves how this unreal feeling was expressed. Therefore, grammar in use was presented in the song. The last exercise was also connected to the song in a discussion format, but still with practising “the grammar point.” The teacher raised the following discussion question: What would have happened if Lennon had not been shot?

A similar lesson was given in a 10th grade class where students had to find out themselves the missing words from the lyrics which were given to them on paper. They had to rely on the context and the rhyming lines or only their intuition, therefore the actual listening served as a correction. Naturally a short discussion was held after the listening and it was also followed by the clarification of the unknown words and the rather complicated grammar structure which the song contained.

In the lesson where the teacher played the guitar and sang the country song himself, other unusual methods were used for the analysis of the song. The students

(8th grade) had to jot down the words which they clearly understood during the first listening. Having got the lyrics and filled in the missing words, the whole class discussed the solutions by reading the lyrics out loud. The teacher encouraged the students to rely on their intuitions and the rhymes when they were uncertain about the missing words. It was also much easier to pronounce the unknown words correctly by genuinely following the rhyme patterns. After this task, they took a closer look at the vocabulary of the lyrics and tried to find synonyms and antonyms of given words. The homework was to write down the story of this country song which contained some historical information as well. Additionally, they were also encouraged to write an extra verse for the song.

As for the lesson with the music video in an 11th grade class, the teacher presented a very interesting way to introduce the theme of the song. A longer discussion was held before the listening about the influence of travelling on love relationships. Having gathered their ideas about this topic, the students listened to the song and compared the artists' opinions with their own ideas. A little argument was created by the different interpretations of the metaphors and the underlying meanings of the lines. This exercise was followed by the previously mentioned video clip.

In the fifth lesson which I observed, the theme of the song was introduced by general questions and a long discussion about a topic (more specifically the elderly) which was closely connected to the (Beatles) song. The students talked about their grandparents' lives and what they used to do. Then, the lyrics were handed out with underlined words which were incorrect and the students' first task was to substitute the words with the correct ones without listening to the song relying on their own ideas and the context and the rhymes which served as great help. The first listening to the song served as an opportunity for self-check, and after that the whole class started

to discuss the song and the unknown words were defined and explained by the teacher. The homework was in connection with the song having been played, such as they had to write down how they think they would spend their lives in fifty-sixty years time.

4.1.3. Achievements and experiences of the teachers

Teachers were also asked about their personal opinions and about both their positive and negative experiences in connection with the usage of music during their English lessons.

All of the interviewed teachers claimed that there are many reasons why they find music important and useful in their lessons. They assert that music decreases frustration, creates a more relaxed atmosphere, or simply colours the lesson and provides something new and exciting among completing routine like drills. This way it is possible to learn during entertainment and talk about reasonable topics while enjoying the lesson in a good mood and in a good atmosphere. They also claimed that English songs bring the language closer to the students and during subsequent teaching, the lyrics (a word or a structure and expressions) serve as a good reference to which teachers can refer back in the future.

According to one of the interviewed teachers, as teenagers listen to music in English all day, it is the teachers' duty to educate the students why they should understand the lyrics of the songs which they listen to, and to make them want to understand them. Teens should realize how many words, expressions and structures they can learn from songs. For example, one of the teachers related an experience with a student of hers who has recently discovered a pop group from the 60s and has asked several questions about them. This particular teacher strongly believes if that

boy, who is not a very capable student, listens to the songs of this pop group only 4 or 5 times at home, he will learn at least 2 or 3 words from it.

Furthermore, the teachers gave similar answers to the question about why they started to utilize music in their English lessons. All of them are genuinely in favour of music and have positive personal experiences about how they have been able to improve their own English skills with the aid of simply listening to English songs. They have also heard about the usefulness of musical tools in in-service teacher training courses and read about it in methodological books and papers. One of the teachers took part in a workshop where the professor built her whole lesson on a song with pre, during and post-listening activities, discussions and numerous tasks connected to the song. Besides, exercises in the course books which are based on English songs have been found useful by the teachers, so they became encouraged to prepare similar activities including music.

Additionally, several positive memorable personal experiences have been recalled by the teachers in connection with using music/ song in their lessons. It was stated by one of the teachers that singing together is itself a great joy and he is often given positive feedbacks from the students that they managed to learn new words and expressions from the song. This particular teacher has experienced many times that the students apply the learnt words from the song later in the following lessons which for him proves how worthwhile it is to apply this method.

Another teacher remembered a lesson when she taught a song half of which was in French. In that particular class half of the class learnt French as well and their task was to compare how the two parts of the lyrics are different from or similar to each other. At the end of the lesson, the students gave very positive feedback and asked to have more lessons with songs in the future.

Furthermore, it was stated that a great impact can be assured if an exercise is provided which contains a grammatical structure which students will presumably have problems with due to the interference caused by the mother tongue. A memorable experience was recalled by an interviewed teacher in connection with error correction with the aid of a song. Once she gave her students a text and one of the comprehension questions demanded the usage of 'enough' and 'too' in the answer. As she had presumed it, the students produced mainly incorrect sentences. Before the explicit correction, she started to play the song 'Strong Enough' by Cher, and the impact was indescribable. On the one hand, students were amazed how she had known before that they would make this mistake. On the other hand, this teacher is certain that the students will be able to recall and memorize this particular grammar point because of the unusual presentation of the structure and the catchy well-known song which constantly repeats the structure.

Negative experiences were not mentioned by any of the interviewed participants since they said they had never met total indifference towards activities with music. Naturally, it is impossible to suit everyone's taste when it comes to music, but they all declared that the solution is the appropriate arrangement and selection of varied songs.

Moreover, according to one of the teachers, negative experiences must be considered as positive ones as well, because if the students do not like the song, it provides an opportunity to talk about their reasons why they dislike it. That is how students can form each other's tastes and can also broaden their knowledge and belief about the target culture while they communicate in English

There was also a question enquiring about the teacher's opinion how they think students react to music in the lessons. They all stated that students are usually

enthusiastic about musical activities however, their reaction highly depends on the selection of the song. If they are not in favour of the selected song, they can become inactive. It was also mentioned that it is important to make a well-organised lesson with careful selection of songs and with purposeful activities otherwise students might not take the activity seriously. However, if they like the song they can become extremely active and motivated.

4.1.4. Students' attitudes to music and language learning

In this section, the findings about students' attitudes to music and language learning are presented on the basis of the questionnaires completed by the 98 participating students.

The first question was an open-ended one and enquired about who the students' favourite musical artists or bands are. 21% of the students wrote that they are not in favour of any particular band or artist, 11% of them named Hungarian singers or groups and the majority, more precisely 68% of the participants wrote down English or American pop groups or artists as their favourites. The following chart illustrates the above mentioned results (Figure 1.).

