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in English Language Teaching

Tereza Dostálová

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Cílem této práce je zjistit, jaký výukový potenciál nabízí využití populárních písní v hodinách anglického jazyka na základní škole. V teoretické části práce studentka zasadí problematiku do širšího kontextu jak z pohledu obecného cíle výuky anglického jazyka, tj. komunikační kompetence, tak z pohledu populární hudby jako didaktického prostředku. V praktické části bude studentka na základě teoretických východisek prostřednictvím vhodně vybraných výzkumných nástrojů zjišťovat, zda a jakým způsobem podporují učitelé u žáků rozvoj komunikační kompetence v anglickém jazyce prostřednictvím využívání populárních písní.

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Vedoucí bakalářské práce:

Mgr. Helena Zitková, Ph.D.

Katedra anglistiky a amerikanistiky

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doc. Mgr. Jiří Kubeš, Ph.D. v.r.
děkan

Mgr. Olga Roebuck, Ph.D. v.r.
vedoucí katedry

V Pardubicích dne 30. listopadu 2020

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Annotation

This thesis deals with the use of popular music in English language teaching. The theoretical part of the thesis puts the issue into broader context both from the perspective of the general aim of English teaching, i.e., the development of communicative competence, and from the point of affective factors in acquiring of English language. The theoretical part also discusses the potential of popular music as a didactic tool in English language teaching. The practical part, on the basis of the theoretical basis, aims to find out what the teachers' Approaches are to using popular music in ELT and what potential they see in popular music as a didactic tool.

Keywords

Popular music, communicative competence, English language teaching, affective factors

Anotace

Tato práce se zabývá využíváním populární hudby ve výuce anglického jazyka, V teoretické části práce je problematika zasazena do kontextu z pohledu obecného cíle výuky anglického jazyka, tj. rozvoje komunikační kompetence a z pohledu významu afektivní domény v osvojování si anglického jazyka. Teoretická část se také zabývá potenciálem populární hudby jakožto výukového prostředku ve výuce anglického jazyka. Cílem praktické části této práce je na základě teoretických východisek pomocí rozhovorů s učiteli zjistit jaké postoje učitelé zauímají vůči využívání populární hudby ve výuce anglického jazyka a jaký vidí potenciál v populární hudbě jakožto didaktického prostředku.

Klíčová slova

Populární hudba, komunikační kompetence, výuka anglického jazyka, afektivní doména

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Introduction

Music is a powerful medium which can not only create a sense of belonging, either to a community or a place but also help people to recognise identities and places (Hargreaves and North 1997, 131). Particularly popular music is a ubiquitous phenomenon, surrounding humans wherever they are and whatever they might be doing – whether it is while sitting at a coffee shop, walking through a shopping mall, or sitting on a bus to work – popular music is present there. Perhaps due to the number of genres, interprets, individual songs and also the advantage of modern technology, popular music became an accessible and varied source of material that teachers may take advantage of when teaching a foreign language. Although popular music may not be a favourite method for some teachers due to various reasons, some decide to utilize popular songs to bring joy and enrichment to their lessons. This thesis aims to find out teachers' approaches and perspectives to using music as a didactic tool – more specifically, what potential teachers see in music as a tool to develop the communicative competence, and whether they see any use of popular music in terms of the affective factors in learning English.

To place the practical part of this thesis into context, the theoretical part will first deal with music from the neuroscientific and neuropsychologic point of view, discussing the activity in the brain when processing music and language. As these findings shed more light on how the brain is affected, the following part concerns the research investigating the question of musical training and language aptitude and what implications it may have in the field of foreign language acquisition, followed by a section dedicated to the effects of music on cognition and its pedagogical implications.

The second chapter begins with a short definition of popular music which is followed by a section discussing the importance of affective factors in language learning, more specifically, motivation, self-confidence and anxiety, and what role popular music plays in influencing these factors.

The third chapter focuses on the main goal of English Language Teaching – the development of communicative competence. The chapter begins with an introduction to the problematics of second language acquisition and the change of approach that brought about the notion of communicative competence. After that, several approaches to communicative competence by different authors are introduced, arriving at a model presented in the Common European Framework of Reference (CEFR). The following part offers a description of all the aspects of

communicative competence according to the CEFR which leads into the next section dedicated to the research on the effectiveness of music to develop communicative competence. The very end of this chapter concerns the limitations of using popular music as a didactic aid.

The practical part will first summarize briefly, what topics were discussed in the theoretical part, and what is the aim of this research – followed by a presentation of the research questions. In the next section, the method that was used to collect the data is described briefly, followed by a description of techniques used to analyse this data. Then, the focus is shifted towards the interpretation of the data and a discussion at the end of the section. The whole chapter is closed with a brief summary and conclusion.

Theoretical Part

1 Music and the Brain

Before delving into more detail about the effects of music on language learning, it is important to clarify what exactly happens in the brain when we listen to or make music and what areas of the brain are affected. This section will introduce the research that has been an important basis for other research investigating these issues in relation to language learning. According to Moreno, recent research has shown that music affects the brain both at a structural and functional level, impacting several domains, particularly the language domain. In his overview of recent research regarding music and language, he remarks that thanks to the development of modern technology, such as ERP (Event Related Brain Potentials) and MEG (Magnetoencephalography) which monitor the electrical and magnetic activity; or MRI (Magnetic Resonance Imaging) which captures the blood flow, helping scientists to see the structure of the brain, neuroscientists can closely monitor what happens in all areas of the brain. (Moreno 2009, 329-331) According to Weinberger, there is not any centre in the brain solely used for music and he adds that in fact, music influences several areas of the brain, including those which are usually not involved in other types of cognition. Weinberger also remarks that depending on one's experiences and musical training, the areas vary in activity and that the area in which our brain processes music depends on the person's visual, tactile, and emotional experiences. (Weinberger 2004, 90)

The Processing of Language and Music in the Brain

In the fields of neuropsychology and neuroscience, researchers made some important findings regarding the processing of language and music in the brain. One such investigation, dealing with the syntactic structure of language and music, was done by Patel who states that there are two different approaches to how syntax in music and language are related: neuropsychology suggests dissociation and neuroimaging overlap. To this contradiction, Patel offers a resolution by proposing that because there is a possible point of convergence between cognitive theories of syntactic processing in language and music it can be hypothesized that syntax in language and music share some processes. (Patel 2003, 679) Another study was conducted by Koelsch et al. who compared the processing of semantic meaning in language and music. Using ERP and EEG to monitor brain activity, they found out that the influence on the processing of the

meaning of the target words can be identical for language and music, suggesting that music transfers considerably more semantic information than previously believed (Koelsch et al. 2004, 302-306). These neurological and neuropsychological findings suggest that there is a link between language and music in terms of their processing in the brain.

1.1 Musical Training and Language

According to Slevc and Miyake, there is a popular opinion that the reason why some learners achieve their goals in the second language more successfully than others is the fact that they are skilled in music, meaning that they have an ability to analyse and distinguish between foreign language phonemes which consequently makes them better at acquiring certain aspects of a foreign language, in particular, the pronunciation of sounds (2006, 3). Besides the neurological and neuropsychological evidence concerning the link between language and music mentioned in the previous section, studies investigating the difference between the brains of musically trained individuals and those with no music experience attempted to give evidence for the hypothesis that musically skilled learners acquire a foreign language better. For instance, a study by Bangert et al. showed that there was much stronger activity in the areas of the brain connected to language processing in musicians than there was in non-musicians, which suggests there is an overlap between music training and language aptitude (2006, 924). Based on this study, more researchers compared the brains of musicians and non-musicians and found that music training improves pitch detection, both in music and speech, by increasing the sensitivity to pitch. For instance, a study by Thompson, Schellenberg, and Ilie, comprised of three experiments, revealed that musically untrained participants were outperformed by those trained in music when identifying emotional prosody (happiness, sadness, etc.) in neutral utterances, and in tone sequences which simulated the speech prosody's emotions (2004, 49). Similar studies, for instance, by Magne, Schön, and Besson (2006) or by Schön, Magne, and Besson (2004) mentioned in Moreno (2009, 336), which compared the prosodic processing in language with processing melody in music also show that both in music and speech, musically trained individuals perceived differences in pitch better than non-musicians.

Based on the previously mentioned experiment by Magne, Schön, and Besson (2006), Moreno conducted a research program comprised of two studies (2009, 336). The first experiment of this research program, conducted by Moreno and Besson, aimed to find out if short-term (eight weeks) musical training would help 8-year-old children to detect changes in pitch in language (2006, 287). Using 72 declarative sentences taken from children's books, the researchers tested

twenty non-musician children in a task during which they were asked to detect changes in pitch. In the first part of the experiment, all children were first tested and then divided into two groups – one that received art lessons and one that received music lessons for eight weeks (ibid., 288-289). The researchers report that the results did not show any significant difference between the music and painting lesson groups at a behavioural level: both groups showed improvement in performance after the training, and therefore conclude that 8 weeks of training was not enough for the music group to distinguish subtle changes in pitch better than the painting group. However, the ERP data showed that, unlike the painting group, the musical group had a decrease in the amplitude of the late positivity (which occurs when surprising elements become less surprising with repetition) when detecting larger changes in pitch due to pitch processing becoming more automatic (ibid., 287-290).

