

BENEMÉRITA UNIVERSIDAD AUTÓNOMA DE PUEBLA



Facultad de Lenguas

Maestría en la enseñanza del inglés

*Stories of Music and Language Learning: The effects
behind the joy of listening to music in English
Language. A Qualitative Study*

**A Thesis submitted to the Faculty of Languages
For the degree of**

Maestra en la Enseñanza del Inglés

By

Consuelo del Pilar Carné Marín

**Dra. Nancy Susan Keranen
Thesis Director**

Puebla, Pue.

November 2015

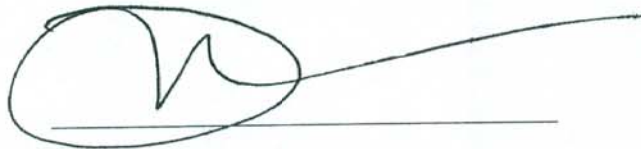
*Stories of Music and Language Learning: the Effects
behind the Joy of Listening to Music in English Language.
A Qualitative Study*

This investigation has been read by the members of the
Committee of

Consuelo Del Pilar Carné Marín

And is considered worthy of approval in partial fulfilment of the
requirements for the degree of

MAESTRÍA EN LA ENSEÑANZA DEL INGLÉS



*Dra. Nancy Susan Keranen
Thesis Director*

Committee Member



Mtra. Fátima Encinas Prudencio

Committee Member



Mtra. Gicela Cuatlapantzi Pichón

Committee Member

Dra. Amanda Howard

Benemérita Universidad Autónoma de Puebla

Puebla, Pue. November 2015

Abstract

This thesis reports on qualitative narrative inquiry based study which aimed to understand the relationship between music and second language learning. The study was carried out to identify motivations behind language learning associated with music. The overall goal was to elicit language learning and music stories from the participants and to use those to better understand the theoretical connections between music and language and music and language learning.

The research data were collected via two different instruments. Written accounts were requested from language teachers, non-teachers and second language learners who actively described their own experiences regarding their contact with foreign music and second language acquisition from an early age. Likewise, the study reported the responses obtained through a questionnaire sent to Mexican and international music fan clubs via social networks on internet.

The study results supported the actual association between music and language learning and demonstrated that participants who had previous contact with English through exposure to music/songs in English, most at a very early age, provided positive and intense emotional experiences which triggered their motivation to learn the language.

In order to interpret the study findings, a theoretical framework was constructed from the literature on language learning, music, and cognitive and emotional factors associated with both topics.

In overall terms, the study contributes to our understanding of the complicated association between language learning, intrinsic sources of language learning motivations, and music in the lives of language learners.

Acknowledgements

I would like to express my thankfulness to my thesis director professor Nancy Keranen whose inspirational devotion for her profession has been a major example for me. Thanks professor for your total support, encouragement and guidance for the fulfillment of this project.

I also would like to extend my special thanks to my readers, Mtra. Fátima Encinas Prudencio and Mtra. Gicela Cuatlapantzi Pichón for their valuable suggestions, comments and advice.

My absolute gratitude to Professor Amanda Howard (University of Birmingham, United Kingdom) for taking her precious time to read this thesis, as well as her enthusiasm and willingness to provide helpful and valuable comments and ideas for the final revision of the paper.

I am grateful to each of the masters' professors who contributed with their knowledge to the development of this project as well as to the institution authorities for their efforts to offer the best features of the program.

Finally, I recognize and undoubtedly appreciate and thank my participants' contributions who kindly shared their stories with me.

*Stories of Music and Language Learning:
The Effects behind the Joy of Listening to Music
In English Language. A Qualitative Study*

This thesis is dedicated to my beloved daughter Paola

whose inner light has always guided my path.

TABLE OF CONTENTS

FRONT MATTER	
Abstract	lii
Acknowledgements	Iv
Dedications	V
CHAPTER ONE: THESIS INTRODUCTION	
1.0 General Introduction	2
1.1 Study rationale	3
1.2 Study significance	4
1.3 The context of the research	4
1.4 The background of the researcher	5
1.5 Research location	7
1.6 Aims of the research	
1.7 Objectives	8
1.8 Research questions	8
1.9 Chapter Summary and overview of thesis document	9
CHAPTER TWO: LITERATURE REVIEW	
2.0 Introduction	11
2.1 Music and human development	11
2.1.1 Sensitive periods in human development	11
2.1.2 Music culture and the evolution of human mind	13
2.1.3 The musilanguage theory	15
2.2 Music, memory, emotions and the brain	15
2.2.1 Music and autobiographical memory	16
2.2.2 Music, memory and the brain	17
2.2.3 Music, emotions and the brain	18
2.3 Music, language and learning: the relationship	19
2.3.1. Music and learning	22
2.4 Emotions and language learning	23
2.4.1 Motivation in the EFL classroom	26
2.5 Why use music/songs in English language learning?	29
2.5.1 The song stuck on my head phenomenon	31
2.5.2 Approaches to listening to music in the classroom	32
2.6 Conclusion	35
CHAPTER THREE: RESEARCH METHODOLOGY	
3.0 Introduction	37
3.1 Methods	37
3.2 Context and participants	39
3.3 Study design diagram	42
3.4 Data collection	42
3.4.1 Narratives	42
3.4.2 Questionnaire	42
3.5 Data collection procedures	43
3.5.1 Narratives accounts	43
3.5.2 Questionnaire	43
3.6 Data Analysis	44
3.6.1 Narratives accounts	44
-Holistic-content method	
-Categorical-content perspective	
-Holistic-content approach	
3.6.2 Questionnaire	50
3.7 Conclusion	51
CHAPTER FOUR: RESULTS	
4.0 Introduction	53
4.1 Research questions	54

4.2 Narratives	54
A. 4.2.1 Holistic Content Analysis	54
B. 4.2.2 Categorical Content Analysis	55
Themes (and labels)	
4.2.3 Influence (Family and Relationships)	57
4.2.4 Education (English Language and Media)	59
4.2.5 Recalling (Time and Memories)	62
4.2.6 Motivation (Songs and Emotions)	64
4.2.7 Categories (and themes)	66
Language Learning (Influence and education)	
Music (Recalling and Motivation)	
C. 4.2.8 Holistic Content Perspective	67
Reconstruction of Narrative Accounts through early memories and uniqueness.	
4.2.9 Section conclusion	79
4.3 Questionnaire	79
4.3.1 Demographic results	79
4.3.2 Influence of music, motivation and emotions	83
4.3.3 Discussion	85
4.4 Conclusion	88
CHAPTER FIVE: IMPLICATIONS OF THE STUDY LIMITATIONS AND CONCLUSION	
5.0 Introduction	90
5.1 Summary of the findings and significance	90
5.1.1 Narratives	90
5.1.2 Questionnaire	92
5.2 Aims of the study and answers to research questions	93
5.3 Study contributions and implications	95
5.4 Limitations of the study	96
5.5 Suggestions for further research	97
5.6 Reflective account and final comments	98
5References	100
Appendix A: Color coded words	108
Appendix B: Narratives' quotations	110
Appendix C: Questionnaire	119
List of Figures	
Figure 3.1 Study design	42
Figure 4.1 Categorical-content analysis sequence	56
Figure 4.2 Respondents age ranges	80
Figure 4.3 Respondents (n=74) Music influencing additional language(s) learning	83
Figure 4.4 Respondents (n=74) Motivating elements of music	84
Figure 4.5 Respondents (n=74) Emotions	85
List of Tables	
Table 3.1 Participant's description Groups a, B and C.	41
Table 4.1 Demographic information - nationalities	80
Table 4.2 Respondents (n=74) Demographic information – place of residence	81
Table 4.3 Respondents (n=74) Demographic information – native languages	81
Table 4.4 Respondents (n=74) Demographic information – additional languages	82

Stories of Music and Language Learning: The effects behind the joy of listening to music in English Language. A Qualitative Study

CHAPTER ONE

Thesis Introduction Chapter

- 1.0 General Introduction**
- 1.1 Study rationale**
- 1.2 Study significance**
- 1.3 The context of the research**
- 1.4 The background of the researcher**
- 1.5 Research location**
- 1.6 Aims of the research**
- 1.7 Objectives**
- 1.8 Research questions**
- 1.9 Chapter summary and overview of thesis document**

CHAPTER ONE

Thesis Introduction Chapter

1.0 General Introduction

Listening to music is one of the joys in life which creates an intense emotional experience. Language on the other hand, is the human capacity for acquiring and using complex systems of communication. Although music and language involve separate schemes, they are complimentary systems of structured communication. Language is responsible for content and music evokes emotion. Therefore, these emotional experiences derived from music can be linked to a second language learning process.

In recent years researchers have found there is a relationship between music and language and new findings show that speech functions and music have many aspects in common and several neural modules are similarly involved in speech and music (discussed further in Chapter Two). A characteristic development of phonological awareness has been demonstrated, which is an essential feature for reading and writing skills as stated by Jäncke (2012). When a foreign language is taught, music has a decisive and powerful influence, and this is because it allows learners to portray an image to the outside world as well as satisfy their emotional needs (North & Hargreaves, 2000). Music is a motivation generator. “Motivation refers to the combination of effort plus desire to achieve the goal of learning the language plus a favorable attitudes towards learning the second language” (Gardner, 1985, p. 10). Consequently, music and songs generate a type of positive motivation which increases the desire to understand and learn the new language providing students at the same time with a sense of identity when sharing feelings and emotions within a specific group.

It was the intention in this qualitative study, to identify motivation for learning English through listening to music. Ten narrative stories were written to explore the role that music and songs had in the lives of the participants seeking to understand this specific human experience. The stories were analyzed and re-constructed to comprehend each individual's perception and personality. A questionnaire was also administered to participants as well as to a broader number of music lovers who responded through social networks, in order to complement the study and understand the possible benefits the influence of songs could contribute to a second language environment (see Chapter Three).

1.1 Study rationale

Investigating the relationship between music and second language acquisition is a fascinating field to explore. The notion that most human beings enjoy music from an early age and when adolescence brings a new world to explore in life opens the possibility to research the possible benefits the influence of songs we enjoy and which can contribute to a second language learning environment.

The joyful experiences and memories related to songs that the participants in the research have expressed, make the study meaningful raising social awareness of the phenomena. The research methodology was qualitative, conducted mainly from a phenomenological perspective with narrative inquiry methods to construct and reconstruct personal stories and experiences related to music and English learning, as well as the role of music in participants' lives.

The origin of the idea for the research started from an observation I made during my graduate studies. In one course we were asked to write our autobiographies. Many of us mentioned music as a starting point in our interest in learning English. Similarly, as an

English language teacher for many years, I have detected a faster development and improvement of students when learning the language once they were previously and voluntarily exposed to songs in English. These things, including my personal experience with language learning (1.4 below) were influential factors leading me to this research.

1.2 Study significance

There have been various studies carried out concerning the decisive influence of music in the classroom as well as the motivation it generates (reviewed in detail in the following chapter). Other studies have centered on didactic ways of presenting songs in a language learning environment. Recent research has been performed finding a relationship between music and language, showing that speech functions and music have many aspects in common and a distinctive development of phonological awareness has been demonstrated. Narratives of personal experiences and stories in this study, linking the feelings and emotions music evokes and the content of a second language learning process were, in an interesting manner, validating what Murphey (1990) means by implying that the connection of songs to both the development of human languages and the linguistic development of the individual are anthropologically worth noting. Thus, understanding individual perceptions and feelings towards music and learning could be a significant objective to appreciate what songs in teaching environments may offer, to embrace teaching and learning with music in the classroom.

1.3 The context of the research

Music is part of human development. Back to very early times music has been present in all cultures and societies enhancing and reflecting emotions and all kinds of feelings and behaviors. Many new theories have emerged and as suggested by Cross *et*

al. (2013), they lead us to conclude that music and language derived from a single and common root, but perhaps one of the most important features of both music and language entails communication. The impact music has on our minds is decisive, diversifying human musical activities we engage in as the cultural creatures we are. One of these variations refers to motivation for various activities we connect with music, including learning. Language on the other hand, has also evolved in a complex system of communication we humans just use and generally take for granted. Thus, acquiring a second language through music might be a satisfying and fulfilling interest. Particularly, this study attempts to explore the relationship between music and second language acquisition as well as to suggest innovative approaches for using English songs in the classroom to increase the interest for learning through the inherent joy music evokes.