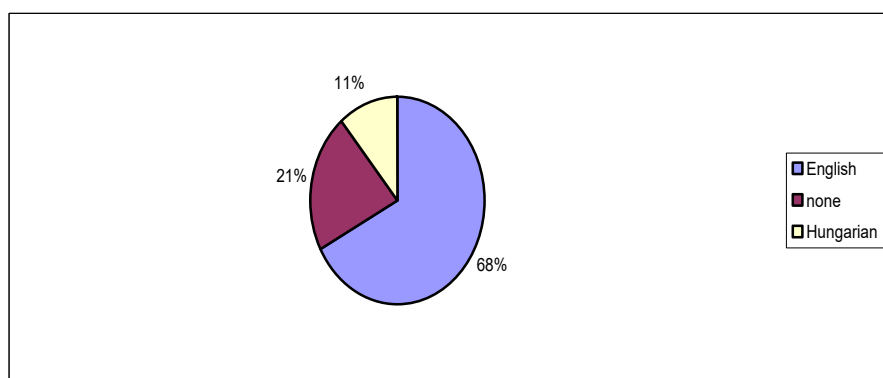


Figure 1 Favourite bands and artists of the students

Students were also asked about how often they listen to songs in English. Five optional ready made answers were provided from which students had to choose. None of the participants selected the first answer which stated that they do not listen to English songs at all because they dislike them. Furthermore, only 4% wrote that they rarely listen to these songs and only to the ones which are on the radio and 8% said that they sometimes listen to music in English. In contrast, most of the students, 55% chose the option which declared that it is a regular habit of theirs to listen to English songs. Moreover, 33% of the students claimed that they listen to songs in English all the time whenever they are able to do so. These findings can be seen in the next chart as well (Figure 2.).

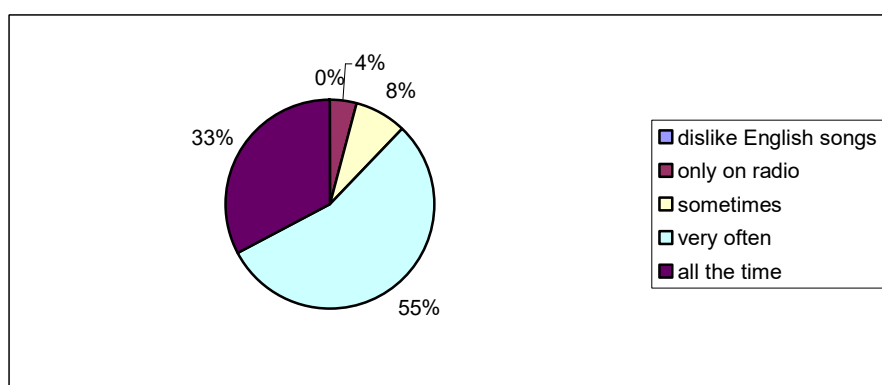


Figure 2 Frequency of students' listening to English songs

As English songs are not in the students' mother tongue, there was also a question about their habits whether they translate these songs or not, in order to understand the lyrics. Hardly any students, more precisely only 9% wrote that they never translate the lyrics, since 74 % of the participants chose the answer 'sometimes' from the given options. Additionally, there was 17% who wrote that they always translate what they listen to. On the basis of the answers to this particular question, it was also found that girls are more interested in understanding the lyrics than boys. The following chart (Figure 3) demonstrates these findings for the whole sample.

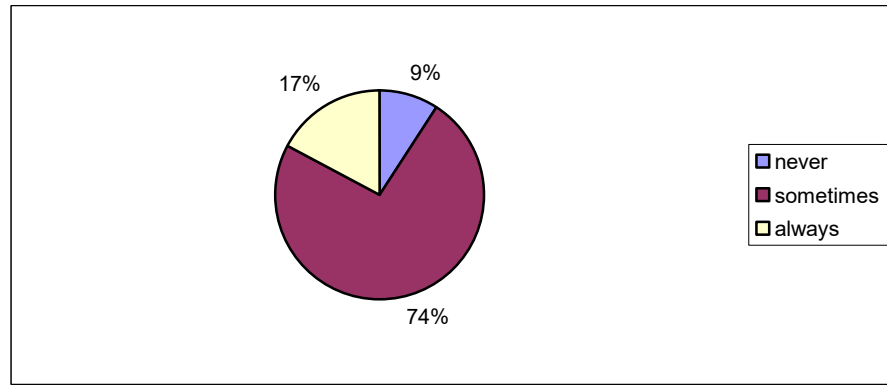


Figure 3 Frequency of students' translating English songs

The next question in the questionnaire was a similar one to the previous inquiry, but this one was about how often they listen to music in the English lessons. None of the students' answer was 'never', and only 1% selected 'every week'. Many of the participants, 32% said that they have musical activities in the English lessons twice a year, 15% claimed that they listen to English songs once a month and also 15% answered that they do it several times a month. The remaining 37% indicated that this type of activity takes place in every second month in their English lessons. The next chart (Figure 4.) is provided to illustrate the findings about the frequency of musical activities in the EFL classroom of the participating students.

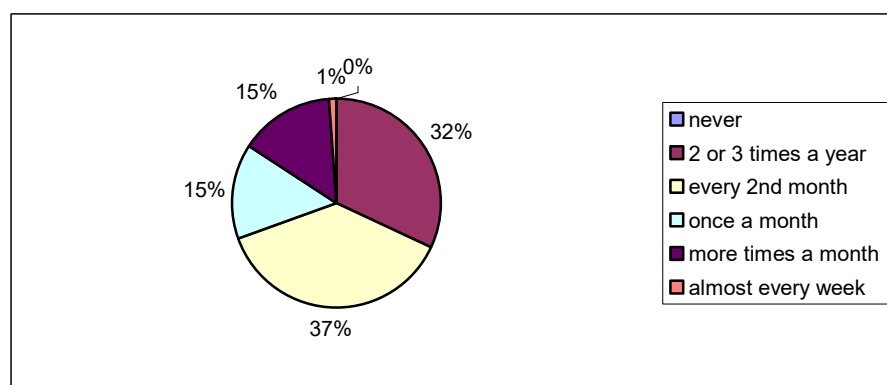


Figure 4 Regularity of listening to songs in the students' English lessons

Naturally, the questionnaire contained a question regarding whether they like listening to music in the English lessons. Only 1% of the students say that it is not a

favoured activity. 22 % of them consider that exercises with music are the same as other ‘ordinary’ ones. Nevertheless, the majority (58%) claim that they love listening to music in the English lessons. Moreover, 19% even wrote that they believe that music-related activities are their most favoured of all. Interestingly, on the basis of these two latter answers, a significant difference was found among the answers given by the boys and the girls: girls (85%) favour musical activities more than boys do (65%). The illustration of these results, without including the differences between the two sexes, can be found in the next chart (Figure 5).