The second study in this research program by Moreno was nearly the same as the initial one, with one difference that the eight weeks of musical and painting training was extended to six months (2009, 337). Moreno states that both on the behavioural measures (pitch detection performance) and on electrophysiological measures, positive effects have been recorded, and therefore, it is possible that six months of musical training are enough to influence behaviour and brain function positively (ibid., 337). In conclusion, like the previous experiment, results yielded in this study showed that music training had positive effects in the musically trained group of children and that only a relatively short period of musical training (six months) can enhance the performance when spotting the pitch changes in speech which. According to Moreno, these findings could be of relevance to music and foreign language education (2009, 338),

Based on a study by Wong et al. which suggest that musical training influences language processing on the sensory as well as on the cognitive level (2007, 2-3), and thus, explains why musicians have better language-learning abilities than non-musicians, Marques et al. conducted another study which more closely investigates the relation between music and foreign language learning. Marques et al. presented French musicians and non-musicians with sentences spoken in Portuguese – which they did not speak and measured their pitch-detecting abilities, similar to the previous studies mentioned above. (Marques et al. 2007, 1453) Results of this study indicate not only that musicians performed better in detecting small pitch changes but also had faster reaction times (300 msec) when categorising prosodically congruous and incongruous sentence endings in musicians (ibid., 1459). According to Moreno (2009, 338), these results, supported by findings from previous studies, showing that musical training improves the

processing of pitch changes not only in music but also in a foreign language, support the assumption that music can have positive effects on second language acquisition. Finally, Slevc and Miyake (2006, 8) who further investigated the relationship between musical ability and second language acquisition found out that learners who were good at analysing, detecting, and remembering simple musical structures were also better at second language oral production. These findings provide clear evidence that there is a correlation between music ability and second language proficiency.

1.2 Music and Cognition

Cognition is closely linked to learning because, according to Britannica (2021), it involves processes by which individuals acquire knowledge, such as perceiving, memorizing, recognising, or reasoning. This section will discuss the influence of music on cognition, more specifically, on verbal memory and recall. Chan, Ho, and Cheung conducted a study in which they tested the abilities of 60 participants divided into non-musicians and musicians with at least 6 years of prior musical training before they reached the age of 12. They report that the left planum temporal region of musicians is larger than in non-musicians which may result in better verbal memory since verbal memory is mediated by this very region in the brain. (Chan, Ho, and Cheung 1998, 128). These findings suggest that people with prior music training may remember spoken word better than people who are not musically trained. Moreno remarks that even though this study does not prove that music training is the sole reason for the improvement of performance in verbal memory, since verbal memory is a vital factor in language learning, and learning in general, these findings have served as a basis for other researchers who built their research on these results and conducted studies oriented more specifically towards foreign language learning (2009, 339). Such study was conducted by Ludke, Ferreira, and Overy who revealed that singing songs had a significant impact on learners' ability to recall and produce spoken phrases in a foreign language (2014, 49). The researchers also remark that the differences in performance were not dependent on the participants' musical ability (2014, 42). Similar results yielded a study by Good, Russo, and Sullivan who also found that individuals who learned a text through song scored significantly better at recalling but also at pronouncing and translating (2015, 636). To summarize, although there is some evidence that musical training does affect language aptitude, using music seems to benefit all learners when recalling language elements in a foreign language no matter their musical ability, as well as having some other benefits such as better pronunciation.

Another study investigating the effects of music on cognition was conducted by Murphey who explains a phenomenon called “The Song Stuck in My Head Phenomenon” (SSIMH) which is the repeating of a song in one’s head (1992, 773). In his other study, Murphey (1990, 53) discusses this phenomenon in relation to another theory about the so-called “Din in the head”- the involuntary rehearsal of a foreign language which was first introduced by Barber (1980) and then elaborated on by Krashen, who states that the Din is a result of stimulating the Language Acquisition Device (LAD) by exposing learners to comprehensible input which must “contain structures which the acquirer has not yet acquired but is ‘ready’ for” (1983, 43). According to Murphey, the SSIMH can “trick” and activate the LAD into involuntary rehearsal in a similar way the Din does, however, here, the force that activates the LAD is a song that gets stuck in learners’ heads (1992, 773). Salcedo found that in fact, songs work better in activating the LAD than text which suggests that using songs may be more effective in triggering mental rehearsal (2010, 27). These findings are in agreement with Failoni's statement that people remember rhyme, rhythm, and melody much easier than speech which may be the reason why learners find it easier to use communication skills when music is involved (1993, 98). As Salcedo concludes, music can serve as a valuable pedagogical tool, especially helping with memory recall (2010, 27).

2 Popular Music and Second Language Acquisition

2.1 What is Popular Music

Before discussing the role of music in foreign language learning, it is necessary to explain what exactly is meant by the term “popular music”. In fact, according to Jones and Rahn, there is not a widely accepted definition of this term due to the variety of subject matter this term encompasses and the number of approaches to popular music by different authors and fields (1977, 79). Shuker holds the same view on the difficulty of defining popular music and explains that while most definitions focus on the genres that exist within popular music, others put popular music in context with commercialisation or discuss the term in regard to technological development. He also argues that a definition of popular music should not be limited to a single view but combine both musical and socio-economic aspects. (Shuker 2001, 6–8) Since the term has such a vague meaning and can be seen from so many points of view, the definition chosen for this paper is also quite general. According to Britannica, popular music is a type of music including a wide variety of other genres, such as rock, punk, disco, or funk, that is aimed at large masses of listeners and is usually written by well-known artists. (Britannica 2021) After defining the key term which is interconnected with nearly all topics discussed in this thesis, the next section will deal with popular music in relation to the affective factors in second language acquisition.

2.2 Affective Factors in Language Learning

As Williams and Burden say, language learning is not simply the transferring of knowledge but involves much more factors that affect learning, They say that teachers can influence the learning process by motivating learners, boosting their self-confidence, and creating an appropriate learning environment. (Williams and Burden 1997, 65) This is in agreement with Krashen who agrees that there are other variables impacting language acquisition and besides motivation also mentions anxiety as one of the variables (1982, 31). Though these factors are listed separately, they are in reality closely interrelated – for instance, Passiatore et al. found a direct relationship between the learners’ self-confidence and the amount of anxiety they felt toward a foreign language (2019, 130-131), and similarly, Ejeng, Hashim, and Duan state that there is a relationship between their anxiety and the level of motivation to communicate in a foreign language (2020, 156). The first section of this chapter will deal with the use of music

in relation to these other factors which affect language acquisition and then proceed to the use of music for the development of communicative competence.

2.2.1 Self-Confidence and Anxiety

According to Horwitz, Horwitz, and Cope, some people who are normally good learners, are motivated, and are interested in the target language may still struggle in achieving their goals due to anxiety which negatively affects their performance in the foreign language (1986a, 125). In the *Affective Filter Hypothesis*, Krashen proposes that one of the conditions that need to be met in order to achieve successful language acquisition is a low affective filter - meaning a low-anxiety environment in the classroom. He explains that high anxiety may worsen the overall language acquisition. (Krashen 1982, 31–32) In her literature review, Engh, based on Merriam (1964); (.Coe 1972); (Claerr and Gargan 1984); and (Wilcox 1995) concludes that music has the potential to lower the affective filter by relaxing the learners which then leads to better language learning (2013, 117). This argument is supported by other researchers, such as Murphey who argues that pop songs are a rich learning material thanks to their highly affective and conversation-like characteristics and vague references which enable learners to use them to create their own associations (1992, 771). Regarding the anxiety factor, Dolean and Dolean attempted to find out whether teaching songs to learners can diminish the foreign language anxiety in learners. Using the *Foreign Language Classroom Anxiety Scale (FLCAS)* developed by Horwitz, Horwitz, and Cope (1986), they found that there was a decrease in anxiety levels in the experimental group of learners who took the 4-week *English Through Music Program*, suggesting that incorporating songs in English lessons can help learners to feel more at ease and lower their anxiety. (Dolean and Dolean 2014, 517) Similar findings were made by Passiatore et al. who found that there is a relationship between learners' self-confidence and the amount of anxiety, and that singing songs during the lesson helped learners who felt less self-confident about foreign language speaking performance by reducing the levels of anxiety (2019, 130-131). To summarize, the findings mentioned above suggest that using songs has the potential to lower learners' anxiety and therefore allow them to be more successful in attaining their goals in acquiring a second language.

