

Music as an intercultural medium of foreign language teaching

Petra Besedova^{a*}

* Corresponding author: Petra Besedova, petra.besedova@uhk.cz

^a *University of Hradec Králové, Faculty of Pedagogy, Rokitanského 62, Hradec Králové, Czech Republic*

Abstract

Music and language are inherent parts of our every-day life, they are considered as means conveying communication. Differently from a foreign language, whose system has to be understood, music can be considered as an international language understandable even without words. The connection of music with teaching of foreign languages seems to be an obvious thing, too. This connection refers mainly to linking of the phonetic and phonological level of the language with the perception of music, which means involving music in practising the correct pronunciation, intonation, speech rhythm and melody. The importance of the music being involved in teaching of foreign languages is presented by the author of this paper from several possible points of view – the view of motivation, the view of the language reception and production, the view of the support of intensive perception, the emotional view, etc. The other angle of viewing the reality is offered by the research results – the reality is completely different because teachers do not make music involved in their teaching process. It is evident that the acoustic understanding of a foreign language obviously depends on the level at which listening is trained, and which can be increased through music education. The principal idea of this paper is based on the facts that music accompanies human beings through all their life, and within the framework of teaching of foreign languages it has, due to its qualities, a formatively developing function and educational function.

© 2016 Published by Future Academy www.FutureAcademy.org.uk

Keywords: Music; foreign language teaching; German language; didactics of non-linguistic disciplines.

1. Introduction

Human beings are constantly in contact with music even before their being born. Already in the mother's womb an individual is able to perceive and recognize tones, melody and rhythm. Amrhein (1995) says that music is important for children, and that children show quite a high affinity to music and music activities, and are highly motivated towards any contact with music. In other words, it is very important for children to be in contact with music since their early childhood. At this point it

seems appropriate to also quote Johann Wolfgang von Goethe, who said: “Those who do not love music do not deserve to be called human beings; those who just love music are only half-human beings; those who really perform music are justifiably called wholesome human beings.“ (, *Wer Musik nicht liebt, verdient nicht, ein Mensch genannt zu werden; wer sie nur liebt, ist erst ein halber Mensch; wer sie aber treibt, ist ein ganzer Mensch.*“ Johann Wolfgang von Goethe)

Music and language belong to extensive communicative means through which various types of information are received and then transferred from person to person. Language is an important phenomenon in every-day life of human beings, and its importance in the sphere of the transfer of information and knowledge is indisputable. Music can be also considered as a certain form of international language which can be understood also without words. Listening to and performing of music have important functions, e. g. communicative or coordinative ones. And last but not least, music skills play quite an important role in the process of speech development.

The main objective of this paper is to capture the importance of music for teaching of foreign languages, and to present the findings resulted from a kind of empirical research into the given reality at Czech schools. Pupils are the subject of the teaching process and they are perceived in a complex way. Their harmonic development in its complexity requires innovating, completing and changing of work methods and forms. The principal idea of this article is based on the facts that music accompanies human beings through all their life, and due to its qualities, it performs its formatively developing function and educational function within the framework of foreign language teaching, and at the same time it supports, to a significant extent, a complex development of a pupil’s personality. A complex research is based on the hypothesis which claims that the implication of music to the process of foreign language teaching is subject to the acceptance of music in the valid educational constructs – in curricula and textbooks, and also to teachers’ and pupils’ positive approaches to using music in classes. The main objective of the empirical research is the analysis of the educational reality in connection with the music component in it. This music component includes various music forms, e.g. traditional folk songs and artificial ones, formal music, musicals, modern music styles, etc., and, furthermore, also didactic and pedagogical-psychological conclusions resulting from the use of those music forms. Based on the findings presented in the literature of both the domestic and foreign provenience, and also based on the author’s own pedagogical experience and cooperation with primary and secondary school teachers in the Czech Republic, the following research questions are to be answered:

- 1) Which attitude is taken by foreign language teachers towards the involvement of music into the teaching process?
- 2) To which extent are the currently most frequently used textbooks of German in compliance with the requirements for involvement of music in the teaching process?

The applied research focuses on searching the answers to the above given questions, and simultaneously concentrates on the support or refutation of the following hypotheses:

Hypothesis 1: Teachers of German language at primary and secondary schools in the Czech Republic and their pupils have different evaluating criteria applied to using music in foreign language teaching.

Hypothesis 2: The choice of the music component in the textbooks of German which are most frequently used at present is not in compliance with the set criteria.

Hypothesis 3: The music component is not sufficiently represented in the currently most frequently used textbooks of German language.

The following methods were applied with the aim to support or refute the above given hypotheses: the method of the questionnaire, the method of the analysis of the educative medium contents (quantitative and qualitative analysis), the method of experts' assessment and the projective method. The research results are presented at the end of this paper.

Linking of music and language is very narrow, complicated and rather subtle. This paper tries to capture transverse linking of music and language, resp. a foreign language, and the importance of music being involved in the process of foreign language teaching.

2. Linking of music and language

Language and music are strongly structuralized systems which human beings are every day in contact with, and they can be considered as some of the basic human communicative means firmly rooted in the brain of human beings. Language is considered to be the basic means of communication used for exchange of information among people. Music plays an essential role in our life, and it can also be labelled as a communicative means which conveys a number of important information. Music is multifunctional - besides its communicative function, it has also coordinative, concentrating and emotional one. Jentschke and Koelsch (2010) consider music and language as ancient human skills across cultures and history. Jäncke (2012) also talks about so called social skills referring to music and speech as to universal all-covering communicative means.

Professional discussions are permanently held about the common roots shared by music and language. A really extraordinary position of both music and language was confirmed by scientific findings realized in the past. These findings were realized mainly by Paul Broca (1824 – 1880)¹, who specialized in speech production disorders, and by Carl Wernicke (1848 – 1905)², whose name was used for referring to the brain centre of speech understanding, so called Wernicke-Areal. Since his times, such centres have been named after their discoverers, and until now the left brain hemisphere has been perceived as the centre responsible for understanding of oral speech. Parallely, music perception and production are rooted in the right brain hemisphere. In connection with this, Jäncke (2012) talks about so called dichotomy - the language functions are located in the left part of the brain, whereas the music functions are located in the right part.