1.4 Background of the researcher

I have devoted more than thirty years of my life to teaching English. I have spent many hours in classrooms full of young learners from whom I have also learnt something new every day, and I have really enjoyed what I do. I love teaching and being in contact with students. On the other hand, I have also been a music lover. From an early age music was around me everywhere. My father enjoyed listening to opera and operettas and my mother liked singing tangos. My eldest sister, twelve years older than I, would listen to her Elvis Presley, Platters and Ricky Nelson rock and roll music. Having a nice soprano voice, everyday she was singing the songs that I also enjoyed. During the family reunions everybody sang and enjoyed having a pleasant time. As a child I participated in those gatherings and learnt many of the lyrics they sang, but it was not until I was eleven years old that I encountered *The Beatles* for the first time when I saw them performing in

their black and white original film called *A Hard Day`s Night*. Needless to say, I fell in love with them immediately. From that day on, English became the most important language in my world! My two puberty passions had woken up. Music, the Beatles music and them, themselves, inspired me to learn the English language.

I enjoyed transcribing the lyrics by listening to their records once, twice and many more times, repeating the songs one after the other, trying to understand the lyrics and writing down the words as fast as I could. Then, to make sense of what I had written, it was essential to look up the words in a dictionary until I could find the appropriate word(s) that fitted in the song. Once I had identified the words, I was ready to sing and practice pronunciation and stress, enjoying my task so much and, correspondingly, learning a lot about the language. It was very satisfactory to be able to understand and sing along with the songs I loved; consequently, I was motivationally learning.

Many years went by doing the same pleasing routine, listening to long play after long play, and without noticing, my English language had incredibly developed. Later on I polished my language studying it formally. I became an English teacher and through the years I have seen many of my students developing the same enthusiasm for the language through music, and sometimes I had asked myself how this connection with music and language had happened. Quite recently, reflecting about my English language education as well as my passion for music, I decided to find out what it is in our human development that makes us cultivate, build these characteristics. And so, although my background has evidently influenced the selection of this project, my personal interest rests not only to finding out *how* and *why* these learning processes and music enjoyment link together ,but it is a

legitimate desire to understand other people's perceptions and feelings to possibly benefit teachers and students in the English language acquisition field.

1.5 Research location

The research setting was a faculty of languages in an important university situated in central Mexico. The place showed to be the most suitable place for the study since it is where I work and where in fact, teachers and students were enthusiastic about sharing their experiences.

The faculty holds a relevant number of students and teachers within different areas of study, a master's degree and bachelors' degrees in English and French language teaching, as well as learning different languages, being the university center for international certification in languages. The research was planned according to the interesting and varied personalities of the participants; language teachers and non-teachers, as well as students who wrote a narrative and answered a questionnaire related to the study topic. This enhanced credibility and deepened sentiment when constructing and re-constructing, through narrative inquiry, their experiences and stories regarding learning English and songs.

1.6 Aims of the research

The study had three principal aims. The first was to construct a theoretical framework for understanding the role that music plays in language learning. The second aim, guided by theoretical framework, was to explore the part that music and songs have had in the lives of a focused group of participants from an early age and their experiences including emotions and feelings with music, and the third, to examine whether listening to music in English has influenced their motivation to learn the language, in order to

complement the study and comprehend the possible benefits the influence of songs could contribute to a second language environment.

1.7 Objectives

Ten volunteer participants were asked to write down their personal experiences with music and language learning from an early age. By guiding them with examples, in a chronological order they wrote individual stories which were analyzed in order to establish a relationship between the motivation to learn a second language and the emotions generated when listening to songs in that language. To comprehend and interpret each individual's uniqueness was another objective, to finally report the findings.

An online questionnaire was responded to by seventy-four people including music lovers from different music fan clubs on the internet as well as the teachers and students participating in the study, in order to obtain complementary data to enhance the trustworthiness of the study.

1.8 Research questions

The following research questions identified the phenomenon studied and were the foundation to accomplish the specific objectives the study addressed.

RQ1 What do the participants' narratives reveal about the relationship of music and language learning in their lives?

RQ2 What is it about the music they enjoy that they consider motivating for learning English?

RQ3 Based on the findings from RQ1 and RQ2, what are some potential benefits from the associations related to music and learning which could be applied in an English language acquisition context?

1.9 Chapter summary and overview of thesis document

This chapter described the reasons why this topic was researched, the significance of the study, the context of the research, the background of the researcher, the setting where the study was carried out and the reason the topic was chosen. The aims and the research questions were also presented. In Chapter Two the theoretical framework and literature review will be presented followed by the research methodology in Chapter Three, the results, analysis and comparison of data in Chapter Four and finally the presentation of the conclusions in Chapter Five.

CHAPTER TWO

Literature Review

- 2.0 Introduction**
- 2.1 Music and human development**
 - 2.1.1 Sensitive periods in human development**
 - 2.1.2 Music culture and the evolution of human mind**
 - 2.1.3 The musilanguage theory**
- 2.2 Music, memory, emotions and the brain**
 - 2.2.1 Music and autobiographical memory**
 - 2.2.2 Music, memory and the brain**
 - 2.2.3 Music, emotion and the brain**
- 2.3 Music, language and learning: the relationship**
 - 2.3.1 Music and learning**
- 2.4 Emotions and language learning**
 - 2.4.1 Motivation in the EFL classroom**
- 2.5 Why use music/songs in English language learning?**
 - 2.5.1 The song stuck on my head phenomenon**
 - 2.5.2 Approaches to listening to music in the classroom**
- 2.6 Conclusion**

CHAPTER TWO

Literature Review

2.0 Introduction

This chapter provides the theoretical basis for the development of the study and analysis of the findings. Hence, relevant existing literature pertaining to the topic was analyzed and synthesized to build a logical framework guiding the research.

2.1 Music and human development

Humans have made music for thousands of years. Music has been connected with human development going back to prehistoric times. Archeologists have even found remnants of a “flute” carved from bones by Neanderthals. And in recent years, neuroscientists and psychologists have exposed additional evidence that music has been intertwined with human evolution. Judging by the ways that our brains and bodies respond, it seems humans may be wired for music (Rodrigues, 2008). Fundamental properties such as rhythm and pitch are recognized by babies. Young children's songs help them learn the alphabet letters and to remember animal names and numbers, for instance. In adulthood, music seems to be a learning device which plays an essential role in helping the brain form new and diverse pathways. Additionally, music triggers emotion. People enjoy listening to music. Their brain activity spikes in regions involved in reward and motivation (ibid).

In this section of the study some of the evidence and new findings concerned with music and its actual influence in our emotions are explored, as well as the way it is intertwined with language and memory and its correlation to second language acquisition.

2.1.1 Sensitive periods in human development

A "sensitive period" is a limited time during development where specific experience can contribute to long-lasting changes in behavior and in the brain (Dahmen & King, 2007; Knudsen, 2004; Kral & Eggermont, 2007; Trainor, 2005; Kuhl et al, 2005; Bischof, 2007; Penhune, 2011). A sensitive time period denotes a time where sensory experience has a relatively greater influence on behavioral and cortical levels in the brain. (Penhune, 2011). Sensitive periods may also be times when exposure to specific stimuli stimulates plasticity, enhancing changes at the neural and behavioral levels. There appears to be a sensitive period for learning auditory categories which are important for language. Until recently, most evidence for sensitive periods in humans was drawn from the domain of language acquisition. Case studies of individuals chronically deprived of linguistic stimulation in early childhood showed that these individuals failed to develop normal language, even after intensive exposure (Curtiss, 1977). Through these findings Lenneberg (1967) proposed there was a critical time which now is described as a sensitive period for neural plasticity, underlying language functions that extends from early infancy to puberty. Lenneberg's hypothesis has been applied to the study of second language acquisition to suggest that exposure to a second language during this sensitive period results in greater fluency than exposure after a time. This has been supported by the outcomes of a number of studies showing that second-language proficiency is greater in individuals who were exposed to the second language before age 11-13 (Weber-Fox & Neville, 2001).

On the other hand, a number of recent behavioral studies have presented evidence for sensitive periods for musical training. Evidence for the impact of early training on auditory perception comes from studies of musicians with absolute or perfect pitch (The ability to name an individual pitch without reference to an external standard).

Consequently, after this evidence it could be said that if the exposure during the sensitive period in puberty to both experiences simultaneously; learning a second language in addition to music training while listening to songs in that language (auditory perception category), the effect might be definitely more conclusive when increasing behavioral long lasting changes. These changes not only imply an evolutionary state of the human mind but also lead us to look for cultural cognition and a framework where music and language are connected.

2.1.2 Music, Culture and the Evolution of the human mind

The origins of human musicality is one of the most complex and polarized subjects in contemporary musicology. Levi-Strauss, an eminent anthropologist, pointed out sixty years ago that music is the central mystery of anthropology (Cross *et al*, 2013). On one hand, Van der Schyff (2013) mentions that for some people music is central to the development of human consciousness, having its primordial roots in the communication of emotional states of being, a necessity to share with many other animals. Conversely, for other people music is a human invention whose relationship to our survival is not well defined, and whose origin is best understood as a result of cultural forces acting on pre-existing cognitive adaptations.

Despite the many differences found like the ones mentioned above, the origin of human musicality is often discussed within a dichotomous nature-or-culture framework (*ibid*). Recent developments in evolutionary theory and neuroscience are opening up "dual inheritance" models of music's origins. In other words, these recent theories hypothesize a shared evolutionary origin for music and language, while other theories have suggested that music played a crucial role in the emergence of the human mind and "cultural

cognition". Indeed, growing evidence for music's deep roots in the most primordial areas of the brain and of its effects in the neocortex (the largest and evolutionarily most recent portion of the cerebral cortex where most of the higher brain functions), support strong connections between the emotional communications of animals, musicality in human developmental history of individual organisms and the wide variety of musical activities we learn and participate in. Although music is recognized or conceived differently by diverse societies, every known culture on earth has its own music and this music is somehow representative of each group's identity (Cross *et al.*, 2013).

Music appears to be one of the basic actions of humans resulting from regular cultural contact and musical exchange between members of different societies. Music, like language, is multimodal. Therefore, there can be language without speech, as well as there can be music without sound. Musical behavior can be expressed through voice or other body movements such as dancing. There are many kinds of music and dance, and many ways to conceptualize them. The meaning associated with what modern English speakers or Spanish speakers recognize as music and dance may not be shared cross-culturally. "From an anthropological perspective, musical, like linguistic elements' meaning emerges from its total context - one that includes the sounds, body movements, and symbols as well as the "who," "where," "why," "when," and "how" of its performance" (Cross, *et al.*, 2013 p. 48). Like language, music is a universal human behavior that combines gestural and sonic elements. Levinson (1996) claims, that expectancy, prosody, and paralinguistic in speech and song are bridges between language and music.

2.1.3 The "Musilanguage" Theory

Among many other new theories emerging, Brown (2000) has suggested that music and language evolved as two specializations from a common proto-musical ancestor – an early communicative system which formed the basis of the "dual acoustic nature" of musical protolanguage labeled as "musilanguage". This theory refers to sound providing emotive meaning, and also sound as referential meaning. Furthermore, Mithen (2005) claims that musilanguage was holistic, multimodal, manipulative, musical and mimetic communication, suggesting it is the kind of multi-modal systems of signaling (movement, gesture and sound) that we find in primates, not human, that points to musilanguage's deep roots in our pre-human ancestors.

The Musilanguage theory somehow supports results found from comparative studies of music-like behavior in animals in which their communication systems share similarities to human music making of innate and learned behavior and such behaviors correspond to human music making. In such comparative studies, evidence was found that music-like communication systems can evolve relatively easily, (three times among birds and three times in mammals) while in humans a complex communication system with the ability to communicate arbitrary meaning has evolved only once. These findings led researchers to develop a hypothesis in which complex signals ("song") evolve first, and the meanings were added to these signals later (Fitch, 2006). The term *song* is taken to refer to complex learned vocalization, of the type generated by birdsong and human singing (ibid.), and innate song to refer to limited learned or non-learned vocalizations of the type by suboscine songbirds (comprising the more primitive birds with less well developed vocal organs) and some nonhuman primates (e.g., gibbon "song"). The main difference between

human “song” and “speech” is that speech conveys complex propositional meanings, based on an interconnection and/or interdependence of meaningful lexical items (words), whereas song without lyrics often does not (Cross *et al*, 2013).