2.2.2 Motivation

According to Brown, motivation is one of the most important factors in learning (2014, 159). Williams and Burden explain that motivation stems from a state of cognitive and emotional arousal which may be caused by different factors, such as interest, curiosity, another person, or an event, and then leads to a conscious decision to act in order to achieve a previously set goal (1997, 120). Also, Krashen considers motivation to be the key affective element and claims that performers with high motivation are more successful in language acquisition (1982, 31). There are two types of motivation – intrinsic and extrinsic. According to Williams and Burden, when the reason an individual performs a certain activity lies within the activity itself – most likely because it is enjoyable to them, the motivation is Intrinsic. Contrastively, if the only reason to engage in an activity is to gain something from it, for instance, to pass an exam, we talk about extrinsic motivation. (Williams and Burden 1997, 123)

Popular music is regarded by many educators as a very powerful motivator for its enjoyable nature. For instance, Kuśnierek remarks that popular songs are highly motivating since they are mostly written on topics like love, friendship, sorrow, and other topics, making them highly relatable and easy to connect with learners' own experiences and interests (2016, 24). Especially when it comes to learning, Deci and Flaste state that the preferred type of motivation is the intrinsic one (1995, 49). Kao and Oxford argue that intrinsic motivation is the form of motivation that emerges from music (2014, 116). This argument is also supported by Bokiev et al. who say that pop songs spark learners' intrinsic motivation since they are authentic and meaningful for learners (2018, 318). Indeed, most learners who participated in a study by Fonseca-Mora, Fuentes, and Wermke reported that they enjoyed learning English through songs and they felt motivated to learn (2011, 8). Additionally, Murphey states that not only certain songs but the topic of music itself is a high motivator for learners and that activities may not necessarily involve any listening (1987, 3). Furthermore, Cheung agrees that popular music and culture, in general, are highly motivating for learners and believes that is why learners have no problem remembering the lyrics of a favourite song but struggle to memorise a poem or a formula since they do not have to make as much effort to memorise something enjoyable (2001, 59). However, when it comes to popular songs, Murphey emphasizes that teachers should make sure to take learners' music tastes into consideration when preparing the lesson material since music is, especially for adolescents, a part of their identity and self-expression and therefore, the songs which worked one year may not work the next (2013, 17). Additionally, Jackson and Joyce argue that songs not only bring people together and lower competitiveness, but also

decrease the potential of discipline issues in the classroom as they keep learners motivated and interested (2003, 7). To conclude, thanks to the nature of pop songs which are described as authentic, relatable, meaningful in learners' lives, and overall enjoyable, learners are highly motivated to learn the language which consequently benefits the learning process itself.

3 Popular Music and the Main Aim of English Language Teaching

3.1 Communicative Language Teaching

As opposed to the traditional way of teaching which was prominent before the 1960s in Britain, linguists started focusing more on communicative proficiency rather than mastery of structure (Richards and Rodgers 2001, 153). According to Brown, this new approach to language which became to be known as Communicative Language Teaching brought about the term 'communicative competence' which is still used today in the context of language teaching (2014, 195). But most importantly, according to Richards and Rodgers, the development of communicative competence is also one of the main goals of Communicative Language Teaching (2001, 153).

3.2 Communicative Competence

The term communicative competence was first used by Dell Hymes who takes a rather critical approach to Chomsky's view of language. In Chomsky's view of language, there is a distinction between competence – the user's knowledge of the language, and performance – the actual use of language in certain situations (1965, 4). Hymes expressed a strong disagreement with this theory which in his view considers only the linguistic aspect of competence and proposes that in fact, the competence should consider more aspects regarding the social dimension of language, and remarks that without other rules of language use, the grammar rules would be useless (1972, 273-277). In summary, to the initial Chomsky's theory of competence which was limited only to the knowledge and use of grammatical rules, Hymes added the sociolinguistic aspect that enables speakers to use the grammar rules appropriately in a variety of situations.

The next model of communicative competence was proposed by Canale and Swain who divide the communicative competence into four subcategories: 1) grammatical – including the knowledge of lexis, morphology, syntax, semantics, and phonology, 2) discourse – the ability to connect sentences in larger stretches of text to create a meaningful whole, 3) sociolinguistic – knowledge of the sociocultural rules of language, and 4) strategic competence which consists of strategies used to compensate for breakdowns in communication caused, for example, by lack of knowledge or rules. (Canale and Swain 1980, 29–31)

The next model of communicative competence is by Bachman who uses the term “communicative language ability” to refer to it. Bachman puts the grammatical and discourse (textual) competence under one main category named “organizational competence” and divides the Canale and Swain’s sociolinguistic competence into two subcategories, placing them under the second main group called “pragmatic competence” which includes the illocutionary and sociolinguistic competence (1990, 87). According to Brown, illocutionary competence is the functional aspect of language, concerned with sending and receiving indirect meaning, and the sociolinguistic aspects dealing with politeness, formality, register, and culture-related aspects (2014, 198).

As seen above, there is more than one model of communicative competence, each with a slightly different terminology or organization of the components of the construct. However, this paper will refer to *The Common European Framework of Reference for Languages (CEFR)* by The Council of Europe as a primary source to discuss communicative competence since it is used as a framework to create curricular documents for the Czech education system. According to the Council of Europe, the CEFR offers a comprehensible description of what language learners need to do to use a language to communicate and what knowledge and skills they need to acquire to communicate effectively (2001, 1). The next section will begin with a short description of the CEFR model of communicative competence which will then be discussed in connection to the use of popular music in ELT.

3.3 The Common European Framework of Reference for Languages

As mentioned above, this thesis will use the CEFR model of communicative competence to discuss the use of music to promote the development of communicative competence. According to the Council of Europe, there are three main categories that make up the model of communicative competence: linguistic, sociolinguistic, and pragmatic competence, and several subcategories (2001, 108). Before discussing the recent research on the effectiveness of music to develop these aspects of communicative competence, it is necessary to explain each of the aspects as it is stated in CEFR. It is also important to note that the latest edition of CEFR uses slightly different terminology. This paper will use the older version of CEFR, as most teachers interviewed for the purpose of the practical part are not familiar with the newest edition from 2020.

3.3.1 Linguistic Competence

The Council of Europe states that there are several aspects of the linguistic competence: lexical, grammatical, semantic, phonological, orthographic, and orthoepic competence (2001, 109). Lexical competence concerns both the variety and breadth of expressions, for instance, how advanced the words and phrases are, as well as the appropriateness of expressions, for example, choosing the appropriate words according to the topic that is discussed (ibid.,110-111). Grammatical competence is defined as the knowledge of, and the ability to use the grammatical resources of a language. Furthermore, the distinction is made between morphology and syntax. The descriptors for this competence include both grammatical accuracy and control with which learners use language. (ibid., 112-115) Semantic competence involves the learner's control and awareness of the organization of meaning, including the relation of words to general context (connotation, reference, etc.) and interlexical relations (synonymy, antonymy, collocations, part-whole relations, or translation equivalence). (ibid., 115). Phonological competence concerns both the perception and production of sounds, involving syllable, word, and sentence stress, tonality, rhythm, and intonation. Furthermore, this aspect concerns language features such as vowel reduction, strong and weak forms, or assimilation. (ibid., 116-117) The next aspect is orthographic competence which concerns the production and perception of the symbols that written texts are comprised. The descriptors for this competence focus mainly on correct spelling and punctuation, and the knowledge and use of typographical conventions, varieties of font, and commonly used logographic signs. (ibid., 117) The last aspect of the linguistic competence is orthoepic competence which does not only require learners to perceive and produce the written form of the language like in the case of orthographic competence but also to produce a correct pronunciation from the written form. This ability involves knowledge of spelling, the ability to use a dictionary, and the ability to resolve ambiguity, such as homonyms. (Ibid., 117-118)

3.3.2 Sociolinguistic Competence

In contrast with the linguistic competence which deals more with the knowledge of the language, such as grammar, vocabulary, pronunciation, speaking, or spelling, the sociolinguistic competence deals with the skills and knowledge regarding the social dimension of language use (ibid., 118). Within this competence there are five areas: 1) linguistic markers of social relations which deal with the use and choice of greetings, address forms and expletives, or conventions for turn-taking, 2) politeness conventions that concern positive and negative

politeness, appropriate use of 'please' and 'thank you,' and deliberate impoliteness, such as expressing dislike, or complaining 3) expressions of folk wisdom which deals with the use of idioms, proverbs, or familiar quotations, 4) register differences which deal with the level of formality the language is spoken with according to the context, and finally, 5) dialect and accent which involves the ability to recognize the markers of regional provenance, nationality, ethnicity, or occupational group. (ibid., 118-122)

3.3.3 Pragmatic Competence

The pragmatic competence contains three subcategories: discourse, functional, and design competence. Discourse competence is concerned with the learners' knowledge of the principles of language and how to organise and structure language to make coherent stretches of language. Some of the specific abilities within this competence include the ability to organise discourse in terms of thematic organisation, logical order, style and register, and coherence and cohesion (ibid., 123). Functional competence deals with the use of discourse for specific functional purposes such as describing, explaining, persuading, and many others. (ibid., 125). Lastly, the design competence involves knowledge of and the ability to use the patterns of social interaction which underline communication (ibid., 126).

The description of the CEFR model is necessary since it served as a guideline to prepare questions for the interview with teachers regarding their approach to using popular music in ELT. One of the key questions was: what potential teachers personally see in popular music as a tool to promote the development of the communicative competence. Furthermore, it is important to describe the model to better understand the next section which discusses the recent research on the effectiveness of music to develop communicative competence.

3.4 Music as a Means to Develop the Communicative Competence

Now that the CEFR model of communicative competence has been introduced and all the aspects explained, the following section will discuss the research on music as a means to develop the aspects of communicative competence.

3.4.1 Music and Linguistic Competence

In terms of linguistic competence, Failoni states that song lyrics can be a good source for all the grammar points and offer a wide range of vocabulary (1993, 98) which are both important for the development of the linguistic competence, namely grammatical and lexical competence.