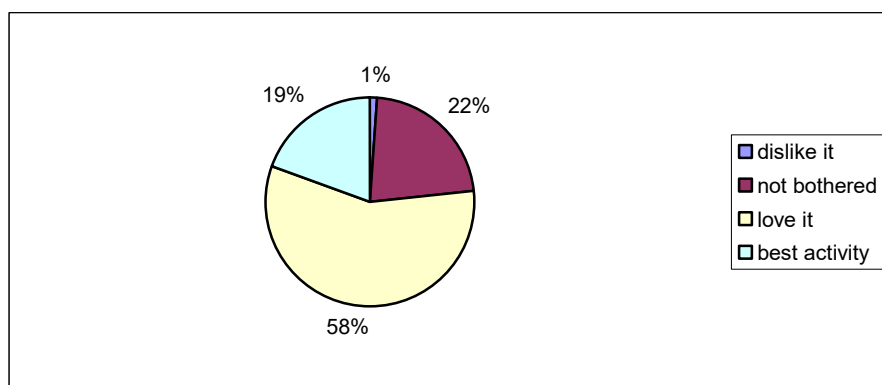


Figure 5 Students' opinion about music in the lessons

In addition to the previous point, an open-ended question was posed in the questionnaire concerning why the students are in favour of listening to music in the English lessons. Their answers were versatile in this issue. The most crucial reason why they enjoy activities with music is that they all love music in general. They claim that music makes the lessons enjoyable, interesting and highly entertaining and it is much easier to learn in a good atmosphere. According to the students, not only do songs provide an opportunity to learn many words and expressions quicker and easier, but it is also good to finally understand the lyrics of the songs which they have probably heard several times. Most students enjoy translating the lyrics because if later they hear the same song on the radio and they remember the words and the

translation, it gives them a wonderful sense of achievement. They also mentioned that music makes them feel relaxed and it is very beneficial for them if their stress level can be lowered in the school.

In the questionnaire, students were also asked about whether music helps them in learning English. No one said that it is certainly not helpful, and only 5% claimed that they do not think that music helps them. The rest of the answers were almost equally divided, since 47% wrote that music probably serves as an aid in learning English and 48% said that it definitely helps to a great extent. Below, a final chart illustrates the previously mentioned findings (Figure 6.)

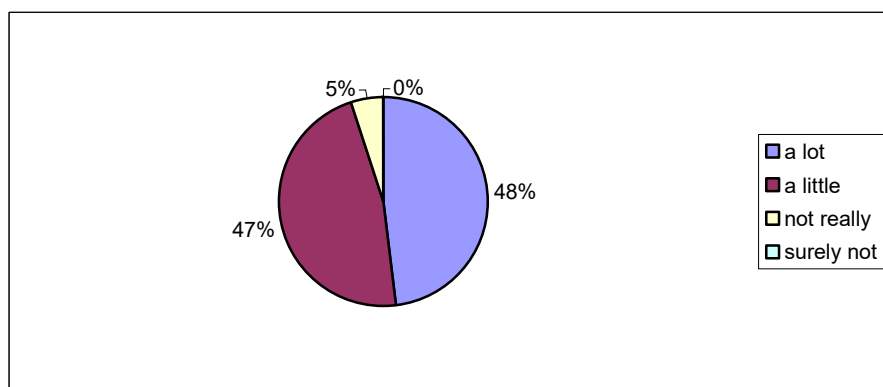


Figure 6 Students' views on the helpfulness of music in language learning

Naturally, it was also asked from the students why they feel music helps them in learning English and in what sense it provides the aid. The students' answers were very similar since almost everyone mentioned that with the aid of songs they can memorize words and expressions much easier. Furthermore, they can learn different speech acts, slang and colloquial language. Students also stated that music helps them in understanding grammar points, for example tenses and modal verbs in context. Finally, it was written down as well that not only do musical activities improve their listening skills and their pronunciation but they also serve as an opportunity to

become familiar with the varieties of accents used by artists from different parts of the worlds such as from the United States, England, Ireland, Scotland or Australia.

4.2. Discussion and evaluation

In the following chapter the discussion and the evaluation of the results (seen in chapter 4.1) are presented in order to give, clarify and reflect on the answers to the research questions raised at the beginning of the paper. First, the selection of music in the English lessons and afterwards the evaluation of the incorporation of the different methods are discussed. Finally, the teachers' views and personal experiences and the participating students' attitudes to music in learning English are evaluated, and compared to each other on the basis of the results.

4.2.1. The selection of music in the English lessons

Naturally the answer to the very first research question whether teachers apply music in the English lessons was that they certainly do; however, they are not able to do so on a very regular basis. The reason for this is not that the teachers doubt the effectiveness of music, but they lack time for rather time-consuming activities and preparing for such lessons with additional materials. Unfortunately, running out of time is the most regular problem in teaching any subject. As schools have strict schedules and syllabuses, which teachers need to take seriously, hardly ever is there time for creative and more entertaining activities or revisions. Therefore, the learnt material can not be reinforced by different senses of the students and the acquired knowledge will not last so long and will not be deep and thorough enough. That is why using songs would be even more important, since regardless of its time consuming nature, students can become highly motivated to repeat the learnt songs at

home by themselves. Moreover, I am certain that even if they are not so much in favour of the song choice, a tune to which an attributed word, expression or grammatical structure can stick to will be memorized with more ease. Additionally, as it was emphasized in the literature review, listening to music and singing make both hemispheres of the brain work, consequently the learning (of given words, grammar structures) is reinforced by different brain activities and more senses.

In order to make the students motivated and encouraged by musical activities, the songs must be selected consciously and very thoroughly. Teachers have to keep in mind what their aim is with the activity and anticipate what the students' reaction will be. It is possible to evoke positive and negative feelings with a song; therefore it is crucial for the teacher to know the students very well. Besides, I do believe when selecting a song, the students' opinion and taste should be taken into account to a reasonable extent in order to make musical activities more beneficial and successful. Furthermore, I concluded from the data that those students whose teachers include the children in the selection process find musical activities much more useful and entertaining than the ones whose opinions have not been asked before the actual listening to the song.

Finally, another important point in connection with the selection of songs is that teachers should never bring their favourite songs to their classes because the emotional bond with the song can be easily hurt if the students have different opinions about it and they express this orally as well. A bad decision can influence the outcome of the lessons, but if we predict the problem we can avoid unpleasant moments.