New views of evolution and the human mind are continuously emerging and many debates are being held over the origins and meaning of human musicality. However, music one way or another is innate to all societies. Modern music and songs, incorporating structured language lyrics are filled not only with rich meanings and emotions, but complex aspects inherent to communication our most elemental and primal necessity. When we hear a particular piece of music or song we like, it also evokes pleasant feelings reminding us of places, people, smells, colors, and so on. Songs and music bring back memories we recall for a lifetime.

2.2 Music, memory, emotions and the brain

The sentiment triggered by music as well as the improvement of memory and recall by the use of music seem to be generated and processed by a unique and very complex system located in the lobes of the human brain. In this section of the study, some research and scientific findings will be examined to comprehend this brain function and its effects.

2.2.1 Music and autobiographical memory

Music can trigger exceptionally unique memories in all of us, perhaps recalling the first melody ever danced to, the song retrieving memories of a wonderful holiday or a sad experience in the past. Malchiody (2008), referring to a study on autobiographical memory presented in England in 2008 by the researchers Martin Conway and Catriona Morrison from the University of Leeds, directs our attention to this research

about the influence and the impact The Beatles and their music have had on people of different cultures over the last four decades, pointing out that from all the arts music is the only one which rapidly stimulate both long term personal memory and emotion. Autobiographical memory consists of a long term memory which comprises the events and experiences we had during our lives making us identify who we are and how our sense of self is formed. Songs and music hold the mysterious power of making us remember places we have been and people we have met. When these autobiographical memories are shared with friends, families, groups, communities and cultures, they create commonly held beliefs, values and affective bonds providing us with a sense of unity and reinforcing our identity. Music leads to increased social cohesion of a group. Humans have a “need to belong” and a strong motivation to form and maintain enduring interpersonal attachments (Cross *et al.*, 2013). Music is also used by therapists to recall important events in our lives. It is used with children for example, to help them develop language and memory.

2.2.2 Music, memory and the brain

Scientists and researchers although intrigued by the mysteries of the power of music affecting our memory, have explained some biological processes taking place in certain parts in the brain and our bodies when people are exposed to music. The first system for helping humans to memorize information in both, languages (words) and music (familiar tunes), is located in the temporal lobes. The second system is situated in the frontal lobes of the brain and stimulates memory to involuntarily learn and use the rules of syntax in language and the rules of pitches in music (Janata, Tomic, & Rakowski, 2007). Different networks of neurons are also activated in the right hemisphere of the brain while music is processed depending on whether a person is listening to music or playing an instrument,

and whether or not the music involves lyrics (Lemonick, 2000). Although music is mostly processed in the right hemisphere of the brain, O'Donnell (1999) established that

"Mozart's music and baroque music, for example, with a 60 beats per minute beat pattern, activates the left hemisphere where language is processed, as well as the right brain. The simultaneous left and right brain action maximizes learning and retention of information. The information being studied activates the left brain while the music activates the right brain" (p.3).

Classical music has also been used to teach foreign languages and the results after a study made at The Center for New Discoveries in Learning showed that learning potential can be increased at least five times by using those sixty beats per minute music mentioned above.

2.2.3 Music, emotion and the brain

The way emotional reactions to music are produced are also still regarded as mysterious since according to Juslin and Västfjäll (2008), they do not involve implications for goals in life. Emotional reactions to music have been classified in terms of various subcomponents. However, scientists have not found in what manner they are produced. Among other classifications, we can find the *psychophysiology* where music listening may give rise to physiological reactions similar to those shown to other emotional stimuli, including changes in heart rate, skin temperature, respiration, and hormone secretion. In *brain activation* they are classified as when listeners' responses to music involve regions of the brain that are known from previous research to be implicated in emotional responses, including hippocampus, prefrontal cortex, and the orbitofrontal cortex. The *emotional expression categorization*, is when music listening "makes people cry, smile, laugh, and furrow their eyebrows" (Juslin & Västfjäll, 2008, p. 562).

Regarding secretion of hormones while listening to music Lemonick (2000) mentions "cortisol" which is involved in arousal and stress, "oxytocin" linked to nurturing

behavior and "testosterone" related to aggression and arousal. "Endorphins" (natural opiates which raise the pain threshold and produce feelings of euphoria reducing stress) are also released when the brain is exposed to songs and melodies we enjoy and/or dislike. Personal experiences, reactions and perceptions are very different from one individual to another. Thus, the experiences may be positive or negative. Levitin (2006) states that an exquisite orchestration of brain regions is where the story of our brains in music develops, involving the oldest and newest part of human brain.

Music's tempo seems to also be related to emotional impact the same way the biological rhythm of the body is. The faster the beats per minute in music are, in the same way as when the heart rate accelerates, the happier the people feel and the opposite occurring as well. Rhythm is another characteristic of music which enables and organizes movement inevitably, a physical response related to the human body. When dancing together or in a group, the coordination of movements seems to be associated with pleasure (Cross *et al.*, 2013). Speech, singing, music and dancing are involved in the expression of emotion and the relationship between language and music is basically the pragmatic aspect of expressing emotions, moods and attitudes through timbre and supra-segmental features such as timing, rhythm and melody (*ibid*).

2.3 Music, language and learning; the relationship

The connection between music and language has been continuously mentioned throughout this chapter. It is evident that many researchers have found new evidence of this relationship and the findings have led them as well to study about the correlation of these two systems and the enhanced ability they both when combined generate for learning.

The association between language and learning starts off by identifying their similarities. Cross *et al.* (2013) mention that music acquisition is an innate ability of the human brain paralleling the natural human capability to acquire language. There seems to be a well identified "bridge" that connects the left hemisphere of the brain, related to language, and the right hemisphere concerned with musical intonations and rhythmical patterns. Scientists have named this bridge the "corpus callosum". It is composed of over 200 million nerve fibers which carry information both ways (of the two brain's halves). Consequently, the brain operates as a complicated system of interconnected elements and functions by simultaneously going one way or another (Adkins, 1997). Due to the advent of modern brain imaging techniques and the improvement in neurophysiological measures, speech and music processing are shown to overlap (Jäncke, 2012). According to Cross, *et al.* (2013) these overlaps in the brain process indicate that "music" and "language" are different aspects, or two poles, of a single continuous domain. "This continuum, therefore, can be interpreted in terms of at least two dimensions, the first running from definite to indefinite meanings and the second from greater to lesser affective potency" (Cross, *et al.*, 2013, p.544). Within this continuum, a number of features are identical between music and language. The first aspect relates to the *complexity* of musical and linguistic signals which are more complex than the innate vocalizations available in our species, such as groans, laughter and shouts. The second feature mentioned, refers to *generativity* or the structure of both language and music constructed according to a syntactic system. *Cultural transmission* is the fourth characteristic, meaning that music, like language, is culturally transmitted and learnt by experience. Finally, *transposability*, which is music and speech being generated in different keys or starting tones and still being recognized (Cross, *et al.*,

2013). Studies developed by Hoch *et al* (2011) on the effect of a musical chord's tonal function on syntactic and semantic processing concluded that neural and psychological resources of music and language processing strongly overlap. Even though there are still some differences between music and speech-processing, the evidence exposed above reveals that speech and music processing strongly overlap. From the functions' point of view, Tallal and Gaab (2006) mention that numerous functions of speech and music have various aspects in common and several neural modules are similarly involved in speech and music. Subsequently, the evidence of these findings reveals that speech functions can benefit from music functions and vice versa (Jäncke, 2012).

A recent hypothesis called OPERA proposed by Patel (2011) explains why music entails numerous benefits on speech functions. The following are his words:

“The ‘OPERA’ hypothesis proposes that such benefits are driven by adaptive plasticity in speech-processing networks, and that this plasticity occurs when five conditions are met. These are: (1) **O**verlap: there is anatomical overlap in the brain networks that process an acoustic feature used in both music and speech (e.g., waveform periodicity, amplitude envelope), (2) **P**recision: music places higher demands on these shared networks than does speech, in terms of the precision of processing, (3) **E**motion: the musical activities that engage this network elicit strong positive emotion, (4) **R**epetition: the musical activities that engage this network are frequently repeated, and (5) **A**ttention: the musical activities that engage this network are associated with focused attention. According to the OPERA hypothesis, when these conditions are met neural

plasticity drives the networks in question to function with higher precision than needed for ordinary speech communication. Yet since speech shares these networks with music, speech processing benefits” (p.142).

Repeatedly, the studies cited have shown, even from different points of view that definitely many language and music functions coincide and have developed in the same part of our brains. Thus, the relationship of these two systems is beneficial for a number of learning abilities.

2.3.1 Music and learning

Learning is a continuous internal process of acquiring knowledge and skills and through which we use our experience to deal with new situations. Music is a powerful influence in our lives since it provides us with inspiration and motivation to learn by creating a desired atmosphere through emotion. Music enhances learning as well because it stimulates our memory and increases attention. Through music, multisensory experiences are facilitated. Music in other words, provides valuable features that make learning a remarkable experience. O'Donnell (1999) points out that music is thought to link all of the emotional, spiritual, and physical elements of the universe, affecting not only body responses, but also affecting memory and learning and influencing animals and plants as well. Furthermore, Campbell (1992) has stated that music is not only considered as art and entertainment, but as a vital manner of sensorial patterning that enhances long-term memory, reading skills, and physical development. Ettliger *et al.* (2011) emphasize the specific role of implicitly acquired knowledge, implicit memory, and their associated neural structures in the acquisition of linguistic or musical grammar.

Concerning language acquisition, the use of music in class is considered a valuable tool to provide meaningful experiences. Music and songs offer cognitive benefits such as vocabulary acquisition, symbolic understanding, sense of sequence, and auditory training (Campabello, De Carlo, O'Neil & Vacek, 2002). In their research findings, Milovanov and Tervaniemi (2011) highlight the positive influence of musical ability on the acquisition of linguistic skills as for example in acquiring a second language.

The combination of music and language found in songs provide a more intense and significant experience when learning a second language. The interaction between linguistic stress and musical meter was examined by Gordon *et al.* (2011) and established that the alignment of linguistic stress and musical meter in song enhances musical beat tracking and comprehension of lyrics. The results of their study support the notion of a strong relationship between linguistic and musical rhythm in songs. Making use of songs in a second language environment allows the listeners to raise awareness of the phonemic system and therefore learn to discriminate sounds (vowels and consonants) and recognize new words. The lyrics will help them develop reading skills and the rhythm fluency. By singing songs in groups, the listeners will fulfill social needs and the affective bonds will be tightened.

2.4 Emotions and language learning

Positive emotions generated in a second language acquisition context certainly promote and facilitate the learning process. However, we need to consider what we mean by emotion and how we associate it to learning. "Emotion" is a quite complicated concept to define. Although researchers have attributed some characteristics to the concept, (i.e. short-lived, feeling-arousal, purposive expressive, adaptive mechanisms), most

dictionaries relate it to feelings, and when looking up the word "feelings", the definition is concerned with emotional states. MacIntyre and Gregersen (2012) refer to emotion as a complex concept elusive to define. It seems therefore, that the vague dictionary' definitions take us back to where we started. We should then, ask what type of feelings and/ or emotions we are talking about, and how researchers associate them to language learning.

According to the "broaden-and-build theory" of positive emotion, Fredrickson (2001) states that there are positive emotions and negative emotions as well. That is, good feelings or bad feelings. This theory proposed that certain positive emotions including joy, interest, contentment, and love broaden people's momentary thought-action range. *Joy* generates the urge to play and enhance creativity, *interest* generates the urge to explore and absorb new information, *contentment* sparks the urge to appreciate and *love* generates a recurring cycle of all the former and build individuals' personal resources. Positive emotions encourage discovery of new and creative actions, ideas and social bonds, which in turn build those individual's personal resources; ranging from physical and intellectual resources to social and psychological resources. The widened states of mind arising from these positive emotions are contrasted to the narrowed states of mind produced by many negative emotions which dispose a person to a specific action tendency (i.e. disgust, rejection, attack or escape) (MacIntyre & Gregersen, 2012). Both tendencies of positive and negative emotions have a place of their own in the language classroom. "Positive emotion facilitates the building of resources because positive emotion tends to extend a person's perspective, opening the individual to absorb the language. Negative emotion on the contrary, produces the opposite tendency, a narrowing of focus and a restriction of the range of potential language input" (MacIntyre & Gregersen, 2012 p.193).