A study by Rukholm who investigated whether the presence or absence of music would influence participants' vocabulary scores revealed that music does have a positive effect on vocabulary acquisition and short-term retention of lexical items (2015, 183). Besides vocabulary, songs are, according to Lems a good tool for introducing new grammar forms (2018, 18). Claerr and Gargan also support the arguments about the benefits of using songs in terms of vocabulary and grammar and add that because songs naturally follow the rhythm, intonation, pitch, and other aspects of language, they also help learners with phrasing, linking, and stress (1984, 3). These language features of language dealt with in the phonological competence. Furthermore, Claerr and Gargan say that in terms of pronunciation, songs can help timid students as well as students who have speech impediments (1984, 3). These findings are in agreement with results revealed in Farmand and Pourgharib's study investigating the effects of using songs on learners' pronunciation. This study revealed that the group of learners who learned English through song not only increased their motivation but more importantly, improved their pronunciation, and were able to pronounce lexical items more accurately than the group which was not using songs. (Farmand and Pourgharib 2013, 844). These findings suggest that songs may be a good aid for developing the phonological aspect of communicative competence since it is said to have positive effects on learners' pronunciation.

3.4.2 Music and Sociolinguistic Competence

Schoepp argues that because songs contain colloquial and idiomatic language which occurs in informal conversation, they allow learners to see a more authentic language, rather than an informal language commonly used in classroom settings (2001,3). Moreover, Failoni states that songs give learners an opportunity to see linguistic differences in terms of regional variety and dialect which are both components of the sociolinguistic competence (1993, 102). This means that songs could be a valuable source for developing the sociolinguistic competence since it deals with issues such as the degree of formality, colloquial and idiomatic language, and different registers and dialects as stated by the Council of Europe (2001, 120-121).

3.4.3 Music and Pragmatic Competence

As for the pragmatic competence, Putri who investigated the coherence and cohesion of pop song lyrics states that lyrics, like other types of texts, contain cohesive devices, such as transition signals, repetition of words, or using consistent pronouns and therefore suggests that teachers explain to learners the definition of coherence and then identify and find the meaning of the song, drawing on the relationship between cohesiveness in formal and informal written

text. (Putri 2021, 21-22) According to the Council of Europe, pragmatic competence is also concerned with fluency (2001, 128). Gatbonton and Segalowitz explain that automaticity - the speed and ease with which utterances are handled – is a vital part of fluency (1988, 473). Schoepp believes that songs can promote automatization in language development since they are repetitive and consistent and allow learners to focus on specific grammatical structures which occur in the lyrics (2001, 3). The findings of the research discussed in this section suggest that using songs has the potential to develop to some extent all three aspects of communicative competence.

4 Limitations of Using Music in ELT

Although there are many advantages of utilizing music in the classroom, there are certainly some limitations to it. For instance, according to Murphey (1992) cited in Kuśnierek, if music is played too loudly, it can be distracting for the neighbouring classrooms, might also get learners so excited that they might struggle to focus on the discipline itself, or, it may be difficult to meet individual learner's musical preference (2016, 26). Murphey also advises teachers to consider learners' music taste to avoid possible problems and suggests that teachers make the process of getting to know learners' interests a fun communicative activity (2013, 17). Harmer also advises teachers to let learners choose their favourite songs, however, he adds that teachers should take time to listen to the songs to try to understand the lyrics and also to check for any issues regarding the language of the song (2007, 320). Abbott also remarks that songs can become an issue if the enunciation, stress, amount of repetition, or language level are not appropriate (2002, 11). Furthermore, Terhune adds more problems that may arise when using songs in the classroom - for instance, the lyrics may sometimes be grammatically incorrect and therefore confusing for learners, the text of some songs may be too embarrassing for students, and lastly, in some schools, poor sound equipment may make it impossible for learners to understand the recording (1997, 8-9). Failoni (1993, 101) even lists colloquialisms and slang as one of the drawbacks of pop music, although, according to the Council of Europe, they are a vital part of both linguistic (2001, 112) and sociolinguistic competence (2001, 122). According to Abbott, another limitation regarding the use of music in the lessons is learners' age. He explains that older learners may be offended if teachers choose, for example, a traditional children's song or in contrast, if teachers decide to use a song with lyrics that are too difficult to comprehend for younger learners. (Abbot 2002, 11) Though there are obstacles that teachers may encounter when utilizing songs during lessons, Keskin (2011, 379) says that with enough knowledge about how to make use of music as a didactic tool, teachers can avoid these issues.

Practical Part

5 The Research

So far, the theoretical part has discussed the importance of affective factors in language learning, particularly the role of motivation, anxiety, and self-confidence, furthermore, the role of communicative competence in ELT, and how the use of popular music can have positive effects on both the affective factors and the development of the communicative competence. From the theoretical part, it is clear that there is ample research on the effectiveness of music and song on second language acquisition, however, the use of popular music has not been much explored as to what teachers have to say about their perspectives and views regarding this issue. And that is exactly what this research attempts to investigate - What are teachers' approaches to using popular music in English Language Teaching? To get more specific answers to these questions and also, to link the existing research on this topic with the actual practice in the form of teachers' personal opinions and views regarding this issue, three other questions were raised:

1. What are teachers' approaches to using popular music in ELT?
2. What potential do teachers see in popular music as a tool to develop the aspects of communicative competence?
3. What use do teachers see in popular music regarding motivation and foreign language anxiety?
4. What limitations do teachers see when utilising popular music in the classroom?

Type of Research

A qualitative approach seemed to be suitable for investigating this type of phenomenon, since according to Gavora, unlike quantitative research which investigates phenomena in terms of their frequency, amount, or extent, the main aim of a qualitative researcher is to understand the person – particularly their viewpoints and opinions (2000, 31) - which is exactly what this research is focused on. Also, according to Denscombe, there are two forms of qualitative data: visual images or words (either written or spoken (2010, 273)). In the case of this research, the latter form was chosen.

5.1 Sampling

Once the aim was established and the research questions were proposed, the next step in designing the research was to choose suitable samples for the research. According to Miles, Huberman, and Saldaña, qualitative research usually works with a smaller sample of people (2014, 46) - which is the case of this research as well since only four samples were chosen in the end. Furthermore, say that unlike the quantitative type of research where the samples represent a certain population, the choice of samples for qualitative research is connected to the research problem and therefore, the sampling is not random (2007, 73). Gavora confirms this argument, and adds that the choice of samples is always intentional and not random because the chosen sample must be suitable in terms of their experience in and the knowledge of a certain field (2000, 144). Therefore, in order to choose suitable respondents, the selection was narrowed down to teachers who taught English as a foreign language on either lower secondary or upper secondary level in Czech schools with one important condition that they have some experience regarding the use of popular music as a pedagogical tool.

5.2 Method

Following the choice of suitable samples, it was important to determine what method should be used to collect the data. According to Gavora, interviews enable the researcher to go beyond plain facts and explore the respondents' approaches in-depth (2000, 110). Therefore, it was chosen as an appropriate method for this research. The other step was to decide what type of interview to choose in terms of structure. According to Denscombe, there are structured, semi-structured, and unstructured types of interviews (2010, 174-175). In the case of this research, a semi-structured type of interview was chosen. According to Gavora, this type of interview offers a compromise between the structured interview which is almost like a questionnaire in spoken form and an unstructured interview which has complete freedom in terms of answers (2000, 111). According to Denscombe, this type of interview also allows for some flexibility in terms of the order in which the issues are discussed while still maintaining a list of topics that need to be dealt with during the interview (2010, 175).

The respondents were contacted via e-mail and familiarised with the topic of the research and asked to participate in an online interview via Zoom (face-to-face interaction was not possible due to the pandemic of Covid-19 which was still an ongoing issue at the time of conducting the interviews). They were also assured of anonymity and asked for permission to record the interview so the data could be analysed later on. In the end, four interviews were carried out. In

general, each interview lasted about thirty minutes, depending on the individual respondent. In the end, the interviews were transcribed to prepare the data for analysis.

5.3 Analysis

To analyse the data collected during the interviews, the transcripts were analysed through a mood called open coding. Švaříček a Šed'ová describe that the process of coding begins with disassembling the collected data into units, followed by generalising, and then finishes with putting the data together again in a different manner (2007, 211). Coding is a useful method since, as Miles, Huberman, and Saldaña explain, coding allows the researcher to group similar portions of data into units which consequently helps them to locate, pull out, and cluster the units connected to a certain research question, construct, or theme. They add that this process consequently makes it easier to lay the basis for further analysis and conclusion. (Miles, Huberman, and Saldaña 2014, 97) Denscombe explains that when unitizing text, which was also the type of data in this research, the units can be either words, sentences, lines, or even paragraphs (2010, 284). Saldaña divides the process of coding into two main cycles: during the first cycle, the data are split into individually coded units, and in the second cycle, the data are compared, reorganised, or put into categories for the latter stages of analysis. Furthermore, Saldaña adds that the methods for the first cycle of coding include In Vivo, Process, and Initial Coding methods, while Focused, Axial, and Theoretical Coding methods are used during the second cycle. (Saldaña 2015, 55) Saldaña also considers the In Vivo, Process, and Values Coding to be especially suitable for interview transcripts since they allow the researcher to get in tune with the respondents' perspectives and actions (2015, 73). More specifically, Miles, Huberman, and Saldaña explain that the In Vivo coding uses the participants' own words as a code, and therefore, prioritizes and honours the participants' voice; the Values Coding, as the name suggests, focuses on participants' values, attitudes, beliefs, perspectives and views; and lastly, the Process Coding which extracts the participants' action, intention, and consequences (2014, 80).