4.2.2. Methods of incorporating songs

As it could be seen in the previous chapter (4.1.2), there are several methods and ways how teachers do incorporate music into the lessons. Generally speaking, they use songs the same way or similarly as they present and teach a text. Apart from the gap filling exercises which are not so common when children encounter new texts, the same activities can be added to songs as to ‘normal’ texts and articles in course books. For pre, during, and post-listening activities, students are given lead-in and comprehension questions, and additionally discussions are held about the content and the message of the songs the same way as about reading passages.

The lyrics, just as passages from articles, provide the opportunity to define and clarify unknown words and grammar structures. As Jensen (2000) pointed out in his book, songs are practically texts with tunes and melodies which can help students remember words and structures much more easily due to the beneficial effect of music on the brain.

Both the interviewed teachers and the participating students agreed that the exercises accompanied with music are more entertaining and motivating than just reading an article or listening to a conversation. Moreover, they all believe that listening to English songs and the discussion of their lyrics are of assistance to the improvement of students’ language skills. Not only do songs help their listening skills and pronunciation but students are also more motivated to talk about the songs, rewrite them or read about them later at home. The students and the teachers also experienced that the utilization of English songs is extremely useful for building vocabulary, learning and remembering words and expressions, and also understanding different grammar points in use and context.

Unfortunately, additional materials, such as illustrations or music videos are hardly ever provided by the teachers due to the lack of time and equipment in schools. Even though teachers have many ideas how they could improve the lessons and make musical activities more creatively prepared and effective, they fail to do so for the already mentioned reasons in section 4.2.1. Additionally, I believe, that apart from the teachers' lack of time, they might also become tired of experimenting. The safest way is to use the 'good old' techniques and save their energy for traditional methods and not to let themselves be exposed to possible failure.

4.2.3. Achievements of the teachers and students' attitudes to music and language learning

The answers to the third research question that is, what the teachers results and experiences are with teaching with the aid of music, and to the fourth research question which inquires about students' attitudes to learning English with music, are combined in this section.

Several personal experiences of the teachers have already been listed in the previous chapter in connection with the usage of music in the English lessons. All of the teachers stated that they find this tool highly important and they have already experienced the positive effects of music on their students (such as motivation, decrease in stress level, improvement in language learning...).

According to one of the teachers, listening to music in English is an every day habit of today's teenagers and it is the teacher's responsibility to draw the students' attention to the fact that they can very easily consciously learn from this habit of theirs. In other words it seems that only one of the teachers put emphasis on learning strategy training and independent learning when they incorporate music. However my

view on this matter is that teachers should encourage students for individual learning with the aid of music and this benefit of music should be highly exploited as well. The questionnaires also examined the music-listening habits of today's teenagers and the majority (68%) of the students wrote that their most favoured artists and bands they listen to are English speakers. Additionally, only 4% of the students claimed that they hardly ever listen to English songs, which means that 96% of the teenagers are engaged in this activity to some extent each and every day (see details in 4.1.4). Moreover, not only do they listen to these songs but it was also found that all in all 91% of the students do spend time on translating the songs either occasionally or on a very regular basis, since they are highly interested in what the lyrics are about.

Therefore it can be concluded that the English language does occupy an important place in students' every day life. They need to understand English in order for them to enjoy their most favoured leisure time activities even more, by not only listening to the melody but also by making sense of the lyrics. Furthermore, we could see from the questionnaires that students are aware of the fact that music does help them to improve their language skills and they feel that listening to songs in the English lessons have a beneficial effect on their progress and they would want to have more lessons with music (naturally, if the songs are not too old-fashioned).

Many methodology books and experts emphasize that the most effective way to teach a language is to create the 'need' for the language with given exercises and activities in the lessons, since this way students will be intrinsically motivated to use the language in the lessons as well.

As we could see music and English songs are at the centre of today's teenagers' lives, and teachers can create the before mentioned 'need' for the language in the lessons with the aid of music either by translating the lyrics or by only

expressing their views on the song orally or in writing. It is crucial to find the most effective ways and methods to motivate the students. If they are willing to translate lyrics at home without any extrinsic stimulus, they will be even more motivated to do the same activity in the lessons when a source of help, which is more accessible, is provided by the teacher. With the aid of the teacher students can access the words faster and can be given explanations for grammar structures and cultural content as well. What is more, not only do students like to listen to music at home, they also enjoy this activity in the lessons provided that the songs are well selected.

Consequently, the question arises why people consider using music in English lessons a waste of time when the positive effects of music on students' improvement in language skills have been proven and students do enjoy musical activities as well. Understanding the lyrics of the songs is one of the most important sources of motivation for the students; the importance of using musical tools in the English lessons should not be underestimated. However, the way I personally see this matter, is that music is considered a phenomenon connected with leisure time activities, entertainment and relaxation. For this reason, some teachers find it hard to accept that music can have a place in an educational setting and they still feel that learning needs to take place in silence and in a rather serious atmosphere. Furthermore, they might be afraid of students' becoming undisciplined as a result of a song which creates more pleasant atmosphere and better mood.

It is interesting to draw a parallel between students' attitudes to reading in English and listening to English songs. At a basic level there are hardly any children who are willing to read an English book or even an article at home just for their own entertainment. Even fewer students will re-read the same book or memorize any parts of it without it being obligatory. On the other hand students handle English songs

completely differently since they read and translate the lyrics for their own interest and they go back to the same song over and over again which results in memorizing parts or sometimes the whole song.

On the basis of the questionnaires and the teachers' experiences, it can be concluded that students can benefit from the utilization of music in language learning both in school and at home.

5. Conclusion

In this essay, I have been looking for the answers to four research questions in connection with music and language learning. I was interested if teachers apply music in their language classes and how often and what type of music they use. Furthermore, it was also investigated how they incorporate music into their lessons, and what techniques and methods they apply. Most importantly, teachers were also asked about their achievements and experiences with music and teaching English. Finally, the study also aimed to explore what students' attitudes are towards learning English with the aid of music.

These questions were raised on the basis of a critical review of several articles, books and journals written by experts who have presented and proved the positive effects of music on both general learning skills and more precisely second language acquisition. It is strongly believed that music changes brain waves and this way it influences the learning process. Numerous research studies have already been conducted about how English lessons can be more motivating and effective with using songs in order to improve all the skills involved in SLA.

On the basis of the lesson observations and the interviews conducted during the research process, it was found that teachers are aware of the positive effect of music on language acquisition; consequently they do their best to exploit the benefits of music in their lessons. They use songs as many times as it is possible during the school year, however they do believe that music could be and should be applied on a more regular basis. Unfortunately, teachers need to keep up with the strict schedule of the curriculum and there is not enough time to complete tasks which can demand more time than the completion of an ordinary reading exercise. Furthermore, teachers must complete the course books in a given period of time, and as these books hardly

ever contain songs, teachers feel that they have to concentrate on the ‘more important tasks’ of the books during the lessons, not leaving enough time for music activities.