¹ Pierre Paul Broca was a French medical doctor and anthropologist. In 1878 he first described the great limbic lobe, which is up to now referred to as the limbic system. Broca's discovery of the speech centre in the left brain hemisphere belongs to one of the essential findings in the sphere of neuropsychology.

² Carl Wernicke was a German doctor, psychiatrist and neurologist, who discovered the sensoric centre of speech in the brain, so called Wernicke-Areal, in 1874. Through this discovery, Wernicke pointed to the fact that Broca's centre is not the only centre of speech. Historically, this discovery was a major turning point in the medical research into the human brain.

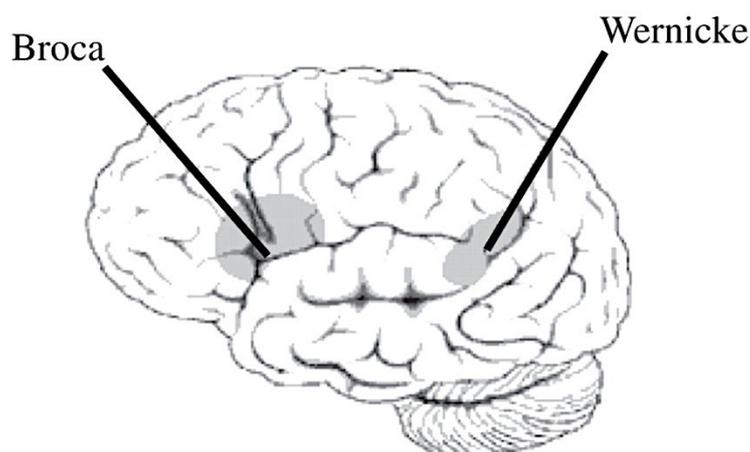


Fig. 1. Localization of Broca's and Wernicke's centres. (<http://rstb.royalsocietypublishing.org/content/367/1585/144>)

New findings, however, prove that this simple dichotomic model (music = on the right, speech = on the left) is not as straightforward, and it is obvious that both the brain hemispheres participate in processing and producing of music. Jäncke (2012) expressed the opinion that there is not a single area in the brain which would be exclusively responsible for only processing of speech or only processing of music.

A number of studies dealing with music and speech point to the fact that similar processes and mechanisms are involved in the perception of both these phenomena. This claim is based on Brown's idea (2000) referring to the fact that speech and music have one shared communicative predecessor. On the contrary, Jentschke and Koelsch (2010) refer to both speech and music as to strongly structuralized systems created from partial elements which further gather into complex and hierarchically arranged sequences. When music and speech are researched from the point of their meaning, then it can be said that music represents mainly the emotional meaning, whereas the content meaning is linked with speech. It is necessary to keep in mind the fact mentioned above - both music and speech are structuralized systems built from partial elements, i.e. speech from phonemes, music from tones. Speech can be considered as a kind of a controlling system which involves e. g. syntax or morphology of the given language. Jentschke and Koelsch (2010) can be mentioned in this context – they say that the human brain is able to recognize and fix these rule-bound structures, and this implicitly gained knowledge is further developed into more complex structures. Apart from this, music provides the brain with other complex tasks in which a number of cognitive processes are involved. Jentschke and Koelsch (2010) say that the perception of music supports processing of auditory, motoric and somatosensory information, it improves the integration of this information, and also the control and correction of one's own production. It can be supposed that both the brain hemispheres participate in particular processes of perception, and numerous brain areas are equally involved in the analysis of both speech and music. This proposition can be also confirmed by the fact that processing of the sound timbre is realized in the right brain hemisphere, where also the timbre of music instruments and the timbre of human voices are processed. (compare Jäncke 2012, 361) At this point it is thus possible to formulate a hypothesis that similar functional modules are needed for perception of both music and speech. This hypothesis is supported also by Jentschke and Koelsch (2010), who have claimed that

suprasegmental qualities of speech, i.e. prosody, can be perceived as speech music. These qualities are then processed, in the same way as music, in the right hemisphere of the brain.

3. The Role of Music in Teaching of Foreign Languages

The process of learning foreign languages is connected with a number of problems. Each language has its own linearity and combinations of signs; the main and essential differences can be found especially in the pronunciation and melody of the given foreign language. Language and music are closely linked; both of them are constructed on the basis of a strictly given system of rules. Human beings then acquire this system of rules. A bigger part of the knowledge acquired in this way gets into an individual's memory through unwitting learning processes. The process of the acquisition of a foreign language is an active one and it is very closely linked with perception. Therefore it is essential for foreign language teaching to use such teaching methods which have an impact on the biggest possible number of senses. It is quite obvious that some people learn things better through listening, others through writing, etc. Such a way of foreign language learning when all the senses are involved is very motivating for pupils, and, moreover, the learning process becomes friendlier and more intensive. In this context Geisler (2009) says that music forms used in foreign language teaching make all the senses involved even in case of beginners.

Listening comprehension belongs to complicated psychical processes during which the receivers have to adequately process the spoken text. The listening skill (together with the approach to it) belongs to the principal pillars of the didactics of foreign languages – it can be found in the sphere of speaking skills, it takes an important position in the sphere of linguistic means of a foreign language. Listening can be characterized as a receptive language skill through which human beings are able to perceive the spoken language and to understand its contents. Thanks to a careful listening activity, sounds of a particular foreign language are correctly perceived, processed and produced. Listening comprehension takes an important position in the process of foreign language teaching because it is an irreplaceable source of the cognition of the audio form of a foreign language. The dominant function of listening comprehension is that of articulation and prosodic processing of the heard foreign language text (rhythm, stress, intonation, melody). It is also necessary to mention the motivational function of listening and the suitability of the use of music in foreign language teaching. According to Blell and Kupetz (2010), music used in the process of foreign language teaching supports certain activation of particular brain structures which realize emotional and mnemotechnical processing of information. Jäncke (2012) adds that the acoustic understanding of a foreign language often depends on the level at which the listening skill is trained through music exercises. Thus it can be claimed that no other human activity is involved in the foreign language acquisition as much as music. The capacity of a pupil's hearing ability is directly proportional to his / her ability to process and recognize linguistically and musically relevant information. An increase in this capacity is supported by a regular involvement of music into foreign language teaching, no matter whether just traditional folk songs or demanding instrumental compositions are used.