Anxiety has constantly been studied and associated with language learning and this disorder can cause negative feelings such as fear, apprehension, tension, nervousness and worrying. The physical dimension is also present when the heart races, the body sweats, the hands tremble, and there is a sinking feeling in the stomach (Reeve, 2005). Learners often experience a general state of worry before confronting something challenging such as a test but the feelings associated with language anxiety typically precede avoidance or escape. When we do not understand what the teacher or the people around us say, as a means of self-protection, we want to escape, we want to leave a situation that makes us anxious. Rejection and fear for not being accepted by the group is another sign causing anxiety, a voluntary and/or involuntary call for help (MacIntyre & Gregersen, 2012).

It seems that both types of emotion although characterized by different functions, are always and simultaneously present in humans, hence the goal to pursue is to provide and promote positive emotional disposition and resources as well as lowering anxiety. Although emotion is often an involuntary reaction, MacIntyre and Gregersen (2012) suggest it is possible for teachers to approach influencing students' emotions in at least two ways: (a) to dispose conditions to provoke a reaction; and (b) to work with the comprehension that modifies the emotional schema. Awareness of languages in a language learning environment is an important feature as well. Bolitho *et al.* (2003) suggest that:

...sensitivity to affect in teachers may influence lesson and course design in a profound way through choice of texts and activities, and may help them to 'unblock' failing learners by encouraging them to respond affectively as well as cognitively to language inputs of various kinds. Affective engagement with language in use also has the considerable advantage of stimulating a fuller use of

the resources of the brain. Positive attitudes, self-esteem, and emotive involvement help to fire neural paths between many areas of the brain, and to achieve the multi-dimensional representation needed for deep processing of language (Bolitho et al, 2003, p.256).

Learning a second language by means of songs and music in the classroom is an enriching experience and inspiring motive to affectively engage learners with the language. Using songs in the classroom is an activity students enjoy and love doing. Thus, this activity signifies creating a positive emotional condition to constantly motivate students to learn.

2.4.1 Motivation in the EFL classroom

For quite some decades now, motivation has been regarded as an influential key element in the success of second language and foreign language learning. Motivation has been the target of a great deal of research and numerous definitions have emerged. Gardner (1985, p. 10) defined L2 motivation as "the extent to which an individual works or strives to learn the language because of a desire to do so and the language, and an attitude towards the act of learning the language". Motivation is, as viewed by Pintrich and Schun (1996, p.4) "the process whereby goal-directed activity is integrated and sustained". Woolfolk (1998 p. 372) described motivation as "an integral process that activates, guides and maintains behavior over time". Brown (2001 p.75) stated that "motivation refers to the intensity of one's impetus to learn". Ellis (1997 p. 75) highlighted that "motivation involves the attitudes and affective states that influence the degree of effort that learners make to learn a L2".

Even though the various definitions shown above, and the different sources and fields of study in which they originated, "researchers seem to agree that motivation is responsible for determining human behavior by energizing it and giving it direction" (Dörnyei, 1998 p. 117). However, motivation is a very complex multifaceted construct and its descriptions might only take us to a superficial overview of its nature and core features.

Based on Gardner's socio-educational model (1985), we will explore some of these features. Gardner distinguishes two types of motivational concepts; *language learning motivation* which is an integral part of growing up and necessary to communicate in one's social context (and which is motivational in its own right), and *classroom learning motivation*, referring to the motivation in the classroom situation (or in any specific situation) to learn or acquire a second language. The classroom type of motivation offers a different learning environment within a school social background and the special conditions under which such learning takes place. In Gardner's theory, he highlights that second language learning focuses on the individuals' perception of the task at hand and it is state oriented. It will be influenced naturally by many factors associated with the language class: the teacher, the class atmosphere, the course content, materials and facilities, as well as personal characteristics of the student such as studiousness, aptitude, motivation, attitude and so on. To be able to integrate in this learning environment, certain social affective and motivational conditions are essential such as low social anxiety, ego permeability, positive group attitudes, cohesiveness, and so on (Madrid, *et al.*, 1993). For most psycholinguists, either in a language learning situation or in a second language acquisition context, the importance of the learner's attitudes linked to motivation plays a major role. In L2 acquisition and development, Gardner's hypothesis is positioned on four

stages that can be identified as; the initial stage described as *elemental*, the second stage as *consolidation*, the third stage corresponds to *conscious expression* and the fourth stage is identified as *automaticity and thought*. All of these learning processes are similar if not equal to stages in toddlers and young children learning to speak their first language. Such stages emphasize and represent the different meanings at different stages of learning a language.

Concerning motivation to learn a second language in the school, two points of view to be considered are proposed: the educational context and the cultural context. In the educational context, learning the language is implied as learning any other subject, while in the cultural context learning a language is unlike studying most school subjects since it involves acceptance of elements of other cultures. Our own culture, referring to attitudes, beliefs, personality characteristics, emotions, ideals and expectations are a main influence in attitudes when learning a second language. Depending on the culture implications about what can and cannot be achieved and beliefs about its value might be also applied in the learning process (Gardner, 2006). Educational and cultural context are both important on the motivation developed by learners. Some other individual differences are also found in the achievement of the language e.g. classroom behavior, persistence in language study, nervousness and language retention.

Gardner also proposed two types of motivation he identified as firstly, *integrative motivation* in which students are culturally or socially oriented and possess the intention or wish to integrate into the culture of the language studied and secondly, *instrumental motivation* which is associated to ulterior motives such as acquiring a language as a means

for furthering a career or for academic purpose. Both of these orientations are decisive in successful language learning and are not mutually exclusive (Brown, 2000).

Intrinsic and extrinsic motivation have been aspects continuously studied as well.

Intrinsic motivation deals with behavior performed for its own sake, in order to experience pleasure and satisfaction such as the joy of doing a particular activity or satisfying one's curiosity. The *extrinsic* motivation in contrast involves performing a behavior as a means to an end, that is, to receive some extrinsic reward (e.g. good grades) or to avoid punishment (Dörnyei, 1997 p.121).

In addition to the above, the teachers play a significant role motivating students depending on the materials they use and recommend as well as the activities they present. These activities will influence the student's level of motivation and how much the students learn. (Gardner, 1985).

Music and songs have been regarded as motivational means for their linguistic benefits and the interest they generate in language learners. Typically and for a long time, young children have been motivated to learn first and second language through songs and currently they are also used sporadically and not systematically in adolescent and adult's second language learning classrooms. Approached from a different perspective, constant exposure to appropriate music/songs might be a sustainable incentive to maintain motivation.

2.5 Why use music / songs in English language learning?

Because it is an emotive companion during our whole life, because it inspires us with deep feelings of affection, because it thrills us to the bones, music is in its own right a powerful representative of human kind and therefore a valuable representative

of the English speaking world. But, how to integrate music into the current English language teaching/ learning classrooms? - By means of songs. Apart from being a combination of music and lyrics by which we can express all those emotions, songs are considered an integral part of our language experience, and the language, serving as direct genuine source of teaching materials, is of great importance to foreign language teaching as well as for the many-faceted merits songs possess. They enrich and activate our foreign language class (Shen, 2009). "Songs have a place in the classroom. They help create a friendly and co-operative atmosphere which is particularly important for language learning, and songs can offer much more. They offer insights into the culture and especially the stories and myths of different societies, providing a window into the frames of reference and values of the peoples whose language we are learning" (Candlin, 1992; ix). "Language expresses, embodies and symbolizes cultural reality" (Kramsch, 2000, p.3). Songs, according to Shen (2009 p.88) "are plentiful of themes which will echo in the learner's heart and memory". Love, dreams, memorable stories, ideals, spirituality, reminisce about the past, hope for the future and so on, are some of the topics found in popular songs young learners are so familiar with. The so called "Pop Culture" is a globalized phenomenon bounded for common youth culture with pop songs as its backbone (Griffie, 1992). Popular songs represent a bridge between generations, between the concept of formal and informal learning, and a bridge between conventional beliefs about formal and informal learning settings. Domoney and Harris (1993) state that pop songs also validate and make adolescent learners' music language and culture very powerful. Either for their cultural content, their poetic expression, or rhythmic repetition outcomes, songs and singing provide authentic and significant skills' materials learners will appreciate. "Acquisition of

automatic language skills depends on rich, meaningful, repeated exposure to comprehensible input without awareness” (Bolitho et al., 2003, p.253).

2.5.1 The Song Stuck in My Head Phenomenon

The involuntary rehearsal of a foreign language in one's mind, including words, sounds, intonations and phrases is called the "Din in the head" (DIN hereafter), and according to Krashen (1983) this DIN is a result of stimulation of the Language Acquisition Device, (the LAD). Murphey (1990) calls this involuntary rehearsal, when triggered by music, the song stuck in my head phenomenon or SSIMHP whose characteristic direct us to a close and very interesting relationship between music and second language acquisition. It is hypothesized that a song may act as LAD activator or be a strategy of the LAD in the ontogenetic development of language. However, this activation of the DIN will only occur depending on these two corollaries (immediate consequence or easily drawn conclusion): The DIN is set off firstly, by comprehensible input and secondly the input needs to contain significant quantities of the acquirer's "I plus 1", meaning language input plus a little more advanced or new language structures, which the acquirer has not yet acquired but is "ready" for. This consequence also predicts that the DIN will not occur in very advanced performers, since they will receive less input containing I plus 1, having acquired most of the target language and will not occur either after output practice without input and after pattern drills or grammar exercises. Apparently the DIN takes a certain time to start up...at least one or two hours of good input (Krashen, 1983).

Undoubtedly we all can recognize the DIN in the LAD phenomenon happening many times in our lives. This involuntary but enjoyable rehearsal might be a great tool

through the use of appropriate and pleasurable songs in class, so students activate this mechanism by experiencing deep positive emotions therefore, improve their learning.

Due to the research findings provided in the overview of this chapter above, the relationship between music and language comprises songs and singing as characteristics of human development. This fusion has not only been studied in different fields of study such as cognitive science, psycholinguistics and, anthropology. Researchers in first and second language acquisition are also searching for new approaches to promote the use of music and songs in the English language teaching/learning classroom.

2.5.2 Approaches to listening to music/songs in the classroom

The use of music and songs to teach a foreign language has been around for quite a long time. It is not new at all. The Audiolingual method (Bartle, 1962) used music from the 1950's to the 1970's to reduce monotony which could occur from repetitive drills (Engh, 2013). Suggestopedia a methodology to teach foreign language in the classroom was introduced in 1978 by the Bulgarian psychotherapist and physician Georgi Lozanov. Unusual for that time, this method uses classical and/or instrumental music to provide relaxation and make the brain receptive to inputs and trigger the subconscious resources to help acquisition and retention of vocabulary and language structures (Salcedo, 2002). However, it was not until the introduction of the Communicative language teaching (CLT) and the Task based learning (TBL) approaches in the late 70's and early 80's (which are now still utilized in many schools in our country) that an opening view was brought for the use of songs in the language learning classroom .

Under the light of second language acquisition (SLA), Stephen Krashen's "affective filter hypothesis" emerged in 1982. He argues that providing comprehensible input in a

low anxiety and highly motivated situation, favorable learning occurs. Regarding music and songs, the affective filter as proposed by Wilcox (1995), lowers affective barriers relaxing and motivating learners, making them more receptive to the language learning.

The theory of Multiple Intelligence (MI) developed by Gardner (1993) reveals that a series of at least nine different types of intelligence prevail in each individual differing in degree. These multiple intelligences are categorized in verbal/linguistic intelligence, mathematical/logical intelligence, visual/spatial intelligence, body/kinesthetic intelligence, musical/rhythmic intelligence, interpersonal intelligence, intrapersonal intelligence, naturalist intelligence and existential intelligence, all of which are interdependent but complementary with each other (Shen, 2009).

Each individual possess different types of intelligences and for that reason teaching should not merely be directed towards verbal, spatial and numerical intelligences. Berman (1998) claims that musical, bodily kinaesthetic, interpersonal and intrapersonal intelligences should also be taught. Implementing all these intelligences together in effective activities such as listening to songs within different lyrics, rhythms and images, may contribute to develop linguistic potential, balancing the learner's linguistic competence and enhancing his ability for learning a foreign language.

On one hand and according to Salcedo (2002 p. 62) researchers have proposed music and songs in the foreign language classroom with different purposes: to lower anxiety and promote motivation, to improve speaking pronunciation, to guide lesson planning and practical classroom use, to provide physiological benefits to enhance cultural awareness and contribute to the development of the whole being through the aesthetic domain. On the other hand, Engh (2013, p. 119) states that research in specific skills in

second language acquisition (SLA) has been carried out with the use of music and song explicitly developed for the following reasons: for listening discrimination of sounds and comprehension, for improving aural comprehension and spelling through the use of modified cloze procedure; conventional listening exercises and pop song gap-fill and through the use of music with passage correction test. Reinforcement of vocabulary and grammar may also be seen through music/songs in the language classroom.