Before the start of the coding process, there was already a set of codes which emerged from the themes discussed in the theoretical basis. According to Miles, Huberman, and Saldaña, this type of approach to coding where there is already an existing list of codes which may come from the theoretical framework, hypotheses, problem areas, or the list of research questions is called deductive (2014, 86). Therefore, this research will use this type of approach, since the majority

of codes came from the theoretical part where a number of issues were discussed – and then in the theoretical part reflected in the research questions.

As for this research, the coding process began by coding the data with the help of Initial Coding. Saldaña describes that during the Initial Coding, which is also referred to as “open coding” in earlier literature, the codes are only provisional and that they may be changed as the analysing continues. He adds that rather than a specific coding method, Initial Coding in a first cycle approach that can employ more methods, such as the previously mentioned In Vivo and Process Coding. (Saldaña 2015, 115) For the purpose of this research, the Initial Coding together with In Vivo were used to do the first cycle of coding.

After the first cycle of coding which, according to Miles, Huberman, and Saldaña serves the purpose of initially summarizing the portions of data, the next thing to do is to categorise the number of codes which were created in the initial coding cycle and group them according to their similarities or other characteristics. They explain that during this process, the researcher may split codes which are overly general into more specific categories, and contrastively, merge units that are too detailed under a more general heading, and therefore create a hierarchy of codes where individual chunks of data are first subordinated to the codes, and then those codes are subordinated to various categories. (Miles, Huberman, and Saldaña 2014, 90) Švaříček a Šed'ová note that this hierarchical system should be taken as something temporary and provisional since it will most likely change, however, they also emphasize the importance of making such system since it lies the basis for a future theory or analytic narrative (2007, 220–21) Miles, Huberman, and Saldaña refer to this second phase after initial coding as Pattern Coding and, similarly to Švaříček a Šed'ová (2007, 221), say that this process is important for the analysis because it pulls together a large amount of material from the first cycle of coding together into more meaningful units (2014, 90) Just like with the first cycle, there are multiple methods that can be used. Saldaña mentions Focused Coding, Axial Coding, and Theoretical Coding. He explains that focused coding groups coded data according to their theme or concept, while Axial Coding provides a description of the categories' characteristics and dimensions, exploring the relationships between categories and subcategories. Lastly, he explains that the Theoretical Coding aims to discover the central category which identifies the main theme of the research. (Saldaña 2015, 235). Pattern Coding in combination with other mentioned methods was used in this research as a tool to analyse the data.

Following both cycles of coding the data, the next step was to structure the data and outline the analytic narrative. Švaříček a Šed'ová say that in order to structure the data – which can mean

identifying differences or repeating patterns – the researcher needs to find relationships between categories, define the variables and point out the correlations between them. They add that at the end of this process, an identified outline of the analytic narrative should be formed. To do this, Švaříček a Šed'ová suggest using a technique during which the researcher takes the categorised list of codes, orders it in a linear manner, and based on that, creates the outline of the analytic narrative, using each category as a chapter title. (Švaříček a Šed'ová 2007, 225-226) The following section will present the data and their interpretation, divided into several chapters which emerged from the major categories that emerged during the analysis – as it is described above by Švaříček a Šed'ová. Based on Saldaña's advice, each category will be discussed one at a time since it keeps the writer's as well as reader's focus, and only after that discussed how these groups interrelate (2015, 287).

5.4 Interpretation

A few major themes emerged from the analysed data collected during the interview with teachers. The aim of the research was to find out about teachers' approaches to using popular music in English Language Teaching. Since the word “approach”, according to Britannica (2022), means “a way of dealing with something or a way of doing or thinking about something” this term encompasses many minor aspects. The main themes that came out of the analysis deal with such aspects and reveal what are teachers' thoughts, views, and perspectives on certain issues regarding the use of pop music in ELT. While creating the skeleton of the analytic narrative, three main topics which can be seen as chapters were formed – Pop Music as and Affective Factors, Pop Music as a Tool to Teach English, and Limitations of Pop Music. As the title suggests, the first chapter called “Affective Factors and Pop Music” will be about teachers' views on the potential of pop music to motivate students and their opinions on what makes popular music motivating, as well as teachers' opinions regarding the use of music on lowering students' anxiety. The next chapter with the name “Pop Music as a Tool to Teach English” is entirely about teachers' perspectives on music used as a teaching tool for developing the communicative competence in English, and their view on the main purpose of pop music in developing the aspect of it. Lastly, “Limitations of Pop Music” will deal with teachers' thoughts and opinions regarding some limitations and obstacles that may appear. To present and to reflect on the four teachers' approaches, they will be referred to as teacher 1, teacher 2, teacher 3, and teacher 4.

Pop Music as a Tool to Teach English

This theme includes a number of aspects and therefore, they will be dealt with one at a time. First, there is the linguistic competence and its sub-competencies, such as grammatical, lexical, phonological, orthographic, and orthoepic. To the question of whether teachers see any potential in popular music in developing the lexical competence, all four teachers agreed that using popular music has an impact on developing this aspect of linguistic competence. Teacher 1 believes that songs contain “as much useful vocabulary as any other text in a book” and also sees pop song lyrics in terms of lexical content as “way more attractive for students than a textbook.” Teacher 2 is on the same note, seeing song lyrics as “full of authentic language like colloquial expressions and slang” which in their view is “the type of English they need when speaking in real life” which they, unfortunately, “do not get to see in textbooks.” Both teachers 3 and 4 also see the advantage of songs in terms of their high content of attractive vocabulary which cannot be found when working with regular texts. Besides the attractive and authentic content of the song lyrics, some teachers also see the advantage of a song in other aspects. For instance, teacher 1 expressed their belief that students remember these expressions and words better because of two reasons – first, because the songs “are melodic and rhythmic” and also because “words and phrases usually repeat in the songs” which in this teacher’s view makes it “easier for students to absorb the new lexical items.” Teacher 2 has the same view on the song’s ability to make students remember the words and phrases and thinks that “especially a well-chosen song that is catchy will make student hum it even the day after the activity and therefore, they will gain more from it.” The same view is held by teacher 4 who speaks about the song’s effectivity for recall in comparison with other teaching materials, such as textbooks. In their view, if a student needs to choose a correct answer in a test, it is “easier for the student to recall a part of the song he or she knows well to choose the correct option but if the student does not have this support in the song, the only thing that they can recall are notes in their book or a table in their textbook which usually does not work” (teacher 4) To sum up, all four teachers agree that they see popular music as a viable source for teaching vocabulary and three out of them view it as better than regular textbook material since they are rich in authentic language. Two out of four teachers especially emphasize the song’s rhythmic and melodic character making it easy for students to remember words and phrases.

Another area in which teachers see the potential of pop music is pronunciation – which is a part of the phonological competence. Teacher 1 considers songs to be a useful tool when teaching pronunciation, especially in aspects like “rhythm, intonation, and stress.” Teacher 2 has the

same opinion on the potential of songs as a tool to improve these aspects of pronunciation and believes that “practising pronunciation through songs is way more attractive for students than doing the typical listen and repeat exercises.” The two other teachers believe that students can improve their pronunciation, especially during the act of singing: “It is good when students listen and at the same time sing because that way they can not only check if their pronunciation is correct but also see the written lyrics to check the spelling – and how it corresponds together.” (teacher 3) Teacher 4 believes that through songs, students are able to learn pronunciation most effectively, since “they can both practice listening to the subtle differences in the pronounced words and practise it themselves when they sing the song.”

So far, the teachers seemed to agree on most things and consider songs to be a good tool for teaching both vocabulary and pronunciation. However, on the topic of grammar, each teacher had a different view. Although teacher 1 thinks that “some pop songs are good for introducing grammatical structures or practising tenses and prepositions” they see popular songs as “grammatically not so kosher” and believe that if students are “struggling with grammar already, it can cause even more confusion.” Teacher 3 also mentions that popular song lyrics can be “grammatically not correct and often do not make much sense” which can become “confusing for the student,” however, from this teacher’s perspective, it becomes an issue only when the teacher “underestimates the preparation of the activity and finds out too late that there are some phenomena that would need more explanation.” Teacher 2 feels that when using songs as a tool to teach grammar, it is “important that students already have at least some basic knowledge in grammar” so that they can “look for the grammatical structures in the lyrics.” Moreover, just like teacher 1, teacher 2 says that they “often come across grammatical mistakes in the lyrics”, however, they do not see this issue as a drawback in any way – rather, they feel that “those situations make the activity more interesting for students,” especially when they take the time to discuss what it means and “why the songwriters make ‘mistakes’ in their own songs.” Regarding the reoccurring topic of grammatical mistakes in pop song lyrics, in teacher’s 4 perspective, in the number of songs they work with, “grammatical mistakes are a rare occurrence” and does not view the time or thematic appropriateness as an issue: “I can offer my students interpreters who use less colloquial language and where there are no grammatical ‘mistakes.’ ” Teacher 4 also considers popular songs to be “the best way for students to learn grammar” since “students will more likely remember a grammatical structure that was a part of their favourite song rather than a table in their textbook.” To sum up, one out of four teachers see songs as an effective device for teaching grammar, even if lyrics may contain some

colloquial language that is reflected in ‘incorrect grammar.’ The other three teachers think that popular songs can be useful for teaching grammar too, however, each teacher has a slightly different view on the issue of lyrics not being grammatically correct. Teacher 1 thinks that this can become an issue if students are already struggling with grammar and also finds it difficult to find songs where these mistakes do not appear. Contrastively, teacher 2 sees this as a positive aspect and feels that it makes the lesson more interesting. Lastly, teacher 3 sees this as an issue only in the way that teachers may underestimate the preparation and therefore cannot explain these grammar mistakes to students.