Music can be widely used in foreign language teaching because music and language share certain features. The most important one is that both of them are distinctive means of communication which

use listening materials and simultaneously try to analyse and reproduce them. Both of them should also develop susceptibility to the surrounding world and simultaneously develop pupils' creativity. Music can be a source of motivation, it can have relaxing effects. It also becomes a mediator of life and institutions of the given country and supports fixing of a foreign language in a relaxed form. If a child's musical ear is developed, his / her recitation, diction and articulation, as well as the rhythmic and dynamic flow of his / her speech are improved. Music education develops pupils' music abilities, which are then performed in auditory, rhythmic, vocal and intonation activities. And especially auditory, rhythmic and intonation activities find their application also in foreign language learning. A great potential of music can be used in foreign language teaching especially when practising the correct pronunciation. This kind of practice should be applied already at the very beginning phase of teaching a foreign language. Phonetics cannot be perceived in an isolated way in the process of teaching of foreign languages. On the contrary, it is very important to include phonetics into grammar and lexical exercises, into reading, writing and speaking in a given language. The use of music is further linked also with the development of emotional intelligence and with a pupil's emotional and aesthetic formation. Music helps build the ethical basis of a pupil's personality, his / her attitudes and opinions.

The necessity of using music when teaching German is emphasized by Badstübner-Kizik (2007). The following figure just confirms the importance of the involvement of music in foreign language teaching from the functional perspective.

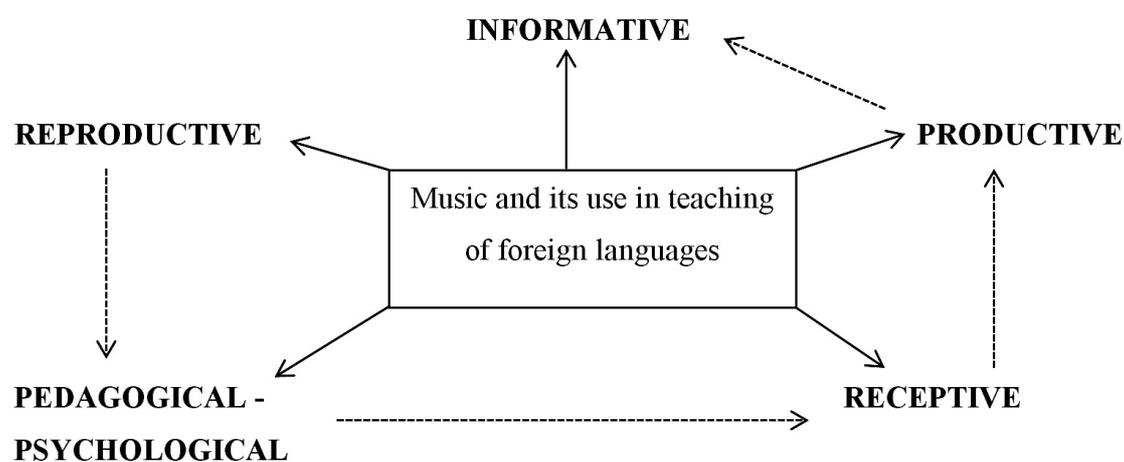


Fig. 2 Music and its use in teaching of foreign languages.

The informative use of music in foreign language teaching is linked with the role of a mediator of explicit information about the country, e. g. about composers, music works, various music events, etc. The reproductive use of music applied in the teaching process in the form of singing or rhythmic accompaniment is based on the relation of music and language structures. At this point it is necessary to emphasize mainly the rhythm and the meaning of phonological, grammatical and lexical structures of the text which was put on music. The productive use of music is represented mainly by rhythmic and music improvisation applied to lexical units, phrases or longer texts which appear in the given foreign

language. According to Badstübner-Kizik (2007), this way of the involvement of music supports development of a subjective creativity. However, the reality at schools is completely different; this kind of the involvement of music into foreign language teaching is only sporadically applied. In case of the receptive use of music in foreign language teaching, the dominant positions are taken by the actual process of the music perception, emotions, associations and accompanying preferences of the educational process. The emotional impact of music is included in the sphere of the pedagogical-psychological use of music in the process of foreign language teaching. It concerns formal qualities of music, such as pace, dynamics, timbre, sound power, etc.

A correctly set objective of the presented foreign language has to respect the needs of the educational process. Apart from linguistic and cognitive forms, also affective forms and those focusing on specific processes are supposed to appear in the teaching process. The use of music in foreign language teaching is linked dominantly with the last forms of teaching mentioned above, which are often of an innovative and playful character. Apart from all the mentioned facts, music carries an enormous identifying and emotional potential.

4. Educative medium in teaching of foreign languages related to music component

Reading current publications focusing on textbooks used in the teaching process nowadays, we can make the conclusion that we are at the beginning of a new era, i.e. the era of electronically supported teaching and learning. Funk (2001) made the following comment on the current situation: „Lehrwerke sind am Ende, sie werden, so wird mit klammheimlicher Vorfreude verkündet, in wenigen Jahren schlicht verschwinden. Neue Medien würden sie alt aussehen lassen und schließlich ersetzen, kompetente und autonome Lehrende und Lernende ihrer nicht mehr bedürfen.“ (“Textbooks are coming to their end; they will completely disappear in a short time period, and will be replaced with new media”). Professional discussions are one side of the coin, but the real teaching practice is the other side of the same coin. Present Czech schools still prefer a classical printed textbook to electronic materials; foreign language teaching is not an exceptional sphere. Let us have a look at the issue of a textbook used in foreign language classes and at its potential in the music sphere.

4.1. Definition of the term “educative medium” in relation to foreign language teaching

It is nearly impossible to present a definition of the term of “textbook” which would include aspects of all the spheres. In a very simplified way it can be said that this term refers to a written didactic material whose aim is to realize the set didactic objective through the contents and methodological concept in the structure of the given teaching process. In the *Lexicon of Pedagogy* (1972) it is added that a textbook should mediate a systematically arranged survey of the teaching material to pupils. Jan Průcha (1998) deals with the issue of teaching materials in the Czech context, also this author tries to present several definitions of the term of “textbook” at the beginning of his published texts. According to him, a textbook can be generally viewed as a source of information which is transferrable in time and space. Thus a textbook should be a basic source of information and it should be created on the basis of firmly fixed rules, such as clarity, readability, certain complexity and restriction to the essential issues.