Quite recently, abundant methodologies and pedagogical materials to use songs to teach a foreign language in the classroom have unexpectedly increased demonstrating that people value music as a beneficial aid in pedagogical issues. The majority of programs have been designed to teach children through music although more recently programs have been created having the older learner in mind (Salcedo, 2002). Teachers sometimes use such materials rather empirically. In his studies about the *effective use of music in the English classroom*, Engh (2013 p. 113) states that "while there is strong support for the use of music in the language learning classroom, in fact there is very little occurring in most classrooms" Many educators instinctively feel music is beneficial in teaching English but they perceive as well that there is a lack of understanding of the theoretical foundations supporting that preference (ibid). "Some educators feel unable to defend the decision to champion use of music in the classroom to administrators, business English students or those in a predominantly exam focused environment" (Engh, 2013 p.113). Perhaps this fact is the cause of the need of training and planning of a studied program of music to integrate into the institutions' curricula.

As many methods and materials as there are to teach English with music in the classroom, there are also countless songs, old and new and in different genres and rhythms.

The methods and materials to use this universe of songs have been designed in attractive presentations and varied exercises for different ages and levels of language acquisition and are quite accessible as well. And so, they are waiting to be discovered for whatever purposes the educator chooses. Electronic sources, for example, offer an immense ocean of possibilities.

2.6 Conclusion

In Chapter Two, I provided an overview of the literature which is directly relevant to understand the development and relationship between music and language in order to perceive the meaningful and close implications of both concepts, as well as some of the mental processes and emotions involved. Subsequent to the former, some positive effects of using music in the classroom are provided such as memory and motivation to finally examine some outcomes related to existing methods and approaches which already have used music and songs in English language learning environments.

CHAPTER THREE

Research Methodology

- 3.0 Introduction**
- 3.1 Methods**
- 3.2 Context and participants**
- 3.3 Study design diagram**
- 3.4 Data Collection**
 - 3.4.1 Narrative accounts**
 - 3.4.2 Questionnaire**
- 3.5. Data collection procedures**
 - 3.5.1 Narrative accounts**
 - 3-5-2 Questionnaire**
- 3.6 Data Analysis**
 - 3.6.1 Narrative accounts**
 - Holistic-content method**
 - Categorical-content perspective**
 - Holistic-content approach**
 - 3.6.2 Questionnaire**
- 3.7. Conclusion**

CHAPTER THREE

Research Methodology

3.0 Introduction

Exploring aspects and reasons why other people have been interested in second language learning through listening to songs has proven to be a fascinating area and a starting point for me to carry out this study. This phenomenon has raised an enthusiastic personal curiosity due to the significance it might convey for the English language teaching and learning field. In order to carry out this qualitative study, different participants have narrated their life experiences and personal stories concerning second language learning and music. Therefore, narrative inquiry methodology as a main instrument was used, in addition to a short questionnaire.

This chapter describes the participant selection process as well as the methodology and procedures involved in the study. All the documents collected are depicted in detail.

3.1 Research Methodology

The methodology chosen to carry out this qualitative study was narrative inquiry. Narrative is a way of characterizing the phenomena of human experience and its origins was traced in the social sciences (Connelly & Clandinin, 1990).

Narratives in the form of stories have been present in every society as an essential part of human nature. Narratives have been told, listened to and re-told since the time humans learnt to speak. "These lived and told stories and the talk about the stories are one of the ways that we fill our world with meaning and enlist one another's assistance in building lives and communities" (Clandinin & Rosiek, 2007, p. 35). Within the field of social science research, narrative inquiry has emerged as a quite new qualitative method.

Modern narratives function not only as an entertainment but they serve to communicate cultural values, political perspectives and to transmit writers' moral stances. In education, narratives have contributed to achieve important objectives.

Scholars and practitioners have positioned narrative inquiry in the social constructivist worldview. However, Clandinin and Rosiek (2007) identified that narrative inquirers might work from different assumptions referring to the differences found in views of reality, the knowledge built up from an inquiry, the relationship between experience and context, and the relationship between researchers and participants. Therefore, they encouraged narrative inquirers to understand and to learn from differing epistemological and ontological assumptions in order to strengthen the future of narrative research.

Lieblich et al. (1998, p.8) defined narratives as stories which "are usually constructed around a core of facts of life events, yet allow a wide periphery for the freedom of individuality and creativity in selection, addition to, emphasis on, and interpretation of these remembered facts". Due to these characteristics of individual experiences and life events as well as relevant influence in education, narrative was chosen for this study. Within this methodology, individuals participating were able to freely narrate through their written stories the way they particularly experienced the world. Their life stories were focused and constructed around a specific topic in a time when they started enjoying music and were interested in learning a second language. "The main claim for the use of narrative in educational research is that humans are storytelling organisms who, individually and socially, lead storied lives" (Connelly & Clandinin, 1990 p.2).

Additionally, a short exploratory questionnaire was designed to collect information from a larger number of people and was answered via a social network in internet.

3.2 Participants

To select the participants as data sources and who would produce the documents analyzed in this study, it was thought to have different groups of focused people belonging to different environments and different generations. For the preliminary first and main stage of the study, the selection of participants was firstly divided in three groups. Group A was formed with four colleague teachers from the masters' degree at the faculty of languages in a large public university located in central Mexico. In Group B, four non-teachers who love music and who were members of a musical fan club in internet contributed as participants as well. Group C was a group of two under-graduate students who were still enrolled in the ELT bachelors program at the same faculty of languages described above.

In Group A the four participants were female and at the time of the data collection they were taking their last course at the masters' degree program. Their ages ranged from 26 to 41. Their level of English was advanced.

In Group B, three of the contributors were female and one male. Their ages ranged from 36-55. Three of the candidates' level of English was quite advanced and as for the fourth participant it was low intermediate. Two participants in this group preferred to write down their experiences in her mother tongue, Spanish. The participants' professions and jobs in this group differed from one another. The youngest was a clothing designer. The second participant was a copywriter senior in an advertising agency. The third one had just retired from working as a press analyst and the male was a journalist working as editor in chief for a business magazine.

In Group C the undergraduate students were selected from a bachelor's in arts program in the teaching of English, at the same faculty of languages of the public university in central Mexico. Their level of English was upper intermediate and their ages ranged from 22 to 24.

In order to preserve participants' confidentiality, only pseudonyms were used.

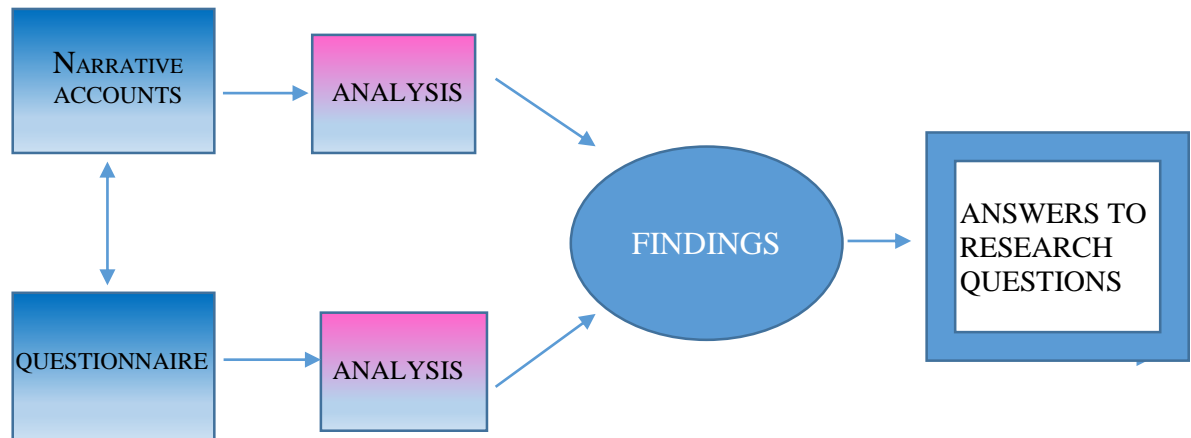
Table 3.1*Participants' description. Groups A, B and C.*

Narrative Participants			
	Description	Work/ Study place at the time of the study	Age Range
Group A	1- In service English teacher and journal editor – Mary	Private School English classes Public School (journal)	
	2. In service English teacher - Julia	Private lessons to children aged 9-13	
	3. In service English teacher - Pattie	Public University English language teacher in higher education	26 – 41
	4. In service English teacher – Stella	Private School Literature in English to junior high school students	
Group B	1. Clothing designer - Nancy	Free lance	
	2 Copywriter senior – Linda	Advertising agency	
	3. Press analyst – Cynthia	Had just retired at the time of the interview.	36 -55
	4. Journalist (editor in chief) - Brian	A business magazine	
Group C	1.Undergraduate student - Maureen	ELT(English language teaching) bachelors program last semester Public University central Mexico	
	2.Undergraduate student - Eric	ELT (English language teaching)bachelors program last semester Public University central Mexico-	22 – 23

In the questionnaire used as a complementary instrument for the study, a total of seventy-four people responded to the inquiry sent through a social network in internet. These people were from fifteen different nationalities, and their ages ranged from sixteen to seventy.

3.3 Study design

Figure 3.1 The diagram shows the development and process of the study.



3.4 Data Collection

This section provides specifications on the way the study instruments were designed and/ or requested.

3.4.1 Narrative account

The participants of the study were asked for written accounts to chronologically describe a sequence of events that unfolded in a specific time in their lives. They were told about the length of the writings required and were instructed to describe their experiences with second language learning as well as their thoughts and feelings about the music they like and whether this music had influenced or helped them learning the second language. To this effect, some prompts were also provided as well as a sample written narrative of the kind by which participants could shape ideas and images of their own experiences and develop their own narrative accounts.

3.4.2 Questionnaire

To collect additional qualitative data which would help in answering the research questions, a short exploratory eight question questionnaire including identification requirements was designed for the purpose of better understanding the phenomena studied.

The questions were ordered meaningfully and provided appropriate instructions as well as probes/prompts listed under each question to facilitate responses. The questionnaire was carefully pre-tested and finally it was distributed via a social network in ten different national and international pop music fan clubs in order to obtain a major number of target respondents.

3.5. Data collection procedures

The data collection process for each instrument is described in this section of the study.

3.5.1 Narrative accounts

When the four participants in the narrative accounts who live in Mexico City were contacted via internet, it was agreed that to facilitate the delivery of their stories, they would be sent through the same means, electronic mail. Subsequently, it was thought that the rest of the participants could do the same in case meeting time was limited. From the ten participants in the narrative stories, eight of them sent their accounts once they were ready via electronic mail to the personal researcher`s account and the rest of them, two in total, submitted their accounts personally to the researcher.

Narrative stories were the essential core of this study. Hence they were chosen as main data sources. They provided real vivid stories that definitely led to answer the research questions.

3.5.2 Questionnaire

The questionnaire was designed in a special internet format supplied by Google forms where all the answers were collected and stored. After the time limit

previously established for receiving the responses, the documents were downloaded and printed. Then, they were analyzed.

3.6 Data Analysis

In this section the way the data collected was analyzed is described in detail.

3.6.1 Narrative accounts

When looking for possibilities for reading, interpreting, and analyzing life stories or narrative account materials, the "holistic-content" type of interpretive model, as well as the "categorical-content" perspective emerged (Lieblich et al., 1998). Therefore, these two combined methods were chosen and used for this study. The holistic-content model implies that the story content was considered holistically, and explicit and implicit meanings were explored. Through the categorical content model, small units of the accounts were submitted to descriptive treatment in order to illustrate and complement the analysis.

A. Holistic-content method

During the initial phase of the analysis process, the stories were explored through the holistic-content type of interpretative model (Lieblich et al., 1998). All participants' accounts were read in general to allow the meaning to arise by itself. Global impressions were recorded by identifying different features such as reflexive comments (1), uncommon remarks (2) and individual disturbing episodes (3). An example of each feature is provided below:

Participants will be recognized from now on, by their pseudonym and the group they belong to (A, B and C) and the number (1 - 4), assigned to each participant according to

the order the narratives were received. Example: Mary, from Group A and number 1 will be Mary A1, and so forth.