Therefore, teachers are not encouraged to apply such tools.

However, when they manage to use music in their lessons, they either complement the topics or grammar points with a song, or they deliberately apply it as the core ‘ingredient’ of a lesson, and make the students analyze the songs very precisely grammar and vocabulary- wise as well.

Consequently, according to the interviewed teachers, music can be used for building vocabulary, improving pronunciation, teaching colloquial language or presenting different genres and poetic features. Teachers claim that due to the repetitive, rhythmic and rhyming nature of songs, they do enhance memorization of words and grammar structures and give an opportunity to discuss different topics raised by the theme of the song.

What should be considered of utmost importance is that the selection of a given song must be careful. In order to achieve the desired effect, which can be versatile too, the interviewed teachers consult students about what type of music they would favour to deal with.

As opposed to the false belief that activities with music are considered unnecessary and unserious, teachers have given account of many positive personal experiences of theirs. Moreover, the questionnaires, filled in by the participating students, have proven that students have experienced the same phenomenon and they do feel that music helps their English language acquisition not only in the classes but also at home. Music is present in students’ everyday lives and they do translate songs for their own interest and entertainment. Therefore, it is crucial for the teachers to exploit this intrinsic motivation of the students’ in the lessons as well. On the basis of

my evaluation of the results, I must say that teachers should exploit this intrinsic motivation of the students to a greater extent and should rely on the students' taste as well. If the students do not favour the taste of the teacher, this music activity can become just as average or boring as any other task. This way, students will not become encouraged to do similar activities at home for their own entertainment.

The present paper has dealt with a small number of participants, and could not examine a particular class or an exact technique or a less broad age group for a longer period of time. This study cannot and does not aim to generalize on the basis of the findings due to its nature and limited scope. Further studies could be carried out in this field to examine more methods and techniques with songs in the English lessons. It can also be investigated what effects music can have on different age groups and what language outcome can be specifically caused by the constant listening to given English songs. It could be also examined how special needs' students benefit from music in their learning process. Possibly, experiments on a given group could be conducted for a longer period of time, also with the observation of a control group in order to maintain validity and reliability of the study.

In conclusion, we can learn from the study that teachers should grasp the possibility to exploit the benefits of music on a more regular basis as it is used in almost every aspect of our lives and has been proven to be highly effective and motivating. We could see that it is possible to incorporate this method into the syllabus in several ways and there are also many English resource books containing songs with ready made activities and additional materials. Naturally, it is not a 'magical' tool and does not replace adequate knowledge and preparation on the teachers' part, but it is worth applying music especially if our students become so motivated by it.

References

- Adkins, S. (1997). Connecting the Powers of Music to the Learning of Languages. *The Journal of the Imagination in Language Learning*. Vol. 4. Jersey City State College. [Online]. Available: <http://www.njcu.edu/cill/journal-index.html> [2008, January 4].
- Benson, E. (2003). *Making sense of chords and conversations* in A.P.A online Vol. 34, No. 7 July/August 2003 [Online]. Available: <http://www.apa.org/monitor/julaug03/chords.html> [2008, January 3].
- Blodget, T. (no date). *Teaching the target language through the lyrics of melodic music*. [Online]. Available: <http://www.songsforteaching.com/musicapaedia/teachingtargetlanguagethroughlyrics.htm> [2008, January 7].
- Brewer, C. (2002). *Learning through Sound: Sound Learning, Music and Accelerated Learning* [Online]. Available: http://www.musicandlearning.com/articles_Itssl.cfm [2008, January 3].
- Campbell, D. (2001). *The Mozart Effect*. New York: Harper Collins Publisher Inc.
- Cullen, B. (1998). Music and song in discussion. In *The Internet TESL Journal*, Vol. IV, No. 10, October 1998 [Online]. Available: <http://iteslj.org/Techniques/Cullen-Music.html> [2008, January 7].
- Diamond, J. & Minicz, E. (1994). Country Songs: Music, Language, and Life. *The Journal of the Imagination in Language Learning*. Vol. 2 [Online]. Available: <http://www.njcu.edu/cill/journal-index.html> [2008, January 4].
- Dörnyei, Z. (in press). *Research Methods in Applied Linguistics*. Oxford: Oxford University Press.
- Eveld, E. M. (2004). Singing the lingo. *Knight Ridder Newspapers* [Online]. Available: <http://www.azcentral.com/families/articles/1007karaoke07-CR.html> [2008, January 3].
- Garza, T. J. (1994). Beyond MTV: Music Videos as Foreign Language text. *The Journal of the Imagination in Language Learning*. Vol. 2. (1994) [Online]. Available: <http://www.njcu.edu/cill/vol2/garza.html> [2008, January 4].
- Graham, Carolyn. (1978). *Jazz Chants*. New York: Oxford University Press.
- Huy, L. M. (1999). *The Role of Music in Second Language Learning: A Vietnamese Perspective* Paper presented at Combined 1999 Conference of the Australian Association for Research in Education and the New Zealand Association for Research in Education, Tasmania [Online]. Available: <http://www.aare.edu.au/99pap/le99034.htm> [2007, December 20].

Jensen, E. (2000). *Music with the Brain in Mind*. Thousand Oaks, California: Corvin Press.

Jensen, E. (2005). *Top Tunes for Teaching*. Thousand Oaks, California: Corvin Press.

Jensen, E. (2002). *Implementing Music in the Classroom* [Online]. Available: <http://www.songsforteaching.com/ericjensen/1.htm> [2008, January 7].

Jourdain, R. (1997). *Music, the Brain, and Ecstasy*. New York: HarperCollins Publisher Inc.

Gardner, H. (1993). *Multiple Intelligences: New Horizons*. New York: Basic Books.

Perret, P., & Fox, J. (2006). *A Well-Tempered Mind*. New York: Dana Press.

Lake, Robert. (2003). Enhancing acquisition through music. *The Journal of the Imagination in Language Learning*. Vol. 7. (2002-2003) [Online]. Available: <http://www.njcu.edu/cill/vol7/lake.html> [2008, January 4].

Ledbetter, J.(2000) *Music: The Key to Learning* [Online]. Available: <http://www.songsforteaching.com/ledbetter/key.htm> [2008, January 7].

Levitin, D. J. (2006). *This Is Your Brain on Music*. New York: Plume Books

Medina, S.L. (1993). The effect of music on second language vocabulary acquisition. *National network for early language learning* Vol. 6, 3. Spring 1993, [Online]. Available: <http://www.forefrontpublishers.com/eslmusic/articles/01.htm> [2008, January 3].