For teachers and pupils, a textbook is traditionally the main medium of the teaching and learning processes. Apart from the textbook, there are various partial materials available for teachers which can be used in compliance with the objectives, contents and processes of the teaching process. Most of the current textbooks of foreign languages have nearly the same structure – they are usually segmented into units and thematic topics. The central aspect of each current textbook of foreign languages is a text whose multidisciplinary function is obvious. However, it is very difficult to answer the question about a clear norm of the structure of textbooks. The effective research into the currently used educative medium is dominantly related to the mentioned textual part of the given textbook. Aspects of non-written (listening) and non-verbal characters are researched very sporadically. Research into the music component included in foreign language textbooks, textbooks of German language respectively, is sporadic as well. (See below – the research results.)

4.2. Function of educative medium

The textbook has a long tradition within the framework of the teaching and learning processes. It is the main source of knowledge for pupils; its choice and arrangement are decisive for teachers' educational objectives. According to Průcha (1998), the function of the textbook is to be a didactic means for fulfilling a supposed purpose in the educational process. The functions of textbooks of foreign languages have to be viewed from several angles. Jelinek (1994) prefers stimulatory, determinative and motivational functions. There is a number of the ways classifying the functions of textbooks. From our point of view, these are essential functions of textbooks of foreign languages: cognitive, motivational, coordinative, developing, educational and systematizing. Obviously, there are much more functions of foreign language textbooks. Their specification depends on a partial objective of a specific teaching unit.

The structure of a foreign language textbook has to be in accordance with the main objective of foreign language teaching – the development of pupils' communicative competences in the given foreign language. On the other side, the textbook is supposed to support pupils' creative and individual development. That means that the critical analysis of textbooks can be subdivided into two spheres: analysing of theoretical aspects on one side, and, on the other side, analysing of practical aspects of the structure of foreign language textbooks.

Present modern technologies and tendencies are making changes in structuring of textbooks. In the past, the cognitive and informative functions used to be emphasized, which resulted in presentations of excessive texts focused on fixing of grammar structures. At present, however, the amount of illustrative materials which use pictures of real life is increasing. A closer linking of the presented issues with real life is emphasized, which results in fixing and developing of pupils' communicative competences.

4.3. Methods of research into educative medium

“Research into textbooks does not belong to the priorities of the current Czech pedagogical sciences. Not a single institution or not a single team systematically focus on analysing and evaluating of school textbooks. The situation is different abroad – the research into textbooks has developed in all the highly developed countries and it has its enormous institutional, informative and publishing bases.“ (Průcha 1994) Teaching materials are changing with time, and the necessity to investigate and analyse

textbooks results from efforts to ensure quality and effectiveness of the teaching process. Therefore also the methods of research into textbooks should be adapted to the time needs.

The term of “method“ originates from the Greek word *methodos* and can be interpreted as a way of researching. The Lexicon of Pedagogy (1972) explains the term in a general way as a way how to reach the required objective. Generally it can be said that a method is a way how to handle an issue with regard to the research objective. Within the framework of the educative medium research, the methods can be subdivided into three groups, this subdivision reflects three points of view:

Table 1. Methods of textbooks analysis

Point of the purpose	Why and for which purpose is it necessary to analyse the textbook?
Point of the subject	Which issues need analysing in the textbook?
Point of the method itself	In which way is it necessary to analyse the textbook?

The following methods of the empirical pedagogical research are the most frequently used for analysing of textbooks of foreign languages. These methods were used also in our research, and Průcha (1994) specifies them in the following way:

- a) Quantitative method processes specific empirical values of the textbook, these values are then analysed and percentage evaluation is made; statistical figures are often used.
- b) Method of content analysis focuses dominantly on the contents and their qualities, and on the quality of the textbook. There are two kinds of this method – the quantitative one and the qualitative one.
- c) Question method is based on a survey which asks about respondents’ (teachers, pupils) opinions on various issues.
- d) Comparative method compares two and more textbooks from a given point of view.

It is hard to find a foreign language teacher who would be fully satisfied with the textbook s/he works with in her/his classes. Most teachers are often forced to work with textbooks they do not identify completely with. There are numerous materials available for teaching of foreign languages; with them teachers can realize their ideas of reaching the aims of foreign language teaching. Considering this re-making, tailoring, complementing, etc., we are coming to the starting point of new textbooks used for foreign language teaching which are convenient for teachers and meet pupils’ needs.

4.4. Results of the empirical research into the educative medium used in German language teaching related to music

The empirical research was carried out in spring 2016 and was focused on the proportional share of music in textbooks of German, the second foreign language in the Czech Republic. The above mentioned methods of the textbook analysis, i. e. the quantitative method, the method of content analysis, the question method and the comparative method were applied. 10 most frequently used German textbooks for primary and secondary schools in the Czech Republic were analysed, the choice

of the textbooks resulted from questionnaire findings realised in the time period 2013 – 2014 (291 respondents in total).

Table 2. German textbooks used in the Czech Republic

Sprechen Sie Deutsch	33%
Direkt	30%
Themen	9%
Heute haben wir Deutsch	6%
Schritte	6%
Studio	6%
Německy s úsměvem	4%
Tangram	2%
Deutsch mit Max	2%
Němčina pro jazykové školy	1%

The results of the analyses of the textbooks mentioned are very surprising, if not depressing. From the following figures it is clear that more than a half of the textbooks contain not a single music piece of any music genre. The biggest proportion of music can be found in the “Sprechen Sie Deutsch“, “Heute haben wir Deutsch“ and “Tangram“ textbooks. In most of the cases, music is used for phonetic exercises which focus on practising of a specific phonetic issue. Songs focusing on the development of communicative competences can be found only in the “Sprechen Sie Deutsch“ and “Tangram“ textbooks.