Another question teachers were asked was whether they see any use of popular music in developing the sociolinguistic and pragmatic competence. Regarding the development of sociolinguistic competence, teacher 1 believes that popular songs are “a good source of colloquial, informal, and idiomatic language” which they find to be “authentic and useful for real life.” In teacher’s 1 opinion, pop songs “give students the opportunity to see the colloquial English that students will most likely hear and will have to use when talking to a friend in the pub.” In their opinion, students “do not have many other opportunities to see this type of language outside the classroom” because “textbooks usually do not include this type of language.” Teacher 1 also sees popular music as a good way to “expose students to different dialects and accents” and believes that it is important due to the fact that “students will not only meet people who speak the standard British or American English but people with all sorts of accents and dialects.” Teacher 2 also mentions the fact that pop song lyrics are “rich in idioms, informal expressions and other phenomena” and thinks that this type of language is “a good way to start a discussion about certain cultural norms, conventions, and stereotypes.” This teacher also feels that in songs, there are “many more examples of this type of language than in textbooks.” Teacher 4 feels similarly about the type of language students can see in textbooks and pop songs: “Ninety per cent of what we teach our students with textbooks is formal, or very neutral language - but in song lyrics, they can see a lot of examples of informal language, idioms, and slang,” This teacher believes that the fact there is not many ways students can experience this type of language outside the classroom, they would “barely understand anything if they would be brought to a restaurant and sat in front of a native speaker.” Although teacher 3 thinks that popular songs “can offer a variety of informal and idiomatic language” they say that they personally chose not to use them in this way since they find “other type of material easier to use for this purpose.”

The next question that came up during the interview was whether teachers see any potential in popular music for developing the pragmatic competence. Teacher 1 believes that songs can be “analysed in the same way as many other texts” and thinks that they can be useful for teaching students “how to use cohesive devices.” However, this teacher does not personally use songs for this purpose. Similarly, teacher 2 also does not find any use of popular songs in their lessons: “I discuss these aspects of language with students in another way.” This opinion is also shared by teacher 3 who says that they “prefer other teaching materials to focus on this topic” and believes that in order to use popular music in that way is “too difficult in terms of time spent on the preparation.” Lastly, similarly to teacher 1, in teacher’s 4 opinion, they think that lyrics of a song can “serve the same purpose as a text in a textbook.” This teacher sees the most significant potential in pop music in terms of discourse: “I can very easily use the lyrics to explain what cohesion and coherence are and work with the text in many ways.” In summary, three out of four teachers say that they do not personally utilize popular songs for this purpose, but they still think popular music has the potential to be a good material for developing this aspect of communicative competence. One out of four teachers found popular songs useful for teaching coherence and cohesion.

Popular Music and Affective Factors

In the second chapter, the importance of learners’ intrinsic motivation was mentioned in connection with the use of music. As Williams and Burden say, one can speak about intrinsic motivation when the reason an individual performs a certain activity lies within the activity itself – most likely because it is enjoyable (1997, 123). During the interview, teachers were asked whether they see any potential in music as a motivator. Teacher 1 thinks that popular music has a “significant effect” on students’ motivation since “it is something that most students and young people in general enjoy and relate to.” According to this teacher, using popular music in the classroom “helps to motivate students who are otherwise not so keen on learning English.” In this teacher’s view, popular songs have an advantage over regular texts since they “not only give opportunities for learning but are also enjoyable and therefore motivating for students.” Teacher 2 has a similar view on the use of pop music in terms of students’ motivation and says that the fact that “most students enjoy music” was why they started using music in their lessons in the first place. Both teachers 3 and 4 feel see music as a motivating factor: “Students generally enjoy working with pop songs because it is something they are interested in and what they want to do” (teacher 3). Also, teacher 4 thinks that “while working with songs, students just have fun and do not realise that they are learning,” (teacher 4) To summarise, all

four teachers see the use of popular music as a way to motivate their students since, in their opinion, it is something enjoyed by most students.

Another topic discussed during the interview was the effect of popular music on foreign language anxiety. Teacher 1 thinks that the use of popular music during the lesson “can help students who are unsure and hesitant in speaking English” and work as a “prevention” since in this teacher’s opinion, it is “difficult to know which students and for what reason may be anxious.” From their point of view, if, for instance, a pop song is played in the background while students are supposed to interact with one another, “the music causes their voices to not stand out as much so they are not afraid of being judged by their peers about their abilities in English.” According to teacher’s 2 opinion, popular music has the ability to “relax students” and “change the mood instantly” which in their view “can have some effect on students’ anxiety” if they feel that way. However, they say that they have “never used songs consciously to help lower the levels of anxiety. Teacher 3 has a similar opinion to teacher 1 that using popular songs can help some students to lower their anxiety and “make them less worried about their weaknesses” when speaking English. In this teacher’s view, when students sing pop songs together as a group, “it makes students who are otherwise afraid to speak in class participate and by singing practise their pronunciation.” Nonetheless, this teacher, similarly to teacher 2, does not consciously use songs for this purpose – rather they see the effect of music as “a good side effect of using songs.” Teacher 4, similarly to teacher 2, sees music as a tool to “relax students” and “uplift the mood” which they think is “the basis for a low anxiety classroom.” According to teacher’s 4 opinion, the fact that using pop music can positively affect students in terms of their language abilities and at the same time make them relaxed and less tense is the reason why it is a “valuable resource” for them.

Limitations of Using Pop Music

The last topic discussed with the teachers was the limitations and obstacles that may come with using popular music as a didactic tool. Some of them were already mentioned in the section where the potential of pop music in terms of developing the communicative competence was discussed, especially the grammatical competence. For instance, teacher 1 found it difficult to “choose a song that would contain the grammatical structures they wanted to focus on” and in their opinion, “searching for a suitable song takes a lot of time.” Teacher 3 has a similar view on this and feels that it is “difficult to choose a song for every topic” and just as teacher 1 feels that choosing such a song that would meet all the criteria would mean “a lot of time spent on preparations.” Another difficulty teachers have when utilising songs in their lessons is once

again connected to the choice of song, more specifically, a song that students would like. “Not everyone likes the style of song I choose” (teacher 1) According to teacher’s 1 experience, most students accept the song they choose but “some just cannot get over the song I choose” and “are not able to look at it as a teaching material.” Teacher 3 has a similar view on this issue and feels that a limitation can be when student “protest when they hear the title of the song.” In this teacher’s opinion, this happens mostly because students “heard the song too many times” or because it is “important for them in some other way.” As for teacher 2, they feel like, in their lessons, there is rarely a situation when a student refuses to work with a specific song because they do not approve of it but rather because they “simply do not enjoy the activity.” Teacher 4 feels that there is no difficulty in terms of choosing the right song to satisfy learners’ music taste and they do not think they “ever experienced any disagreement” when it comes to their choice of song. Based on the teacher’s answers, they were asked what solution they think works best to deal with these situations and how they personally deal with them. Teacher 1 thinks that the best way to deal with these situations is to “prevent this from even happening” and considers as important to be “updated about the music scene” and “show interest in what students like.” Teacher 4 has a similar view and thinks that it is important to choose “up-to-date songs” that most students are “likely to enjoy.” In teacher’s 3 opinion, when students show dissatisfaction with the song choice, it is best to “react calmly” and “to not get thrown off by students’ reaction.” In this teacher’s opinion, especially adolescent students “make a big deal out of everything” and that in the end, they “usually enjoy it anyways and are happy that they do not have to do grammar exercises.” The way teacher 2 sees it, it is important that teachers “choose modern and popular songs” and when they see students' disapproval of the song choices, they “try to make a compromise.”

For teacher 2, another limitation connected with the use of popular music is students' age and language abilities. In teacher’s 2 view, it is “particularly difficult with younger students” who are in 6th or 7th grade to choose a song that is “easy enough in terms of language and is enjoyable for the student as well.” In this teacher’s experience, songs that are part of textbooks are “too childish” but most pop songs are “too difficult for them.” However, teacher 2 thinks that students are “more and more advanced in English” and “start listening to popular music earlier.” Teacher 4 also thinks there is an age limitation and thinks that using music is “not ideal in 1st to 3rd grade when students can barely read and write properly” but from 4th grade up do not see any problem with it. Teachers 3 and 1 see this issue similarly and feel that “only if students

have some abilities to communicate in the second language” (teacher 3) it is appropriate to start using pop music.