Medina, S.L. (2000). *Acquiring Vocabulary through story songs* . [Online]. Available: <http://www.forefrontpublishers.com/eslmusic/articles/index.htm> [2008, January 3].

Medina, S.L. (2002). Using Music to Enhance Second Language Acquisition: From Theory to Practice. *Language, Literacy, and Academic Development for English language Learners*. Pearson Educational Publishing. [Online]. Available: <http://www.forefrontpublishers.com/eslmusic/articles/06.htm> [2008, January 3].

Millbower, L. (2000). *Training with a Beat: The teaching power of Music*. Virginia: Stylus Publishing.

Newham, P. (1995). Making a Song and Dance: The Musical Voice of Language. *The Journal of the Imagination in Language Learning*. Vol. 3. Jersey City State College. [Online]. Available: <http://www.njcu.edu/cill/vol3/newham.html> [2008, January 4].

Sacks, O. (2007). *Musicophilia: Tales of Music and the Brain*. New York, Toronto: Alfred A. Knopf

Saricoban, A. & Metin, E. (2000) Songs, Verse and Games for Teaching Grammar. *The Internet TESL Journal*, Vol. 6, 10. October 2000, Ankara [Online]. Available: <http://iteslj.org/Techniques/Saricoban-Songs.html> [2008, January 7].

Sousa, D. A. (2001). *How the Special Needs Brain Learns*. Thousand Oaks, California: Corvin Press.

Woodall, L. & Ziembroski, B. (2002-2008). *Promoting Literacy Through Music* [Online]. Available: <http://www.songsforteaching.com/lb/literacymusic.htm> [2008, January 7].

Appendix A

Interview questions conducted with the teachers – Hungarian version

Tóth Melindának hívnak és ötöd éves angol szakos hallgató vagyok az Eötvös Lóránd Tudományegyetem Bölcsészkarán. A szakdolgozatom témája „A zene szerepe a (különleges bánásmódot igénylő) gyerekek angol nyelvtanulásában”. Nagyon érdekel ez a téma, mivel olvastam már sok könyvet, amiben bizonyították a zene és az énekek hatékonyságát a nyelvtanulásban és azért is, mert jómagam is a zenében és a tanításban is érdekelt vagyok. Kutatásomhoz különféle intézményekben tanító angoltanárokkal készítek interjúkat. Ebben szeretném a segítségét kérni, és erre vonatkoznak majd az interjúkérdések is.

1. Milyen zenés eszközöket használ az angol órákon? (Háttérzenét? Szöveges dalokat? zenés videó klipet...)
2. Milyen stílusú zenét használ? (pop, klasszikus, 70-80as évek, slágerek...?)
3. Milyen gyakran használja ezeket?
 - a. Miért nem használ zenét vagy dalokat? Illetve ha használ, akkor milyen célokkal használja ezeket? Pl.:bizonyos hangulat teremtés
 - b. kikapcsolódás
 - c. nyelvtani szerkezetek tanítása
 - d. szavak tanítása
 - e. listening /reading /writing /speaking skill fejlesztés
 - f. frusztráció csökkentése
 - g. kultúra bemutatása
 - h. más
4. Hogy építi be az órába? Zenehallgatás előtt/ után/ közben mi történik?
5. Énekelnek is a gyerekek/tanulók, vagy csak hallgatják a zenét?
6. Mi alapján választja ki a használt zenét? (Gyerekek/tanulók ízlése, a szöveg, hangulat)
7. Mi a véleménye a tankönyvekben lévő énekekről és a magnón lévő szövegek előtti zenékről?
8. Miért találja hasznosnak/fontosnak a zenét az órákon?
9. Miért kezdte el alkalmazni a zenét az óráin?
10. Milyen feladatokkal kombinálja ezeket?
11. Használ extra szemléltető eszközöket, képeket, mutogatást, videót a zenés feladatokhoz?

12. Milyen pozitív élményei vannak a zene órai használatával kapcsolatban? Fel tud idézni bármilyen emlékezetes eseményt egy zenés óráról?
13. Ha új anyagot tanít a zene segítségével, könnyebben elsajátítják a gyerekek?
14. Hogy reagálnak a gyerekek? Mik a visszajelzések?
15. Milyen korosztálynál tartja ezt az eszközt hatékonynak?
16. Vannak-e negatív élményei ezzel kapcsolatban?
17. Milyen más kreatív eszközöket használ?
18. *Vannak-e tanulási nehézséggel küzdő gyerekek az osztályaiban? Milyenek?*
19. *Milyen konkrét problémákkal küzdenek az angol órákon?*
20. *Segít-e nekik a zene és ha igen akkor ezt miben látja?*
21. *Mik a tapasztalatai velük kapcsolatban?*
22. *Hogy próbálja segíteni őket?*
23. *Hogy differenciál az osztályban? Mit gondol miért, vagy miért nem segíti a zene ezeket a tanulókat?*
24. *Szükségesnek érezné, hogy többen használják a zenét a nyelvoktatásban a tanulási nehézségekkel küzdő gyerekeknél?*
25. *Egyéb gondolatok...*

Nagyon köszönöm a segítséget!

Appendix B

Interview questions conducted with the teachers– English translation

My name is Melinda Tóth, I am an undergraduate English major of the University of Eötvös Lóránt in Hungary. My Thesis title is: Teaching English with the aid of music (in the classroom of special needs students). I am really interested in this topic since I have already read and learnt a lot about the effectiveness of the utilization of Music in ESL classrooms. In my research I conduct interviews with teachers who work in different institutions. That is why I would like to ask for your help and the following questions are in connection with the previously mentioned topic.

1. What kind of musical tools do you use during the English lessons? (Background? Integrated? Instrumental? With lyrics? Music videos? Etc?)
2. What styles do you use and favour? (pop, classical, 70s-80s songs, hits...etc)
3. How often do you use them?
 - a. What are your aims with using music and songs? Creating the appropriate atmosphere/mood
 - b. Relaxing, chill out
 - c. teaching grammar parts
 - d. teaching vocabulary
 - e. developing listening /reading /writing /speaking skills
 - f. decreasing frustration
 - g. introducing the culture
 - h. any other:
4. How do you incorporate it into the lessons? What is happening before, during and after the listening?
5. Do the children/students sing as well, or do they only listen to the songs?
6. On what bases do you select the songs? (your taste, taste of the students, lyrics, mood)
7. What is your opinion about the music (e.g.: before texts) and the songs in course books?
8. Why do you find music important during lessons?
9. Why did you start applying music in lessons?
10. What kind of tasks do you add to the songs?
11. Do you use extra illustrations, pictures, miming, and videos with the music tasks?