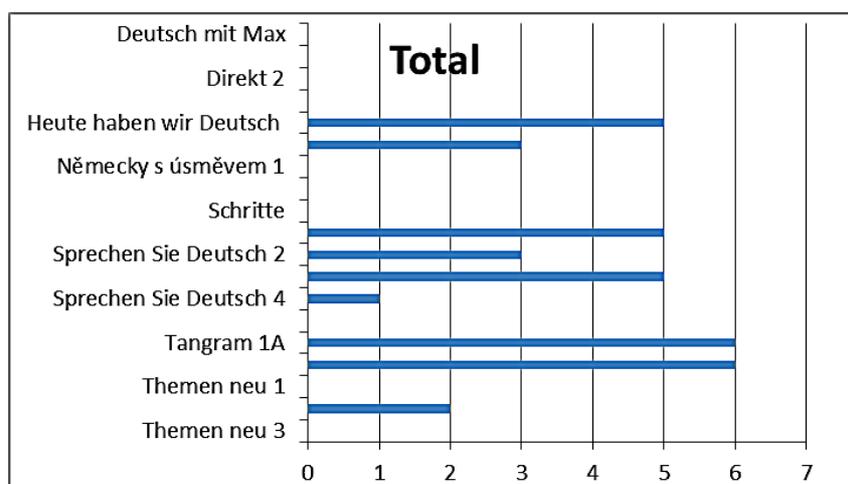


Fig. 3. Music in textbooks in of German language.

Table 3. Research Study - Music in the textbooks of German language

	Poem	Song	Literary text	Phonetic exercises	Grammar exercises	Interactive exercises
Deutsch mit Max				24,6%	19,4%	56,0%
Direkt 1				2,5%	36,0%	61,5%
Direkt 2				2,3%	41,8%	55,9%
Direkt 3				2,1%	40,9%	57,0%
Heute haben wir Deutsch	1,2%	2,0%		3,3%	29,4%	64,1%
Němčina pro jazykové školy		0,5%	0,2%	8,0%	45,5%	45,8%
Německy s úsměvem 1				4,5%	44,9%	50,6%

Německy s úsměvem 2				4,5%	37,8%	57,7%
Schritte			0,5%	16,2%	4,5%	78,8%
Sprechen Sie Deutsch 1	0,3%	0,6%	1,1%	6,2%	58,2%	33,5%
Sprechen Sie Deutsch 2	0,4%	0,4%	3,9%	4,8%	57,5%	33,0%
Sprechen Sie Deutsch 3	1,7%	0,7%	5,1%	4,2%	52,3%	35,9%
Sprechen Sie Deutsch 4	1,3%	0,2%	11,4%	3,8%	50,8%	32,5%
Studio 1				10,4%	30,5%	59,1%
Tangram 1A		1,2%		9,0%	25,3%	64,5%
Tangram 1B		1,5%		11,2%	15,9%	71,5%
Themen neu 1				11,7%	28,2%	60,1%
Themen neu 2		0,3%		10,1%	21,7%	67,9%
Themen neu 3			0,2%	13,5%	22,7%	63,7%
Total	0.3%	0.3%	1.4%	8.0%	37.6%	52.5%

A textbook is mostly considered to be an official primary source of information (this applies not only to foreign language teaching). Its essential task is to offer a wide scale of new knowledge to pupils. There are quite numerous and sufficient cases of analyses of foreign language textbooks, but none of them focuses on the non-verbal dimension. Within the framework of our research, a questionnaire was distributed (2016, spring), in which the foreign language teachers were asked how much they are satisfied with the proportion of music items included in the textbook used by them. The results of the research were processed and are illustrated by the following figure.

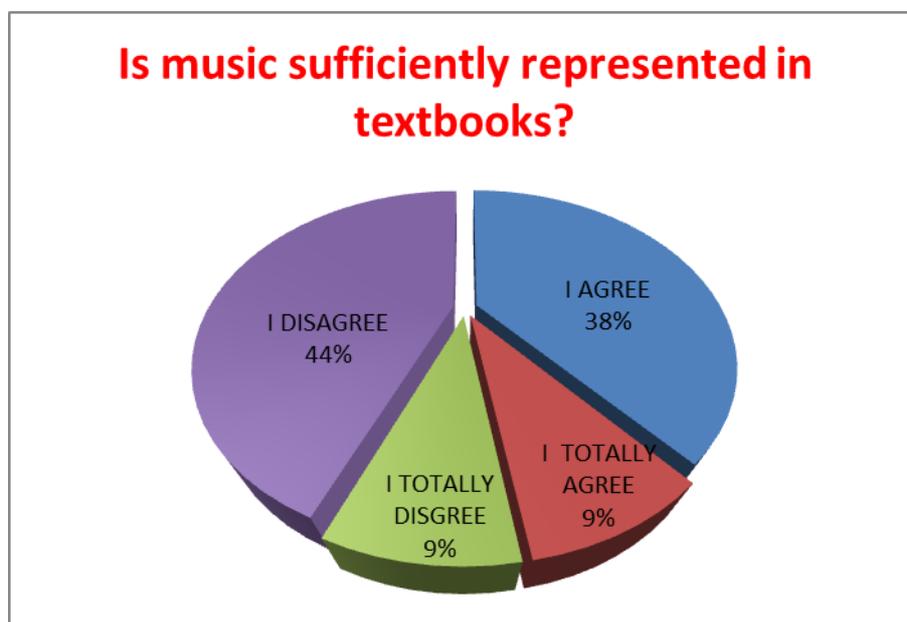


Fig. 4. Case Study 2016 – Music in textbooks of German language, teachers' opinions.

The role of the textbook in foreign language teaching is very important. There are various forms of textbooks, which is an important co-decisive factor in foreign language teaching. Průcha (1994) says that the school textbook used to be considered as a means important for the teaching process but as the means which is too practical, routine and too ordinary to be scientifically researched. Up to now, the research carried out in the sphere of the educative medium in foreign language teaching has made a great progress; in most cases integrated sets of textbooks are created by real experts in the given

sphere. However, the feeling that there are spheres, topics and issues still ignored in these textbooks still has not disappeared. Music is one of them, any form of it is included in textbooks rather sporadically.

5. The role of music in teaching of German language in the Czech Republic

Perception of music is subjective and is culturally coded. Due to this, there is no official concept of the use of music in foreign language teaching. A study research into the reality in the Czech primary and secondary schools was carried out in the first half of 2016. Teachers of these types of schools were asked about their practice in using music in their classes.

The structure of the study: 81 respondents (62 female, 19 male). A majority of the respondents teach at secondary grammar schools and at primary schools. The most frequently taught language is English, followed by German, Russian and French. The length of the teaching practice of the majority of the respondents is between 10 and 20 years. The respondents answered the following four questions focused on the use of music in the process of foreign language teaching:

- a) Is singing an active component of your classes?
- b) What kind of feedback is given by your pupils if music is used in your classes?
- c) Which music genres do you use in your classes?
- d) Which aspects are essential for you when music is involved in foreign language teaching?