Reflexive comments (1)

Mary A1

"...so that was a crucial moment when I realized that I wanted to learn English and actually know what all of the songs I had been singing along to said"

Uncommon remarks (2)

Nancy B1

"I think I'm gonna die as a Beatle fan and my will is to inherit my disease to my son and he will do the same with his own children"

Disturbing remarks (3)

Pattie A3

"...in the public Secondary school the teacher always made mistakes and I tried to correct her but she never accepted my comments and she always punished me, her classes were dull and I got bored easily"

Mary A1

"My parents got divorced so I really didn't have contact with any other type of music in English anymore"

Successive readings explored the texts more precisely looking for similarities and other patterns such as time, interest in music and feelings, language learning abilities and motivation to learn. At this point, specific features arose and precise themes were chosen to be followed. These elements became relevant to the research questions.

B Categorical-content method

As a second phase it was decided to follow the categorical-content model (Lieblich et al., 1998). The categories chosen and analyzed were selected according to the patterns of association found among them and which were relevant to the complete stories' content.

The categories were divided in three different groups which were closely linked to each other and were identified as: a) labels, b) themes and c) categories.

a) Labels

By using color markers the complete accounts were colored coded after reading the stories a number of times. Additional themes that had certain connections in meaning emerged and were put together in the same group as the themes already chosen following the holistic- content approach above. (Here the two methods coincided). Altogether, the themes were re-grouped to form labels. In total, eight labels were possible to define and taken as a whole from the ten stories. Therefore, the focal points of content followed were chosen globally from the ten accounts according to the frequency they were mentioned and the associations found.

The color coding process and the labels selected were the following:

- 1 Orange themes = Family,**
- 2. Green themes = Songs,**
- 3. Red themes = Language,**
- 4. Blue themes = Relationships,**
- 5. Purple themes =Emotions,**
- 6. Pink themes =Means of communication (Media) and resources,**
- 7. Yellow themes =Time,**
- 8. Gray themes= Memory.**

In the orange labels (1) family words like *father, mother brother, sister and uncle* were found. Within the green labels, words associated with songs (2) were selected. Utterances such as *sound, music, rhythm, lyrics, band, singing, interpret,* and so forth were detected. In the red label (3) language words such as *English, dictionary, book, school, translation, study* and so forth, were selected. The blue labels referred to relationships(4),

meaning the people who were close to the participants as part of, or related to their process of learning the language, with or without music. Samples of the words found were: *teachers, friends, classmates, people*, and clients. The purple labels were connected to emotions (5) and words like *joy, excitement, interest, love, happy, passion* and others were found in all the narratives, either referring to music or language. Yellow labels identified the time (6) the participants communicated. They made reference to words such as: *first time, hours, always, daily, since, until, sometimes, years, I was five*, and so on. Pink words were associated with means of communication or media (7). Words like *radio, T.V., magazines, the net, articles*, and so forth were mentioned as an important feature leading to be in contact with both, English language and music. Finally, the gray label referred to memories (8). The participants brought back memories to the present using words and phrases such as *remember, when I was, recall, back then*, and a few others.

A partial exemplar taken from Linda B2 illustrates the procedure described, and was applied to all the stories.

I was born in a family that wanted to give as good an education as possible to my sisters and me. So my dad always was the first to support any effort to learn whatever we wanted. When I was seven years old, I watched on TV for the first time the Roof Concert performed by the Beatles. I clearly remember how soon I was caught by the band. At first the performers didn't say anything to me, but the sound and the rhythm were so intense and vibrant, that I "fell in love" then" After that instead of hear music for children I started to pay attention in rock and roll music. By the time, my sisters and I had received a book about Disneyland, but we just could see the drawings and pictures because didn't understand a word, Nevertheless all the new culture about music, movies, TV, radio, as well as magazines, books, toys, tools, technology, etc., everything was coming in English! ... So it was a must we should learn the language. My first classes were more like a game because I met an english teacher close to home that invited me to take a class with her, so I let my dad know my intentions to attend the course and he agreed. I clearly remember my first book, it had big black and white drawings, so in each class we painted one or two meanwhile we were practicing. I loved it.

(Please refer to Appendix A for a complete list of color coded words from these labels).

b) Themes formed by clustering labels.

Already colored labels were combined to form themes. The four chosen themes are displayed below:

a) Family (1) and Relationships (4) = Influences

b) English Language (3) and Media (6) = Education

c) Time (7) and Memories (8) = Recalling

d) Songs (2) and Emotions (5) = Motivation

All the sentences involving these themes were set apart and treated separately.

Examples:

a) Family (1) and Relationships (4) = Influences

Mary A1

"My dad had just gotten a cassette with several rock songs". "He wouldn't play his music very often because my mom didn't like that kind of music but I just could feel that is what I wanted to listen"

"A good friend of my mom brought home a cassette..."

b) English Language (3) and Media (6) = Education

Stella A4

"So Meaning or not meaning in the words, the mere sound of the language was enough for me to realize that English was going to always play a very special place in my life"

Julia A2

"My mother used to listen to her radioand my father loved listening to British bands in his sound equipment"

c) Time (7) and Memories (8) = Recalling

Nancy B1

"In 1989, when I was just seventeen, the transmissions of that broadcast came to the end of the end"

Linda B2

"I clearly remember my first book, it had big black and white drawings" - "I remember a special moment when I went to Cineteca Nacional to see A Hard Day's night film"

d) Songs (2) and Emotions (5) = Motivation

Eric C2

"I listened to one of his most famous songs and decided to look for the lyrics, that was the first time I looked for the lyrics of a song... "

Linda B2

"...but the sound and the rithm were so intense and vibrant, that I "Fell in Love" then"

(For a complete list of excerpts taken from the themes above, refer to Appendix B).

c) Categories

Lastly in the analysis process, similar themes were combined to form categories.

Overall two categories were chosen which closed a circular procedure.

Influences and Education = LANGUAGE LEARNING

Recalling and motivation =MUSIC

Through the analysis of themes and categories described above, the major findings emerged and will be explained in detail in chapter four.

C. Reconstruction of stories as a key to the Holistic-content approach

In the third phase of the analysis and re-taking the Holistic-content approach, the ten stories were rewritten identifying each participant's early memories as suggested by Michal Nachmias in (Lieblich et al., 1998) and briefly described individual's uniqueness as well. *(Please refer to 4.2.9)*

The following table illustrates the method sequence.

Table 3.2

Analysis Method Sequence. Method 1 – Holistic- Content, Method 2 – Categorical - Content

METHOD 1 and 2 (1, 2, 1)

Lieblich et al, 1998 holistic and categorical content models. Procedures.

- A. Phase one - Through the holistic-content model, identification of:**
 - 1. Global Impressions**
 - 2. Reflexive comments**
 - 3. Disturbing episodes**
 - 4. Uncommon remarks**

- B. Phase two- Through the categorical-content perspective, patterns of association:**
 - A. Labels /Coding features to form themes**
 - B. Themes clustered to find categories**
 - C. Categories**

- C. Phase three- Early memories retaking the Holistic-content approach**
 - 5. Accounts of each story based on early memories and individuals' uniqueness**

RESULTS

3.6.2 Questionnaire

The data collected from the music and language learning inquiry sent through ten different web social pages was analyzed with the help of various graphics and one table. It consisted of eight questions in which the first five provided demographic

information. The first question indicated age ranges. The second question represented the countries the participants were born in. The fourth issue signified the country where respondents lived and finally in the fifth question, additional languages participants studied or knew were exposed.

The last three questions presented relevant information to complement the study findings. Question number six supplied the amount of people who were influenced by music when learning an additional language or languages. The seventh questions involved features regarding contributors' motivation which had been triggered by the music they liked in order to learn a second language. Finally, the eight question illustrated emotions they felt when they listened to the music they liked.

The various graphics and table used for the analysis, the responses to the questions as well as the findings, are shown in Chapter four.

3.7. Conclusion

This chapter presented the research methods chosen for the study. The participants were described as well as the data collection procedures and data analysis approaches. In chapter four, the results will be described comprising detailed features of the findings through each method.

CHAPTER FOUR

Results

4.0 Introduction

4.1 Research questions

4.2 Narratives (Organization of chapter)

A. 4.2.1 Holistic Content Analysis (phase one)

Reflexive comments

Uncommon remarks

Distressing remarks

B. 4.2.2 Categorical Content Analysis (phase two) Themes (and labels)

4.2.3 Influence (Family and Relationships)

4.2.4. Education (English Language and Media)

4.2.5 Recalling (Time and Memories)

4.2.6 Motivation (Songs and Emotions)

4.2.7 **Categories (and themes)**

Language Learning (Influence and Education)

Music (Recalling and Motivation)

C. 4.2.8 Holistic Content Approach (phase three)

Reconstruction of Narrative Accounts through early memories and uniqueness.

4.2.9 Section conclusion

4.3 Questionnaire

4.3.1 Demographic results

4.3.2 Influence of music, motivation and emotions

4.3.3 Discussion

4.4 Conclusion

CHAPTER FOUR

Results

4.0 Introduction

In this chapter, the study results are presented detailing features found in ten narratives examined through the use of two combined analysis and interpretative methods; the holistic content method and the categorical-content approach (Lieblich et al., 1998). In the first phase of the process, the stories were explored from a holistic content point of view. Subsequently during the second phase, the analysis was carried out following the categorical-content type of interpretative model. As a final third phase, the stories were reconstructed looking for early memories and uniqueness by re-taking the holistic-content method. (*See 3.6.1*).

The first group of participants (Group A) was formed by four colleague teachers from the masters' degree. In contrast, Group B was composed by four non-teacher members of a musical fan club on internet, and in Group C, two under-graduate students still enrolled in an ELT bachelors program at the time of the study were asked to participate .Every narrative account was focused and delimited by the narrator's experiences with music and English language learning from an early age. Fictitious names were given to each participant to protect their identity (*please refer to Table 3.1*).

Finally, seventy four responses from a questionnaire sent by electronic means (Google Forms) were also analyzed and the findings are discussed and shown in this chapter.

4.1 Research questions

The results found during the study analysis, implied the examination and possibility to answer each of the three questions presented in chapter one, which are the following:

RQ1 What do the participants' narratives reveal about the relationship of music and language learning in their lives?

RQ2 What is it about the music they enjoy that they consider motivating for learning English?

RQ3 Based on the findings from RQ1 and RQ2, what are some potential benefits from the associations related to music and learning which could be applied in an English language acquisition context?

4.2 Narratives (CHAPTER ORGANIZATION)

In order to present the findings, specific features from the analysis' two first phases will be the frames of reference. A description and discussion of each subject will be illustrated with some representative examples taken from the narratives, and in the third phase, the reconstruction of each story will be shown.

4.2.1 A. Holistic Content Analysis

During the initial exploration of the narratives though this method, not only specific themes to be followed were chosen but also essential and particular characteristics of each participant's personality such as sensitivity towards music, internal and external strengths and willingness to learn a second language. Unusual features such as *reflexive comments* (1), *uncommon remarks* (2), and *episodes that seemed to disturb the narrator* (3) were

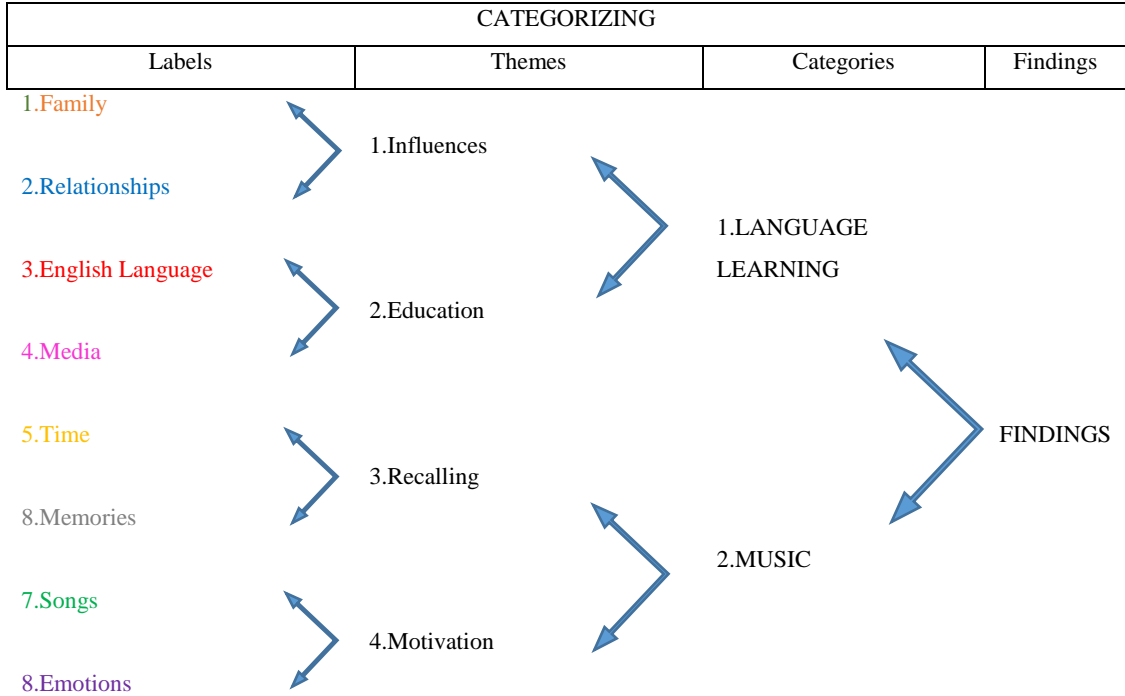
detected and recorded. All these elements therefore, were basis for the complete analysis, detection of findings and the reconstruction of every individual's story.