5.5 Discussion

Chapter 3.4 discussed the usefulness of utilizing pop music to develop the communicative competence and chapter 3.4.1 discussed the positive effects of using popular music on pronunciation which was one of the frequent areas in which teachers found music useful. The research suggests that using popular songs helps with aspects of pronunciation such as linking, intonation, and stress (Claerr and Gargan 1984, 3), and help learners with pronouncing more accurately (Farmand and Pourgharib 2013, 844). All four teachers questioned during the interview have a positive approach to using popular music for developing the phonological competence. Teachers 2 and 3 think that learners benefit from popular songs the most when they sing the song– and therefore actively practise their pronunciation. The other two teachers find popular songs most effective for teaching rhythm, intonation, and stress. Besides pronunciation, teacher 4 also finds that songs are useful for teaching spelling since students can sing and at the same time read the lyrics, checking both pronunciation and how the words are spelled.

Chapter 3.4.1 also mentions the positive effects of using pop songs on vocabulary acquisition, for instance, Failoni (1993, 98); Rukholm (2015, 183); or Claerr and Gargan (1984, 3). Teachers also see the potential of pop music in this area. All four teachers agreed that songs are a useful source of vocabulary, and three see songs as an even better material for this purpose because they view them as more authentic and attractive. Two teachers also emphasized the effectiveness of the catchy melody and rhythm of the songs in remembering and recalling the lexical items.

The research discussed in chapter 3.4.1 also suggests that the use of songs is useful for teaching grammar, for instance, Failoni (1993, 98) and Lems (2018, 18). When it comes to the grammatical competence, all teachers see popular songs as potentially good teaching material. However, two teachers see an issue with the number of ‘grammatical mistakes’ in pop songs which they consider to be confusing for students, especially if they do not have a good basis and struggle with grammar. This was also discussed in chapter 4, where it was listed by Terhune (1997, 8-9) as one of the limitations of using popular songs. The other two teachers do not see the “grammar mistakes” as an obstacle – teacher 2 thinks it makes the lesson more interesting and teacher 4 thinks it is easy to find songs which do not contain those phenomena.

According to the Council of Europe, different types of dialect and accent may be reflected not only in lexicon or phonology but also in grammar (they use an example of Cockney dialect where double negation is commonly used (2001, 121) which explains why different songs written by different authors may contain these differences. Chapter 3.4.2 also presents some research which suggests that using popular music in the classroom allows learners to see more authentic, conversational language (Schoepp 2001, 3) and especially offers learners to see different dialects and accents (Failoni (1993, 102). This may be why all teachers agree that these grammar mistakes are an issue when teaching grammar rules but do not see it as a problem when developing the sociolinguistic competence. All four teachers view popular songs as a rich source of idioms, informal, and colloquial English, and three of them consider popular songs to be a better teaching material than textbooks since they usually contain more examples of this type of language. Two of the teachers think that because songs contain this type of authentic language, they become very useful for students to get familiar with the “real-life English” that would be used in informal settings speaking to a friend.

As for the development of pragmatic competence, the only findings connected to the use of popular music were coherence and cohesion and fluency (chapter 3.4.3). All four teachers think that with some creativity, songs can be used for this purpose as well, and two teachers think song lyrics can be analysed in a similar way to other conventional coursebook texts. However, except teacher 4 who thinks that songs are useful for teaching students coherence and cohesion, they do not personally use popular songs in that way in their lesson, either due to lack of time for preparation or because they prefer other materials.

When discussing the potential of popular music in influencing the affective factors in learning, motivation was the one theme that appeared most frequently. In chapter 2.2.2, popular music was suggested to be a good motivator mostly due to the fact that most people enjoy listening to music: Kuśnierek (2016, 24); Fonseca-Mora, Fuentes, and Wermke (2011, 8); Cheung (2001, 59). The four teachers seem to confirm the researcher’s claims that popular music is highly motivating since all four teachers mention that popular music is something most of their students enjoy and are interested in. “while working with songs, students just have fun and do not realise that they are learning,” (teacher 4). 5). Besides popular music being enjoyable for most students, two of the teachers think that music has also relaxing and calming effect which is related to the following section where effects of using popular music on lowering anxiety is discussed.

Chapter 2.2.1 deals with the importance of a low-anxiety environment when acquiring a language. For instance, Krashen (1982, 31). Some researchers believe that incorporating popular music into the lesson can decrease foreign language anxiety and therefore make learning more effective: Engh (2013, 117); Murphey (1992, 771); or Dolean and Dolean (2014, Teacher 1 believes that playing a pop song in the background while student converse makes more anxious students less worried about their language abilities and allows them to participate more. Similarly, teacher 3 thinks that group singing especially helps to include students who do not get to practise pronunciation due to their anxiety.

The last topic to discuss was limitations and obstacles teachers may encounter when using popular music in their lessons. One of the limitations that teachers saw as an obstacle was students' discontent with the teacher's choice of song/style of music. For two teachers, this was a more serious issue than for the other two. Teachers 1 and 3 reported that they did experience some signs of students' disapproval of the song – while teacher 1 feels that the reason for it is students' inability to see the song as didactic material, teacher 3 thinks that it is either because the song is “overplayed” or that it has some other importance for them. Teacher 3 also feels that adolescents “make a big deal out of everything” and that is why they “protest” against the teacher's choice of song. In chapter 2.2.2, Murphey (2013, 17) emphasizes that teachers should consider learners' music tastes when preparing the lesson material since music is, especially for adolescents, a part of their identity and self-expression and therefore, the songs which worked one year may not work the next. This could potentially be the reason why for some learners the type of song has certain importance and why some cannot view a certain song as didactic material. Teachers 2 and 4 did not experience many situations like these but think that to ensure students like the chosen music, the songs should be up-to-date. Teacher 1 has a similar view and also feels that teachers should take interest in what their students like to listen to. Teacher 3 thinks the best solution to a situation when students are not satisfied with a song is to react calmly and not to get thrown off by their reaction. In chapter 4 about possible drawbacks and limitations of using pop music, Abbott, says that a limitation can be learners' age. He explains that older learners may be offended if teachers choose, for example, a traditional children's song or in contrast, if teachers decide to use a song with lyrics that are too difficult to comprehend for younger learners. Teacher 2 said they deal with this very issue and finds it difficult to choose the right song for younger students so that it is “easy enough in terms of language and is enjoyable as well.” This teacher feels that songs which are part of textbooks are “too childish”, but most pop songs are “too difficult for them.” The other three teachers also

share the same opinion with teacher 2 that the material should be adapted accordingly to the learner's age. To sum up, the limiting aspect of popular music for teachers seems to be mostly the fact that songs have to be 1) suitable for a specific topic teacher wants to focus on, 2) appropriate in terms of learners' language abilities and age, and 3) teachers need to consider learners' music taste.

Summary and Conclusion

The main purpose of this research was to find out what teachers' approaches are to using popular music in English language teaching. The theoretical basis presented some important findings as to how language and music are processed in the brain, and most importantly, showed that there is a connection between how these two domains are processed in the brain. Based on these findings, research into second language acquisition brought more insight into the effects of music on human cognition, emphasizing the influence of music on memory which is a vital factor in learning. After defining what popular music is, the theoretical part discusses what influence popular music has on affective factors in second In second language acquisition, particularly on motivation and foreign language anxiety, and continues with defining the communicative competence as the main goal of ELT. Finally, research on the influence of popular music on developing each of the aspects of communicative competence is presented.

Based on the research findings, the main question - What are teachers' approaches to using popular music in English language teaching developed into more specific questions. The first question was what potential teachers see in popular music as a didactic tool to develop the aspects of communicative competence. The second question was about what use teachers see in popular music as a motivator and a tool to lower students' anxiety. The last question was about what limitations or obstacles teachers encounter when using popular music in their lessons. To find out answers to these questions, interviews were conducted with four teachers who taught either at the secondary or upper secondary level and regularly used popular music in their lessons.

The outcomes of the research brought some interesting findings as to what teachers think about popular music as a didactic tool. To answer the question of what potential teachers see in popular music as a tool to develop the aspects of communicative competence, all four teachers see popular music as useful for developing the aspect of linguistic and sociolinguistic competence. In terms of grammatical competence, two out of four teachers saw a limitation of lyrics being "grammatically incorrect," however, in terms of sociolinguistic competence, they saw it as beneficial and authentic, giving learners the opportunity to see the variety of language in terms of dialect and accent, as well as idiomatic expressions.

As for the pragmatic competence, the majority of teachers believe that song lyrics could be useful in this aspect as well since the lyrics of the song can be analysed similarly to other texts, however, apart from one teacher who found it useful for teaching coherence and cohesion, the

teachers claimed not to use songs in that way, either because they prefer a different material for this purpose, or due to lack of time for preparation.