As it has been already mentioned, there are certain parallels between perception and reception of music and speech because both these phenomena are perceived through hearing (compare Geisler, 2009, 12) Simultaneously it is obvious that until now there is no generally clear concept in the sphere of the use of music in foreign language teaching, so music is taken by teachers as a subjective phenomenon. A teacher's subjectivity plays an essential role in the teaching process. The following graphs show a disproportion between teachers and pupils, it reflects the teachers' answers to the question about the frequency of their use of music in their classes. The fact that Czech teachers involve music into their lessons only sporadically is quite alarming. Next Graph illustrating the pupils' feedback is quite contrastive. It is clear from this graph that pupils are very enthusiastic when their teacher uses music pieces in classes. Obviously, a question arises: Why do teachers completely ignore music in their classes? The argument of a lack of singing abilities and skills is rather insufficient if the fact that not only vocal compositions are usable in foreign language classes is taken into consideration.

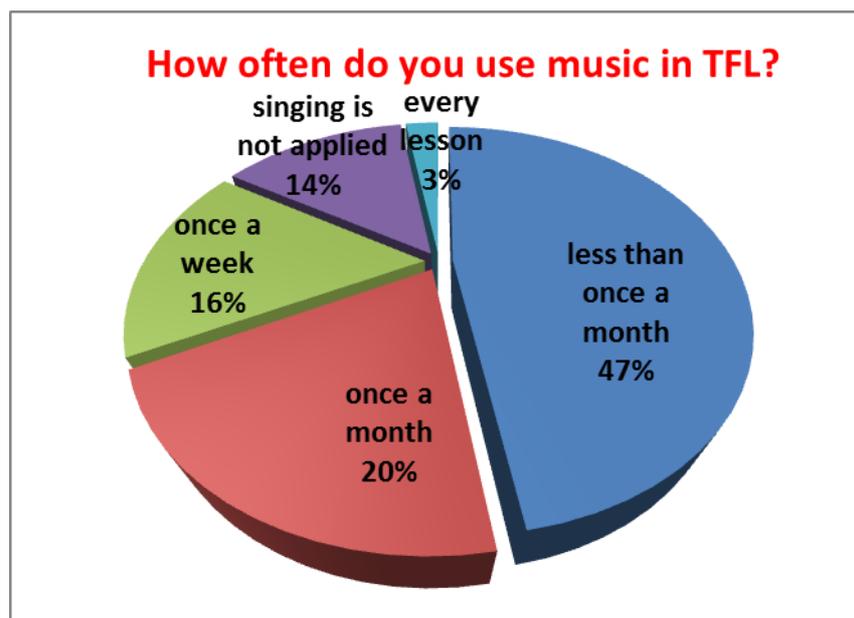


Fig. 5. Case Study 2016

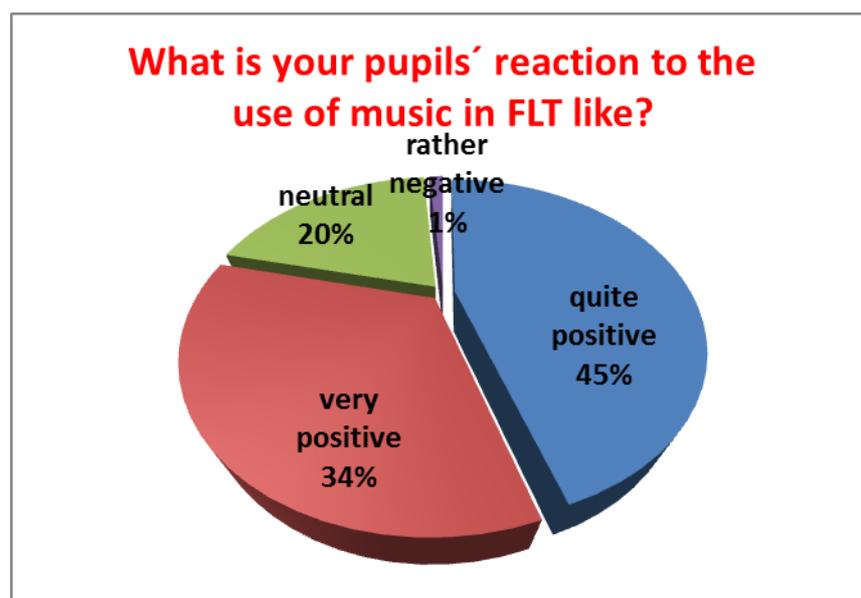


Fig. 6. Case Study 2016

Linking of music with foreign language teaching is very distinctive, mainly in connection with the phenomena of melody and speech rhythm. Perner (2014) makes the following comments on these phenomena: „Melody is often related to the intonation of speech, rhythm is then related to the segmentation, pace and pauses realized in an individual's speech .“ Kienzler and Kumpf (2004) go even further and say that a differentiated and proper listening to a melody and text is a good pre-disposition for the correct formation of unknown phonemes. Music in the form of songs, rhymes, musicals, serious compositions and various pop hits etc. can be very well integrated into foreign language teaching. Especially songs are really convenient for children already in the beginning phase

of their learning process because there is a generally accepted assumption that especially young children enjoy singing. Older children prefer other music types, e.g. rock-music, pop-music, musicals, etc., which can be used in foreign language classes as well. But what is the reality at Czech schools like? The music types most frequently used in classes of foreign languages are presented in Graph No. 7. From the graph it is clear that modern songs and didactically adapted songs in textbooks are the most preferred.