(For an example and comments of each of the numbered features above please refer to 3.6.1 A.)

4.2.2 B. Content Analysis

In the second phase of the analysis through the categorical-content approach, eight final colored labels were defined and then combined to form four themes. These themes were clustered to get two concluding categories (see diagram below). All the sub-divided categories are relevantly correlated and are referential to the findings.

Figure 4.1 Categorical-content analysis sequence



Themes (and labels)

As a second phase, already colored labels were combined to form a theme. The four chosen themes are shown in the second column of Figure 4.1 above.

The major findings of the study emerged during the analysis of the second phase. Therefore, in order to illustrate the association and significance of the themes selected, a description and discussion of the results in each subject, as well as the links to the relevant theory are provided. Representative extracts from the narratives exemplify each section to finally discuss the answers to the research questions.

(For a complete list of quotations in these themes, please refer to Appendix B)

4.2.3 Influences (Family and Relationships)

Regarding narrators' closeness and/or first contact with the English language through music, it was quite clear due to the number of times the family words appeared (usually at the beginning of eight of the accounts), that the first and major **influence** in participants' lives was their parents and members of their **family**. Later on in their stories, and especially when approaching puberty during the *sensitive period* a transition is noticeable when the influence is passed on to particular **relationships** either with their teachers at school (mentioned by only four participants), friends (referred by four narrators), or acquaintances (indicated in four stories). According to Penhune (2011) the sensitive period during puberty is when exposure to specific stimuli stimulates plasticity and enhances changes at the neural and behavioral levels. It is a critical time for learning auditory categories which are important to language (see 2.1.1). The new people around narrators during this period and throughout the adolescence as well, were social relationships and contacts who shared significant experiences and at the same time, through whom they gained access to additional information and resources in the form of music/songs in a second language which broadened participant's cultural backgrounds. According to Cross, et al., (2013) language, like music, is culturally transmitted and learnt by experience. Music appears to be one of the basic actions of humans resulting from regular contact and musical exchange between members of different societies. (ibid).

Family examples

Julia A2

"My parents liked listening to music in English. My mother used to listen to her radio while doing the laundry and my father loved listening mostly to British bands in his sound equipment...I liked the music that my parents played"

Cynthia B3

"En una fiesta recuerdo que vi el álbum azul de the Beatles y le pregunté a mi padre quiénes eran. Me comentó que si no los conocía no sabía nada de música moderna" (In a party I remember seeing The Beatles blue album and I asked my father who they were. He answered that if I didn't know them (the Beatles), I knew nothing about modern music)

Relationships illustrations

Teachers

Brian B4

"Recuerdo perfectamente el día que la maestra Miriam, por esas bellas coincidencias de la vida, tradujo Yesterday" ("I perfectly remember the day my teacher Miriam, by those wonderful coincidences in life, translated Yesterday").

Friends

Mary A1

"I started hanging out with a couple of friends who liked Linkin Park and had the original CD's which meant that the lyrics were in a sort of a booklet (something I couldn't afford back then)."

Linda B2

"...so I asked to a friend of mine to lend me her records"

Answer to research question one

The findings in this section are directly related to the answer of research question number one. The results indicate that music and language learning became important in participants' lives from the moment they were exposed to music in English. According to the literature already referred above, constant exposure to music (stimuli) from an early age activate beneficial neural changes enhancing auditory functions important to language learning. Consequently, the new auditory experiences and sensations perceived, motivated narrators to learn the second language. The influences of family and relationships during

and after the sensitive period in puberty were essential as well, because of their social and cultural implications.

4.2.4 Education (English Language and Media)

Participants implied that English **language** was something extremely significant in their lives. Nine of the narrators being Spanish native speakers and one Hungarian had heard English language for the first time through songs and the experience had been a motive to engage them in an intrinsic continuous internal process of learning it. Due to the narratives' focused context, it was quite unfeasible to direct my attention to language acquisition without referring to the association between language and music. Comments about the way songs' lyrics had helped participants improve second language diverse aspects, were stated along the narratives. Campabello, De Carlo, O'Neil and Vacek, (2002) observed that songs offer cognitive benefits such as vocabulary acquisition, symbolic understanding, sense of sequence, and auditory training. Campbell (1992) on the other hand, stated that music is considered a vital manner of sensorial patterning that enhances long-term memory, the lyrics developing reading skills and the rhythm, fluency. Additionally, Gordon et al, (2011) pointed out that the alignment of linguistic stress and musical meter in song enhances musical beat tracking and comprehension of lyrics raising awareness of the phonemic system, which leads to learning how to discriminate sounds (vowels and consonants) - (refer to 2.3.1).

For all the participants, second language usage and learning experiences were a regular practice at the time of the study. Six of the narrators had chosen to be English language teachers being constantly in touch with the language and as for the other four participants, English language had been a milestone in their professional lives, hence the

importance of the theme. During the readings of the texts also different tools and **means of communication** were recognized by nine of the ten participants as useful resources to listen to music, look for and translate the lyrics of songs and consequently, learn the language. Therefore, for all of them knowing English, or any other language, was an essential part of their **education** and culture. The importance (1) of the second language and the frequent exposure (2) to it, in addition to the improvement (3) in second language acquisition the narrators had experienced through music, besides the resources and means of communication (4) they had used, are all interrelated.

Second Language importance (1)

Stella A4

"Meaning or not meaning in the words, the mere sound of the language was enough for me to realize that English was going to always play a very special place in my life"

Linda B2

"At the advertising business the English language is an important tool in creativity, research, communication, consulting, etc".

L2 Language exposure (2)

Pattie A3

"I have studied English almost my whole life..."

Brian B4

"Hoy el inglés está en cada día de mi vida. En la red, en los libros, en una presentación, en mi iPod, en el auto. Herramienta de trabajo necesaria. Lo necesitamos indudablemente"- ("Today, English language is in every day of my life. It is in the net, in the books, in a presentation, in my iPod, in the car. It is a necessary working tool. We need it, undoubtedly").

Language Improvement (through music) (3)

Mary A1

"In this case, I started to listen to German hip hop, with bands like Cro, Weekend and Sido. This has improved my vocabulary repertoire and colloquial uses of verbs and adjectives as well as cultural expressions"

Maureen C1

"...al interpretar las canciones con la guitarra y las cantaba también, mi fluidez en el idioma así como una buena pronunciación y entonación mejoran desde entonces" ("... when I play the songs with the guitar and also sing them, fluency in the language, as well as a good pronunciation and intonation are getting better since then")

Means of communication and resources (4)

Julia A2

"I started to translate word by word the songs I liked using the dictionary"

Mary A1

"I started listening to hip hop mostly and with the help of the internet I would study the lyrics"

Cynthia B3

"Entonces me apliqué a oír "La hora de Los Beatles en Radio Éxitos y ahí estalló todo. ("Then I applied myself to hear "The Beatles hour session" in Radio Exitos, and then everything exploded")

Answers to research questions one and three

Within the analysis of this section, research questions number one and number three were addressed.

The answer to research questions number one is focused exclusively on the importance of the English language in the lives of the participants since the section was divided according to the theme. However, the relationship between music and language learning is revealed implying that the language they appreciated was initially learnt through music. Narrators referred to means of communication and resources as useful tools to translate and study the lyrics of songs. They explicitly expressed as well, the importance that the second language had had in their lives, referring to reasons such as practicality and

usefulness in their careers and emotive statements about the attractive sound of the language (in songs).

Regarding the answer to question number three, the constant accounts from participants referring to language features learnt through the songs they enjoyed confirmed what Campabello, De Carlo, O'Neil and Vacek, (2002), Gordon et al, (2011) and Campbell, (1992) stated (above) about gained benefits from the association between music and second language learning. The answer to this question was decisive and the benefits expressed could clearly be achieved in an English language acquisition context.

4.2.5 Recalling (**Time** and Memories)

Participants positioned themselves in **time** when narrating their stories. They all used various time expressions and referred to age, people, bands and songs' names when remembering the first time they listened to music in English and started learning the language. They also **recalled** individual experiences and provided exact dates of important events in their lives. Throughout their accounts, **time** delimited their **memories**. In relation to memories and recall, Malchiody (2008) referred to autobiographical memory as a long term memory which comprises the events and experiences we had during our lives making us identify who we are and how our sense of self is formed. Memorizing lyrics in English was also pointed out by three of the participants, but the fact that all of them sang the songs they liked, implied that they memorized the lyrics. According to Janata, Tomic & Rakowski (2007), two different systems located in in the temporal lobes and frontal lobes of our brains activate and stimulate memory to involuntarily learn and use rules of syntax in language and rules of pitches in music (see 2.2.2). The constant exposition and repetition of lyrics activated memory functions and the *LAD* or language acquisition devise was stimulated, developing second language learning. (Murphey, 1990). “Acquisition of

automatic language skills depends on rich, meaningful, repeated exposure to comprehensible input without awareness” (Bolitho et al., 2003, p. 253).

Stella A4 pointed out:

"I remember it well the joy I felt when listening for the first time English music. It was in 1987 (I was seven years old)..."

Nancy B1

"I just remember myself at 4 years old singing at loud the song -"Everybody's trying to be my baby"

Pattie A3

"I memorized the complete song. By doing this I realized I learnt a lot of vocabulary and also idioms and phrases that never imagined I could learn without the help of a teacher."

Nancy B1

"The club was born on April 15 of 1989"

Answer to research question three

The above findings also relate to the answer for research question number three. According to the valuable references mentioned, the constant exposure and repetition of lyrics in songs stimulate memory functions. Participants in the study stated having memorized the lyrics of the songs and thus, having learnt specific features of the language. Retention of vocabulary and grammar structures are important features associated with language learning. Consequently, the activation of memory is a benefit which adds significance to learning with songs.

Reminiscences of past experiences on the other hand, conferred distinct and special meaning to narrators' lives.

4.2.6 Motivation (Songs and Emotions)

Each participant in their distinctive style expressed feelings and **emotions** derived from their contact with music in English. Initially, all ten narrators mentioned they could not understand the lyrics of the **songs**. Nevertheless, it is particularly interesting to note that eight of the ten participants referred to **emotions** while singing (emulating what they heard), dancing and listening to music, whereas the other two, expressed sentiments about the sound of the language, the voices and the rhythm in the **songs** they listened to. As suggested by Cross *et al.*, (2013), speech, singing, music and dancing are involved in the expression of emotion and the relationship between language and music is the pragmatic aspect of expressing emotions, moods and attitudes through timbre and supra-segmental features such as timing, rhythm and melody. Positive **emotions** conveyed in the narratives undoubtedly were the participants' starting point triggering **motivation** to learn the language. Fredrickson (2001) mentioned that positive feelings encourage discovery of new and creative actions and facilitate the building of resources tending to broaden a person's perspective opening the individual to absorb the language. On the other hand, motivation according to Dörnyei (1998 p, 117) "is responsible for determining human behavior by energizing it and giving it direction". Brown (2001 p. 75) stated that "motivation refers to the intensity of one's impetus to learn while Ellis (1997 p.75), highlighted that "motivation involves the attitudes and affective states that influence the degree of effort that learners make to learn a L2" (refer to 2.4).