12. What kind of positive experiences do you have in connection with using music/ a song in a lesson? Can you recall any memorable experiences of yours?
13. If you teach a new material with the aid of music, can the students remember it more easily?
14. How do the students react to these musical tools? What are their reactions?
15. Which age group do you find this musical tool appropriate for?
16. Do you have negative experiences?
17. What other creative tools/methods do you use in lessons?
18. *Do you have students who have learning difficulties in your class? What sort of problems do they have?*
19. *What difficulties do they exactly face in the English lessons?*
20. *Does music help them? If yes, in what ways?*
21. *What are your experiences with these students?*
22. *How can you help them?*
23. *How can you adapt the material to different needs of your students? Why do you think music helps or does not help these students?*
24. *Would you consider it important that music should be used more frequently in the teaching of students with learning difficulties?*
25. *Any other thoughts?*

Thank you so much for your kind help!

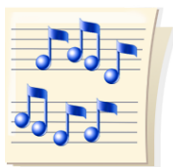
Appendix C

Class observation sheet

<i>Tasks</i>	1 st , 2 nd , 3 rd ... tasks
<i>Observation aspects</i>	
Aims/Objectives	
Time	
Skills	
What are the students doing?	
What is the teacher doing?	
Methods, techniques	
What type of music is played?	
How is music incorporated?	
Additional materials	
Students' reaction	

Appendix D

Questionnaire filled in by the participating students – Hungarian version



Tóth Melindának hívnak és ötöd éves angol szakos hallgató vagyok az Eötvös Lóránd Tudományegyetem Bölcsészkarán. Szükségem lenne a segítségedre a szakdolgozatom miatt, ezért kérek, hogy légy szíves töltsd ki ezt a rövid kis kérdőívet nekem. Nincs rossz vagy jó válasz, azt karikázd be, vagy azt írd le, amit és amennyit te gondolsz. Sokat segítesz nekem ezzel és nagyon hálás vagyok érte. ☺

Osztály:

Nem: Fiú/Lány

Kor:

1. Ki a kedvenc együttesed, énekesed? _____

2. Gyakran szoktál angol dalokat hallgatni?

- A: nem, nem szeretem őket
- B: csak amit rádióban hallok
- B: néha
- C: igen, gyakran
- D: állandóan, amikor csak tehetem

3. Ha igen, akkor le szoktad őket fordítani, hogy értsed miről van szó?

- A: soha
- B: néha
- C: mindig

4. Milyen gyakran hallgattok zenét az angol órán?

- A: soha
- B: alig kétszer háromszor egy tanévben
- C: talán 2 havonta
- D: minden hónapban egyszer
- E: Többször egy hónapban
- F: majdnem minden héten

5. Milyen dalokat hallgattatok már az órákon, amikre emlékszel? (sorold fel őket)

6. Szeretsz az angol órákon zenét hallgatni?

- A: nem
- B: különösebben nem izgat
- C: szeretek
- D: szerintem ez az egyik legjobb feladat

7. Ha szereted, miért? _____

8. Ha nem szereted, miért nem? _____

9. Segít a zene a nyelvtanulásban?

- A: Igen, sokat,
B: igen talán egy kicsit
C: Nem hiszem...
D: Biztos nem.



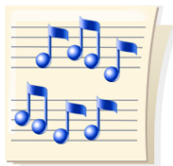
10. Ha segít, miben? _____

11. Vannak az angol tanulással problémáid, és ha igen mi okoz gondot?

Nagyon köszönöm a segítségedet! ☺

Appendix E

Questionnaire filled in by the participating students – English translation



My name is Melinda Tóth, I am an undergraduate English major of the University of Eötvös Lóránt in Hungary. I would like to ask for your help in connection with my thesis paper, so I would like you to fill in this short questionnaire for me, please. There are no good or bad answers, circle the ones which YOU think are right and write down your personal opinion. I really appreciate your great help. ☺

Class:

Sex: Boy/Girl

Age:

12. Who is your favourite artist, band? _____

13. Do you often listen to English songs?

- A: No, I don't like them
- B: Only to those which are on the radio
- B: Sometimes
- C: Yes, I often listen to them
- D: All the time, whenever I can

14. If yes, do you translate them in order for you to understand them?

- A: never
- B: sometimes
- C: always

15. How often do you listen to English songs in the English lessons?

- A: never
- B: two or three times a year
- C: maybe every second month
- D: once a month
- E: more times a month
- F: almost every week

16. What songs have you listened to in the English lessons so far, which you remember? (list them)

17. Do you like to listen to music in the English lessons?

- A: No, I don't.
- B: I'm not really bothered
- C: I like it.
- D: I think, this is one of the best exercises

18. If you like it, why? _____

19. If you don't like it, why not? _____

20. Does music help you in language learning?

- A: Yes, it helps a lot.
- B: Yes, maybe a little.
- C: I don't think so...
- D: I'm sure it doesn't.



21. If it helps, in what ways? _____

22. Do you have problems with learning English and if yes, what causes you difficulties?

Thank you so much for your help! ☺

Appendix F

Sample passages from the interviews conducted with the participating teachers

1. What kind of musical tools do you use during the English lessons?

(Background? Integrated? Instrumental? With lyrics? Music videos? Etc?)

I use background music very rarely, I prefer songs with a given lyrics and always with a methodological aim.

2. What styles do you use and favour? (pop, classical, 70s-80s songs, hits...etc)

I use mainly pop music and folk music

3. How often do you use them?

Once a month for sure when the topic “suggests” a song”, there are course books which contains a song in every unit.

4. What are your aims with using music and songs?

Teaching grammar parts, teaching vocabulary, using them as warmers (but time should be taken into consideration and songs must be used with an exact methodological aim

5. How do you incorporate it into the lessons? What is happening before, during and after the listening?

Sometimes there are no pre listening activities, I just play the recording then ask what they liked or did not like about it.

6. Do the children/students sing as well, or do they only listen to the songs?

My older teenagers do not sing very often, but young children love singing.

7. On what bases do you select the songs? (your taste, taste of the students, lyrics, mood)

I select them on the basis of the theme of the song which can be connected to the topic which we have recently covered (students can make suggestions about what they would like to listen to during the lesson, but before they bring the song to the lesson they need to show it to me and I will decide if we can use it or other exercises could be added as well. Once it happened that I said no.

8. What is your opinion about the music (e.g.: before texts) and the songs in course books?

I am satisfied with the songs because they try to summarize a given grammar spot of the unit and they also have quite good additional exercises. However, the alternation/adaptation of the original song is sometimes very annoying because we all know the original version and they are naturally much much better. But I still like using them since my students can understand these easy versions much better than the original ones and the familiar tunes are very enjoyable even if the artist is different.