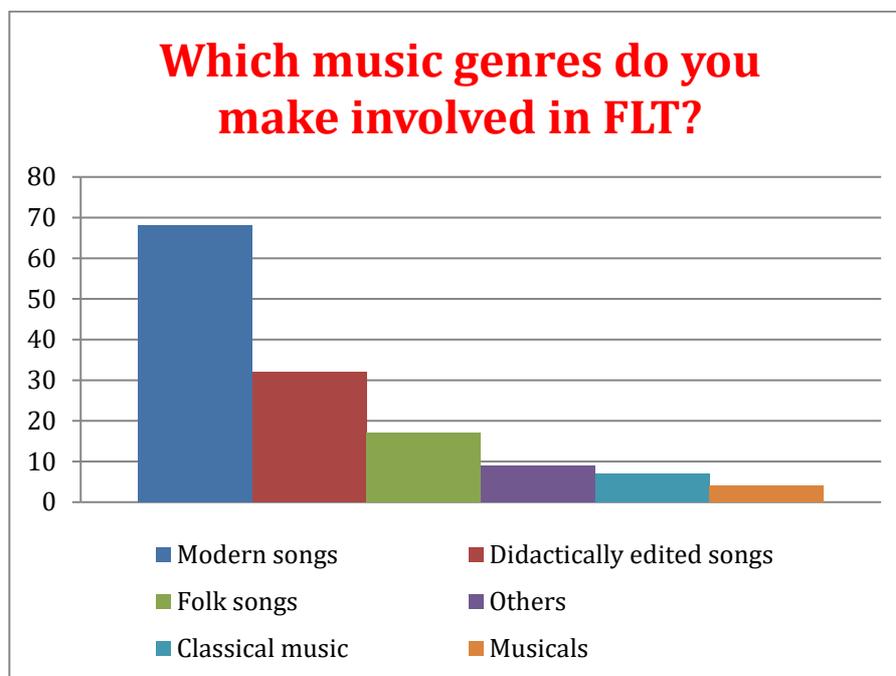


Fig. 7. Case Study 2016

Next graph shows which aspects are, according to foreign language teachers, considered as substantial in case of the use of music in the process of foreign language teaching. From the aspectual point of view, the methods of work with music in the process of foreign language teaching can be divided into three basic groups:

a) *The aspect of the reception and production of a foreign language* – the issues of pronunciation, vocabulary, grammar structures, listening and reading comprehension, oral and written performances are involved.

b) *The aspect of intensive perception* - the issues of motivation, patience, phantasy, creativity, memory, concentration, empathy, etc., which actively participate in the learning process.

c) *The aspect of intercultural learning* - related spheres are used (literature, arts, film, geography, etc.) together with e.g. analogy, analyses, communication, spontaneous dialogues, etc.

There will be presented the results of that part of the questionnaire survey in which Czech teachers evaluated the level of importance of various aspects of the use of music in the process of foreign language teaching. A majority of Czech teachers use music dominantly as a motivating component in their classes; the aspects of reception and production of a foreign language is generally also considered as quite important. On the contrary, the aspect of inter-cultural learning is taken into consideration very

sporadically, and the aspect of intensive perception is nearly ignored by Czech teachers of foreign languages, which can be considered as really depressing.

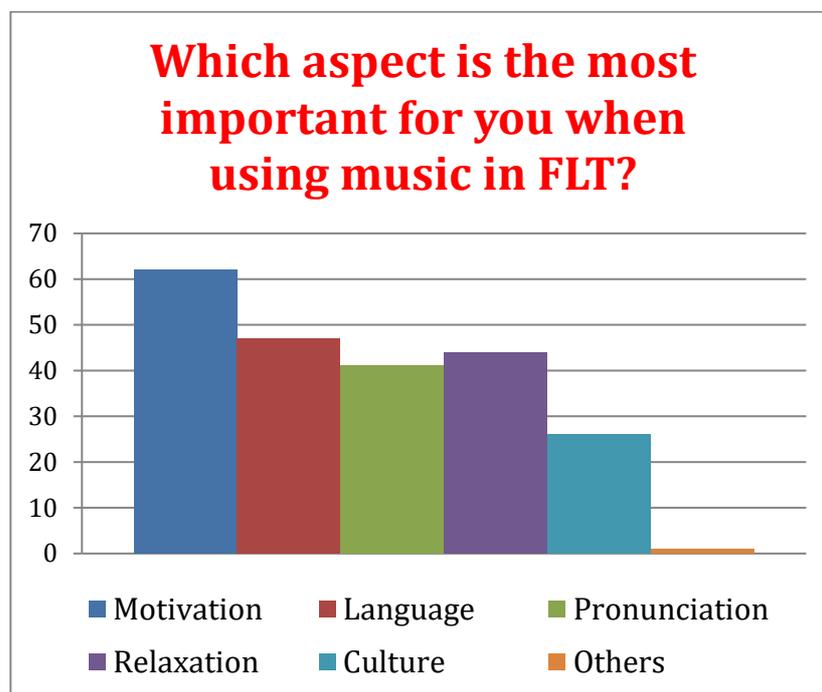


Fig. 8. Case Study 2016

6. Conclusions

Music and speech have a lot in common, both of them can be considered as distinctive texts. It is possible to say that training in listening has an impact on the perception of speech and on recognizing of prosodic qualities of a language. Music is often considered as an ancient communicative means understandable for all people, even without their knowledge of foreign languages. Apart from this, music is linked with human emotions and moods which also participate in acquiring of information. Results of a number of studies and research point to the fact that language and music perception are very closely linked and similar brain processes participated and affect each other in this perception. Learning a language, resp. a foreign language, is not a mere process of learning the correct grammar structures and vocabulary, but it is also a process of learning the correct pronunciation, stress and intonation. These prosodic qualities of a foreign language can be very well acquired through music. The potential of music used in the process of foreign language teaching is really broad, especially phonological and phonetic qualities of a language can be suitably practised with a support given by music. The last but not the least fact is that the use of music in foreign language teaching is linked with the development of pupils' emotional intelligence, with their emotional and aesthetic formation and with a support given to creating of the ethical basis of pupils' personalities, their attitudes and opinions.

The involvement of music into foreign language teaching can be viewed from several points – that of motivation, language reception and production, that of emotions and support given to an intensive

perceiving of a language. The reality at Czech schools is, however, completely different. The research findings have revealed that the music component is not included at all or very sporadically included in the textbooks used at Czech primary and secondary schools. Another variable which is involved in a negative approach to music used in foreign language teaching are teachers themselves – they hardly ever use music in their classes, although pupils' opinions linked with the use of music in classes are in most cases very positive.

The paper can be finished with Friedrich Nietzsche's words: „Ohne Musik, wäre das Leben ein Irrtum.“ (“Without music, life would be just a mistake.”) Music accompanies human beings through all their life. Through its qualities, music fulfils the formatively developing and educative function, and it substantially supports the complex development of human personalities.