Lastly, regarding the influence of pop music on affective factors, all four teachers agree that popular music used in a classroom setting is a strong motivator since the majority of learners enjoy and are interested in music. As for the potential of popular music to lower learners' anxiety, all four teachers think that music has the power to relax and calm learners, and two out of four teachers see the use of music especially in encouraging shy and quiet students to practise conversation while a pop song is played in the background or to allow these students to practise pronunciation during group singing. In both of these cases, teachers think that music helps more anxious students to be less worried about their language abilities since the music partially blends their voices in with the others.

To answer the last question regarding the limitations of using popular music in the classroom, the most limiting aspects for the teachers were: topic appropriateness, limitations in terms of language ability and age, and difficulty to choose a song that students would like. Teachers find it especially difficult to balance all these potentially limiting aspects to choose the right song. In other words, teachers either saw a challenge in choosing a song that would be suitable for a certain topic and at the same time approved by students in terms of their musical taste or to choose a song that is easy enough to comprehend for younger students but at the same time be attractive and not childish.

Resumé

Tato práce se zabývá postoji učitelů k využívání populární hudby jako výukového prostředku v hodinách anglického jazyka. Přestože výzkum zabývající se vlivem populární hudby na určité aspekty osvojování si cizího jazyka přináší množství informací o možných pozitivních efektech spojených s využíváním populární hudby a s možnostmi jejího využití ve výuce. Nicméně zde není mnoho výzkumu zabývajícím se touto problematikou z pohledu učitelů, což bylo impulzem pro vytvoření tohoto výzkumu.

První kapitola teoretické části se věnuje neurologickým a neuropsychologickým poznatkům o tom, jak je hudba a řeč zpracovávána v mozku, a jakým způsobem se tyto dvě domény prolínají co se týče procesů během nichž jsou v mozku zpracovávány. Tyto poznatky jsou východiskem pro další výzkum, o kterém pojednává kapitola zabývající se efekty hudby na lidskou paměť, která je nedílnou součástí učení se cizích jazyků a učení obecně. Jako pojítkem mezi poznatky z neurologie a neuropsychologie a zjištěními, která přináší výzkum zabývající se vlivem hudby na osvojování si cizích jazyků je část této kapitoly zabývající se výzkumem porovnávajícím jazykové schopnosti jedinců, kteří mají již nějakou hudební schopnosti a jedinci, kteří nikdy předtím žádné zkušenosti s hudbou neměli. I když většina těchto výzkumů ukazuje, že hudební schopnosti jedinců mají vliv na jejich jazykové schopnosti, z poslední části této kapitoly vyplývá, že zařazení populární hudby do výuky anglického jazyka má pozitivní vliv na osvojování si jazyka bez ohledu na tuto skutečnost.

V druhé kapitole je nejprve definováno, co je chápáno pod pojmem „populární hudba“ a poté se tato část zabývá vlivem populární hudby na afektivní faktory ovlivňující osvojování si anglického jazyka. Nejprve se kapitola věnuje popisu motivace a jejímu rozčlenění na vnitřní a vnější a poté je popsána role motivace při osvojování si cizího jazyka. Následující část se zabývá způsoby, jakými může zařazení populární hudby do výuky pozitivně ovlivnit motivaci studentů, především pak motivaci vnitřní. Jako hlavní přednosti populární hudby jako motivující prvek je zde zmíněna její oblíbenost mezi studenty a také fakt, že písně jsou zdrojem témat, která jsou studentům a mladým lidem obecně blízká, a mohou se s nimi ztotožnit. Dále se kapitola věnuje tématu úzkosti spojené s komunikací v cizím jazyce. Po krátké definici tohoto fenoménu a popsáním jeho významu v kontextu osvojování si cizího jazyka jsou představeny zjištění, která nasvědčují tomu, že populární hudba jako součást výuky může napomoci ke snížení úzkosti.

Třetí kapitola se věnuje problematice týkající se rozvoje komunikační kompetence. Nejprve se tato kapitola krátce zabývá vznikem konstruktů komunikační kompetence, kde je jako hlavní faktor, který dal na vznik tomuto konstrukt, zmíněna změna úhlu pohledu odborníků na jazyk a na to, co to znamená si osvojit cizí jazyk. Dále jsou představeny různé modely komunikační kompetence, přičemž hlavním modelem, ke kterému je referováno i v následujících kapitolách je *Společný evropský model pro jazyky*, který je základem tvorby kurikulárních dokumentů v českém vzdělávacím systému. V další části této kapitoly jsou popsány jednotlivé aspekty komunikační kompetence: lingvistický, sociolingvistický a pragmatický.

Následující podkapitola se opírá o výše zmiňovaný model společného evropského rámce pro jazyky a zabývá se potenciálem populární hudby jako prostředku pro rozvoj komunikační kompetence. Z výzkumů diskutovaných v této kapitole vyplývá, že populární hudba představuje efektivní nástroj pro rozvoj jak lingvistického, sociolingvistického, tak pragmatického aspektu komunikační kompetence. Z výzkumů zmíněných v této kapitole vyplývá, že populární hudba může představovat užitečnou pomůcku při rozvoji lingvistické kompetence, zejména co se týká gramatiky, slovní zásoby a výslovnosti, kde jsou jako hlavní výhody hudby označovány vlastnosti jako rozmanitost slovní zásoby a množství gramatických struktur přítomných v textech populárních písní a melodičnost a rytmus hudby, které napomáhá zapamatování a vybavení si jednotlivých slov a struktur. Výzkumy také naznačují, že populární hudba je vhodným prostředkem pro rozvoj sociolingvistické kompetence, hlavně z důvodu rozmanitosti a autenticity jazyka, kterým jsou písně psané. Výzkum týkající se populární hudby jako prostředku pro rozvoj pragmatické kompetence není zdaleka tak obsáhlý jako u předešlých aspektů, nicméně oblasti, kde je populární hudba vnímána jako užitečný prostředek jsou například plynulost nebo koheze a koherence.

Čtvrtá kapitola se zabývá možnými limitacemi a překážkami spojenými s využíváním hudby jakožto výukového prostředku. Mezi nejčastější nevýhody populární hudby autoři zařazují fakt, že některé texty mohou obsahovat citlivá nebo tabu témata, nebo skutečnost že texty obsahují struktury, které podle gramatických příruček nejsou správně. Dále v tomto kontextu je zmiňovaná nemoderní technika, nebo riziko, že hudba bude narušovat výuku v sousedících třídách.

Na základě těchto teoretických východisek má praktická část této práce za cíl zjistit, jaké jsou postoje učitelů k využívání populární hudby v hodinách anglického jazyka, konkrétně, jaký vidí potenciál v populární hudbě jako prostředku pro rozvoj komunikační kompetence, jak vnímají

hudbu jako motivátor a prostředek pro snížení úzkosti, a jaké limitace vidí ve využívání populární hudby v hodinách anglického jazyka.

Pátá kapitola, která je první kapitolou v praktické části této práce popisuje v první části druh výzkumu a definuje výzkumné otázky. Dále je popsána metoda sběru dat, kterou byl v tomto případě rozhovor a také představuje respondenty, kteří se podíleli na tomto výzkumu. V další sekci je této kapitoly je popsán způsob analýzy nashromážděných dat v podobě přepisů rozhovorů, čímž bylo takzvané otevřené kódování, která v prvním cyklu umožnilo kategorizaci a přeuspořádání dat a v cyklu druhém dalo vzniknout výslednému seznamu témat na kterých byl založen analytický příběh, kde byla data dále analyzovaná a shrnuta do závěru, kterým je poslední část této práce.

Závěry analýzy jsou takové, že všichni dotazovaní učitelé vidí potenciál v populární hudbě jako prostředku pro rozvoj komunikační kompetence. Všichni dotazovaní respondenti vidí hlavní potenciál populární hudby zejména co se týče rozvoje lingvistické kompetence. Polovina respondentů však vnímala jako problematické fakt, že texty písní obsahují „gramatické chyby“ přičemž druhá polovina respondentů tuto skutečnost nevidí jako překážku. To, že texty písní jsou „gramaticky nesprávně“ však žádný z učitelů nevidí jako nežádoucí, pokud je řeč o rozvoji sociolingvistické kompetence. Naopak vidí populární hudbu jako zdroj autentického jazyka obsahujícího řadu neformálních a slangových výrazů, a rozdílů v dialektu a akcentu, což je oblast, kde se nejvíce reflektují tyto „gramatické chyby.“ Co se týká kompetence pragmatické, kromě koheze a koherence žádný z dotazovaných osobně tímto způsobem hudbu nevyužívá, ale věří, že by texty písní mohly nabídnout využití i v tomto směru. Dalším diskutovaným tématem s dotazovanými učiteli byl vliv populární hudby na motivaci studentů a na snížení úzkosti. Všichni učitelé vnímají populární hudbu jako velmi motivující a dva učitelé vidí využití i pro snížení úzkosti u studentů, kteří nejsou tak sebevědomí v komunikaci v angličtině.

Nakonec byli učitelé dotazováni ohledně možných limitací a překážek, se kterými se při využívání populární hudby potýkají. Jako hlavní problém, kterému musejí učitelé čelit z jejich výpovědí vyplývá, že je obtížné zvolit tematicky vhodnou píseň, která je zároveň úměrná věku a jazykovým schopnostem studentů, a také splňuje požadavky studentů co se jejich hudebního vkusu týče.

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