9. Why do you find music important during lessons?

Teenagers listen to their MP3s 24/7 and they listen to English songs most of the time. I think it is important to encourage them to translate the songs and explain to them that they can learn a lot from their favourite habit. The best way to demonstrate this is using songs in the lessons as well. It is a great experience for them to finally understand the lyrics which they listen to (or sometimes sing as well) all day.

10. Why did you start applying music in lessons?

There was a course about the utilization of songs in lessons.

11. What kind of tasks do you add to the songs?

Fill in the gaps exercises, comprehensive questions, rewriting songs...

12. Do you use extra illustrations, pictures, miming, and videos with the music tasks?

Not too often, if I HAD time I would perhaps use more illustrations and visual aids. In the books, of course, there are often illustrations

13. What kind of positive experiences do you have in connection with using music/ a song in a lesson? Can you recall any memorable experiences of yours?

At the mentor training course we made different exercises at different levels but for the same song, on the bases of which discussions could be started.

14. If you teach a new material with the aid of music, can the students remember it more easily?

Yes, definitely.

15. How do the students react to these musical tools? What are their reactions?

They really appreciate music in the lessons

16. Which age group do you find this musical tool appropriate for?

For young learners I select songs from the books, for teens I need a broader scale of selection.

17. Do you have negative experiences?

Once I let a boy bring in a song which was far too long and full of swearing and it was written under the influence of drug abuse

18. What other creative tools/methods do you use in lessons?

Board games, cards, warmer games, I try to teach everything in a very playful way

19. Do you have students who have learning difficulties in your class? What sort of problems do they have?

I have only one dyslexic student. I cannot do anything about him. Too many students in one class it is impossible to give extra work and different exercises to everybody but still keep up with the pace and reach the same level of English at the end of the year. We are not qualified for this.

20. Does music help them? If yes, in what ways?

I tried to persuade him that he should listen to music a lot in English, but his big problem is that he hates English due to his constant failure caused by his problems. So, this is a vicious circle.

21. How can you adapt the material to different needs of your student?

I cannot.

22. Any other thoughts?

Grammar chant: good for children, last year I was teaching the topic of food, meals to them, and we chanted the list of words and expressions together. They utterly enjoyed. For older children, this is hilarious and it should be avoided.

There will always be students who will be enthusiastic about the song we present however it should be accepted that there is always one or two students who will not prefer our choice and will make everything to spoil the lesson. In order to avoid that, teachers have to know the class very precisely and make good decisions. But the general conclusion is that it is worth applying this tool.

Appendix G

Songs used in the lessons

The Beatles: If I fell in love with you

If I fell in love with you
 Would you promise to be true
 And help me understand
 'cause I've been in love before
 And I found that love was more
 Than just holding hands

If I give my heart to you
 I must be sure
 From the very start
 That you would love me more than her

If I trust in you, oh please
 Don't run and hide
 If I love you too, oh please
 Don't hurt my pride like her
 'cause I couldn't stand the pain
 And I would be sad if our new love was in vain

So I hope you see that I
 Would love to love you
 And that she will cry
 When she learns we are two
 cause I couldn't stand the pain
 and I would be sad if our new love was in vain

so I hope you see that I
 would love to love you
 and that she will cry when she learns we are two.

Jimi Hendrix: Crosstown Traffic Lyrics

You jump in front of my car when you,
 you know all the time that
 Ninety miles an hour, girl, is the speed I drive
 You tell me it's alright, you don't mind a little pain
 You say you just want me to take you for a ride

You're just like crosstown traffic
 So hard to get through to you

Crosstown traffic
 I don't need to run over you
 Crosstown traffic
 All you do is slow me down
 And I'm tryin' to get on the other side of town

I'm not the only soul who's accused of hit and run
 Tire tracks all across your back
 I can see you had your fun
 But darlin' can't you see my signals turn from green to red
 And with you I can see a traffic jam straight up ahead

You're just like crosstown traffic
 So hard to get through to you
 Crosstown traffic
 I don't need to run over you
 Crosstown traffic
 All you do is slow me down
 And I got better things on the other side of town

Jonny Cash: "Tennessee Stud"

Back about eighteen and twenty-five
 I left Tennessee very much alive
 I never would've made it through the Arkansas mud
 If I hadn't been riding on the Tennessee Stud

Had some trouble with my sweetheart's Pa
 One of her brothers was a bad outlaw
 I wrote a letter to my Uncle Spud And
 I rode away on the Tennessee Stud
 On a Tennessee Stud
 The Tennessee Stud was long and lean
 The color of the sun and his eyes were green
 He had the nerve and he had the blood
 There never was a horse like Tennessee Stud

Drifted on down into no man's land
 Across the river called the Rio Grande Raced my horse with the Spaniard's foe
 Til I got me a skin full of silver and gold

Me and the gambler, we couldn't agree
 We got in a fight over Tennessee Pulled our guns and he fell with a thud
 And I rode away on a Tennessee Stud

The Tennessee Stud was long and lean
 The color of the sun and his eyes were green
 He had the nerve and he had the blood

There was never a horse like the Tennessee Stud

I rode right back across Arkansas
 I whipped her brother and
 I whipped her Pa
 I found that girl with the golden hair
 She was riding on a Tennessee Mare

Pretty little baby on the cabin floor
 Little horse colt playing round the door
 I loved the girl with the golden hair
 And the Tennessee Stud loves the Tennessee Mare

The Tennessee Stud was long and lean
 The color of the sun and his eyes were green
 He had the nerve and he had the blood
 There was never a horse like the Tennessee Stud

The Beatles: When I'm Sixty-Four

When I get older losing my hair many years from now
 Will you still be sending me a valentine,
 Birthday greetings, bottle of wine?
 If I'd been out til quarter to three would you lock the door?
 Will you still need me, will you still feed me, when I'm sixty-four?

Oh, you'll be older too - Ah
 And if you say the word, I could stay with you

I could be handy mending a fuse when your lights have gone
 You can knit a sweater by the fireside,
 Sunday mornings, go for a ride
 Doing the garden, digging the weeds, who could ask for more?
 Will you still need me, will you still feed me, when I'm sixty-four?

Every summer we could rent a cottage in the Isle of White,
 If it's not too dear
 We shall skimp and save, grandchildren at your knees,
 Vera, Chuck, and Dave

Send me a postcard, drop me a line stating point of view
 Indicate precisely what you mean to say,
 Yours sincerely, wasting away
 Give me an answer, fill in a form, mine forevermore
 Will you still need me, will you still feed me, when I'm sixty-four?