References

- Amrhein, Franz (1995). *Sprachförderung durch Musik mit der Stimme*. In: Zeitschrift für Heilpädagogik, 46, S. 378-383.
- Badstübner-Kizik, Camilla (2014). *Text – Bild – Klang. Ästhetisches Lernen im mehrsprachigen Medienverbund*. In: Bernstein, Nils; Lercher, Charlotte (Hrsg.): *Ästhetisches Lernen im DaF-/DaZ-Unterricht*. Göttingen: Universitätsverlag, 297-312. ISBN 978-3-86395-183-2.
- Badstübner-Kizik, Camilla (2007). *Bild- und Musikkunst im Fremdsprachenunterricht*. Frankfurt am Main: Peter Lang. ISBN 978-3631-56446-2.
- Badstübner-Kizik, Camilla (2010). *Kunst und Musik im Deutsch als Fremd- und Zweitsprache-Unterricht*. In: Krumm, Hans-Jürgen; Fandrych, Christian; Hufeisen, Britta; Riemer, Claudia (Hrsg.): *Deutsch als Fremd- und Zweitsprache. Ein internationales Handbuch. 2. Halbband*. Berlin/New York: Walter de Gruyter, 1596-1601. ISBN 978-3-11-020508-4.
- Badstübner-Kizik, Camilla (2010). *Musik in Lehrwerken für den Fremdsprachenunterricht – was will und was kann sie (nicht)?* In: Blell, Gabriele; Kupetz, Rita (Hrsg.): *Der Einsatz von Musik und die Entwicklung von „audio literacy“ im Fremdsprachenunterricht*. Frankfurt am Main: Peter Lang, 109-120. ISBN 978-3-631-59444-5.
- Blell, Gabriele; Kupetz, Rita (2010). In: Blell, Gabriele; Kupetz, Rita (Hrsg.): *Der Einsatz von Musik und die Entwicklung von „audio literacy“ im Fremdsprachenunterricht*. Frankfurt am Main: Peter Lang, 9-17. ISBN 978-3-631-59444-5.
- Brown, Steven (2000). *The „Musilanguage“ Model of Music Evolution*. In: Wallin, Nils, L.; Merker, Björn; Brown, Steven (Hrsg.) *The Origins of Music*. Cambridge: MIT Press, 271-300. ISBN 0-262-23206-5.
- Franěk, Marek (2007). *Hudební psychologie*. Praha: Karolinum. ISBN 978-80-246-0965-2.
- Funk, Hermann (2001). *Das Ende ist nah! Oder auch nicht. Zum Funktionswandel der Fremdsprachenlehrwerke*. In: Funk, Hermann; Koenig, Michael (Hrsg.): *Kommunikative Fremdsprachendidaktik*. München: Iudicium, 279-293. ISBN 978-3-89129-808-4.
- Geisler, Peter (2009). *Musikorientiertes Lernen im Englisch-Unterricht der Grundschule. Grundlage für einen methodischen Zugang und Ergebnisse aus einer schulpraktischen Fallstudie*. http://opus.bsz-bw.de/phfr/volltexte/2008/106/pdf/Geisler_thesis.pdf.
- Jäncke, Lutz (2012). *Macht Musik schlau? Neue Erkenntnisse aus dem Neurowissenschaften und der kognitive Psychologie*. Bern: Hans Huber Verlag. ISBN 978-3-456-84575-3.
- Jelínek, Stanislav. (1994) *K funkční charakteristice učebnic cizích jazyků*. In: Cizí jazyky, Nr. 3-4, S. 83. – 87.
- Jentschke, Sebastian; Koelsch, Stefan (2010). *Sprach- und Musikverarbeitung bei Kindern: Einflüsse musikalischen Trainings*. In: Blell, Gabriele; Kupetz, Rita (Hrsg.): *Der Einsatz von Musik und die Entwicklung von „audio literacy“ im Fremdsprachenunterricht*. Frankfurt am Main: Peter Lang, 37-56. ISBN 978-3-631-59444-5.
- Kienzler, Jürgen; Kumpf, Gottfried (2004). *John Brown's friends. Die Zahlen von eins bis zehn im 1. Schuljahr*. In: *Grundschulmagazin Englisch. 2, H. 4, S 27-29*.
- Lexikon der Pädagogik*. (1972) Freiburg: Herder Verlag. ISBN 3-451-01043-7.
- Perner, Mathias (2014). *Musik im DaF-Unterricht: Von der Sprache zur Musik – und zurück*. In: Bernstein, Nils; Lercher, Charlotte (Hrsg.): *Ästhetisches Lernen im DaF-/DaZ-Unterricht*. Göttingen: Universitätsverlag, 313-334. ISBN 978-3-86395-183-2.
- Pleiß, Ulrike (2014). *Übersetzen von Liedern im DaF-Unterricht*. In: Bernstein, Nils; Lercher, Charlotte (Hrsg.): *Ästhetisches Lernen im DaF-/DaZ-Unterricht*. Göttingen: Universitätsverlag, 151-166. ISBN 978-3-86395-183-2.

- Poledňák, Ivan (2006). *Hudba jako problém estetiky*. Praha: Karolinum. ISBN 80-246-1215-1.
- Průcha, Jan. (1998) *Učebnice: Teorie a analýza edukačního média*. Brno: Paido. ISBN 80-85931-49-4.
- Schmitz, Stefanie (2012). *Singen statt Vokabeln paukeln. Fremdsprachenlernen mit musikalischer Unterstützung*. Hamburg: Diplomica. ISBN 978-3-8428-8575-2.
- Spitzer, Manfred (2014). *Musik im Kopf. Hören, Musizieren, Verstehen und Erleben im neuronalen Netzwerk*. Stuttgart: Schattauer. ISBN 978-7945-2940-7.
- Wicke, Rainer-Ernst (2000). *Grenzüberschreitungen. Der Einsatz von Musik, Fotos und Kunstbildern im Deutsch-als-Fremdsprache-Unterricht in Schule und Fortbildung*. München: Iudicium. ISBN 3-89129-628-2.
- Wild, Kathrin (2014). *Neue Töne im Ausspracheunterricht*. In: Bernstein, Nils; Lercher, Charlotte (Hrsg.): *Ästhetisches Lernen im DaF-/DaZ-Unterricht*. Göttingen: Universitätsverlag, 335-352. ISBN 978-3-86395-183-2.