Pattie A3

"Music has been always my inspiration"

Brian B4

"... yo no sabía exactamente quienes eran ellos, pero su voz y las palabras que entonaban también me cautivaron. Algo tenía ese idioma. Algo. La palabra tiene poder, tiene vibración" (...I did not know exactly who they were, but their voice and the words they sang captivated me as well. That language had something special. The word has power, has vibration").

Stella (Group A4)

"English has always been to my ears (especially in music) what even Hungarian (my mother tongue) cannot sometimes be: soft, sweet, encouraging, unique, perfect"

Linda B2

"At first the performers didn't say anything to me, but the sound and the rhythm were so intense and vibrant, that I "fell in love" then.

(For a complete list of quotations in these themes, please refer to Appendix B)

Answers to research questions one, two and three

Motivation is the key word derived from the results in this section. Motivation generated through positive emotions experimented with music and language are the answer for each of the three research questions. The links between the researchers cited above and what the narrators expressed are conclusive.

Regarding the answer for research question number one, the findings indicate that the relationship between music and language learning in participant's lives provided the possibility of expressing their emotions either with songs or by means of the second language.

Answering research question number two, what participants considered motivating for learning English were the varied and positive emotions generated either by the melody, the rhythm, and the sound of the music to which they enjoyed listening; or the sound of the new language they were learning. The emotions felt while listening to music comprised feelings of contentment, joy and happiness as well as affection towards the bands they liked. It also intensified receptiveness and commitment to learn the second language.

Again in response to research question number three, it was denoted that all the positive feelings involved in motivation to learn through music could be generated in an English acquisition context by the use of songs in the classroom.

4.2.7 Categories (and themes)

As the third and last phase in the analysis process, similar themes were combined to form a category:

Influences and Education = LANGUAGE LEARNING

Recalling and motivation = MUSIC

When clustering the last four themes; *Influences* with *Education*, and *Recalling* with *Motivation*, the final two categories naturally emerging were: LANGUAGE LEARNING and MUSIC, respectively. In a circular manner, these categories took me back and showed decisively the core subject matter this study was based on. The association of music and language learning, and / or the combination of music and language the participants instinctively discovered in songs, provided a more intense and significant experience leading to learn the second language. When individuals listened to music in English, those songs generated positive emotional experiences through sound, rhythm, melody, harmony and voice which triggered their interest to understand what the lyrics of their favorite songs said or their favorite singers wanted to communicate. In consequence, intrinsic motivation to learn the second language was enhanced. In regards to Krashen's affective filter, Wilcox (1995) proposes that music and songs lowers affective barriers relaxing and motivating learners, making them more receptive to the language learning (see 2.5.1). The data analysis also revealed that certain language learning characteristics such as pronunciation, intonation, fluency, reading, speaking, listening and writing abilities

improved. The same way, retention of vocabulary and grammar patterns benefitted when listening to music in English and facilitated the second language learning process (see 4.2.5 above). Evidently, Patel's OPERA hypothesis (2011) (*Overlap, Precision, Emotion, Repetition and Attention*) which entails numerous benefits provided by music and speech functions took place (see 2.3). The role that music played in participants' second language acquisition was conclusively established.

Eric C2 intuitively concluded his narrative as follows:

"I think music and language are connected, they share a lot of characteristics like culture, ideologies, philosophies, etc. In my life both have been very important and have made me grow as a person and as a professional as teacher and as musician."

4.2.8 C. Holistic-content perspective

Accounts from participants' uniqueness through early memories.

Although the analyzed narratives were asked to be written within a specific framework, the data analysis collected provided a clear view of each individual particularity which according to Polkinghorne (1995), revealed uniqueness and provided understanding of each case idiosyncrasy and particular complexity. The uniqueness of each narrator's personality characteristics and experiences through music and language learning is presented in short accounts through individual early memories which according to Adler's ideas (Adler, 1929a, 1929b, 1931, 1956) as reported in (Lieblich et al., 1998, p. 79) are unique individual creations which are always emotionally significant, even when they do not seem to be important. These memories express preferences when choosing what to write about, deformations of what is remembered, and sometimes inventions of past events which benefits individual's interests, or moods displaying individual's basic view of life.

All the ten narratives were written in chronological order. Therefore, the first early memory related by each participant, was the one taken to explore, interpret and rewrite.

Mary A1

Mary's earliest memories with the English language began through music when she was five years old. Her first account referred to her father with whom she listened to her first rock and roll songs in English language. Although she could not understand the lyrics, she mentioned they enjoyed themselves together very much while listening to those songs she loved. At this point in her childhood, it seemed that there was a transition or a sudden change in her life when a period of silence and many questions arose with her parents' divorce. Her mother did not like the kind of music her father and herself used to listen together and as a consequence she stopped listening to music in English. Undoubtedly it was a difficult time in her life due to the events happening. At the age of eight she started listening to songs in English again when she was given a cassette with all The Beatles' hits and by listening to the songs over and over again she tried to catch the sounds and sing along. This was a crucial time in her life, as she exteriorized in her writing, since she realized she wanted to learn English to be able to understand what she was singing. Soon after, in her adolescence at the age of thirteen, she started her education in English and French languages in a private school.

In every stage of her life, Mary described in detail her knowledge and preferences about diverse singers, rock and roll and hip hop groups and the way their music had helped her develop and learn different characteristics of the second and third languages she was studying. The same way, she referred to people who evidently influenced her and facilitated diverse types of music for her and helped her socialize as well. In secondary school by

learning the lyrics of the songs and interpreting the meaning of the words, her English and French languages improved considerably and as a result, while she was studying high school she recognized she wanted to study modern languages in college.

Along her story Mary revealed a continuous search for knowledge (perhaps answers) and the essential need to communicate her feelings. The affection towards her father and the memories of him enjoying music together, triggered her motivation to learn firstly, the English language. At the time of the study, Mary was studying her third language, German. She uncovered the way her experience as a teacher and the music had facilitated her language learning, which was by listening to her favorite type of music in the language she was studying in order to improve vocabulary, learning of verbs' colloquial uses, adjectives and cultural expressions.

Julia A2

Julia's early memories referred to her parents. She did not mention a specific age but implied she was very young. She narrated the way her mother and father used to listen to the songs she also liked and sang even when she did not understand them. Her father had exerted a strong influence on her. A special remark she remembered and exteriorized in her writing was when her father told her while she was singing that she should not sing along to any song unless she knew what they meant. That comment signified a transition in her life that motivated her to follow her father's example and by using a dictionary she would translate word by word every song she liked. She enjoyed doing such thing since that made her feel "important", explaining that for her, famous and rich people spoke English. Her account is full of love for her family. Unfortunately, her father had passed away when she was fifteen years old but he had provided her with music and stories from

different places and cultures giving her dreams to fulfill. Her mother had transmitted her, after such devastating experience for an adolescent, the strength to carry on. Even when times were economically difficult, she had the determination to learn English and won a scholarship to study in England, the place her father had promised they would visit together. Even though her studies were not focused on English teaching, she had dedicated many years of her life to teach English to children.

Pattie A3

Pattie's memories went back to kindergarten in a private school where the teacher taught her English through songs. Her parents celebrated her singing the songs she had learnt making her sing them over and over. She enjoyed doing that. In Pattie's story two different paths can be distinguished. Firstly the intellectual challenge it implied to learn the language to please her parents, and the profound influence of her teachers. Secondly, her love for music which opened up her horizons and helped her succeed. As a child she felt proud to speak English and referred to the "encouraging" teacher who congratulated her for her efforts, and the "demotivating" teacher who discouraged her with her comments. She referred to music as being her main inspiration and her real connection to the English language. She listened to songs for hours and hours, and as in Julia's case above, translated them with a dictionary to understand what they said. She learnt many language features and her pronunciation improved. She wrote: *"I memorized the complete songs. By doing that I realized I learnt a lot of vocabulary and also idioms and phrases that never imagined I could learn without the help of a teacher"*. She became an English language teacher and since then, she had used music to teach her students English by using the songs and the singers the learners preferred, to make them experience the same emotions she had felt.

Stella A4

Stella's first memories referred to the joy she had felt the first time she listened to English language through music when she was seven years old. Her eldest sister was the source providing the foreign songs. She mentioned falling in love with the sound of the language in the voice of Freddy Mercury, the singer of Queen, a British band. She defined the impact English language had on her as "mesmerizing". At first she could not understand a word but she mentioned she would sing the songs she liked in her own interpretation after a couple of weeks. The sound of the language she heard was so soft and sweet to her ears, that it was the main fact triggering her enthusiasm and determination to learn the language. It became her major dream. Stella's writing revealed pure and deep emotion. Being born in a country which was under communism until she was nine years old, she exposed that the only possible connection or the only materials they could get in English language were in the form of music/songs. In Stella's words, the "*encouraging, unique and perfect*" sound of English language through music was the means which transported her to another world. It was a wide window to explore outside her own world and which led her to become literate in English language, firstly, with music and then by whatever sources she looked for and could find. She made her dream come true.

Nancy B1

Nancy's first statement was "The Beatles always has been in my life". Although she mentioned she did not remember when or where it was the first time she heard a song by The Beatles, the first memory Nancy considered to write about was when at the age of four she remembered herself singing, her own way, "Everybody's trying to be my baby", a Beatles' song. In her writing she did not refer to any other memory of her childhood or any

members of her family either. However, it seemed that by firstly mentioning the Beatles, she established her priority. Following the short introduction mentioned above, suddenly her memories went back to her adolescence and she narrated the way she used to listen to a radio station broadcasting daily “The Beatles Hour”. She narrated her story of sadness and rebellion at seventeen, when that show came to an end and together with other adolescents went to a demonstration in front of the radio station to protest against the cancellation of the show. She fondly remarked that from that group of bouncy teenagers, she founded a Beatles' fan club in 1989 and 26 years later they still got together and were really close friends. They had tightened their friendship bonds through their passion for music. Subsequently, her memories referred to the nine times she had seen Paul McCartney in live performances and the way she had met Linda McCartney when she won a radio contest in 1993. Very briefly she considered her studies. She was studying to be an English language teacher but due to her pregnancy, she had to drop out. Nevertheless, very proudly she mentioned that she named her son Pablo (Paul in English), after the musician she loved and admired the most. She kept on studying English by herself and with the help, as she pointed out, of "her handsome teachers", The Beatles. English language appeared to be a very useful instrument to communicate her emotions and to be in contact with friends worldwide.

The Beatles were a compelling force who guided her whole life. The happiness and joy generated by the Beatles' songs as well as the tendency to meet wonderful people through her passion had extended along the years and had become her way of life. At the time of the study, she was also one of the administrators of a Beatles' fan club page on a social network and it was evident in her story, that the media had been a fundamental part

in the development of her quite complex way of life and personality. She was an authentic Beatles' fan who had been happily living the way she had.

Linda B2

In her introductory paragraph, Linda expressed her thankfulness towards her parents who always provided her with the best education they could afford. Her father, who was clearly a major influence in her life, always supported any learning effort Linda and her sisters wanted to accomplish. The first memory she chose to write about concerning music in English language was when she was seven years old and she watched on TV a Beatles' concert for the first time. She wrote: *"at first the performers did not say anything to me, but the sound and the rhythm were so intense and vibrant, that I fell in love then"*. An interesting transition from childhood to puberty was when after this experience with The Beatles, she left children's music and books behind and became interested in rock and roll music. At this point she realized she needed the second language to understand the new culture she was gaining through music, books, movies and technology. Her first English lessons were like a game for her. She described in detail the first English book she had and she remembered two of her English teachers with love. The first teacher provided drawings she enjoyed coloring while practicing the language and the second educator she mentioned, taught her English with Beatles' songs. Her memories of music and English language learning are full of joy. She perfectly captured sentiments evolving from her because of her regular contact with music and the wonderful tool that English language had resulted to be later in her professional life. Her memories of innocent adventures going out of bed to listen to the Beatles' records in a very low volume while everybody was sleeping, or tuning in the radio and changing stations looking for new Beatles songs showed the emotion and

motivation that songs generated, leading her to learn the second language. She had become a graphic designer but due to her love for the written word she was working as an advertising copywriter. Linda concluded her narration saying: *"Today I'm still learning English, but I do the best way I could find: the music of the Beatles, not only for the music itself, but also the great friends I've met and all the places I visited thanks to this beautiful hobby"*. Linda seemed to be a very sweet natured and charming person who appreciated everything she had received and achieved in her life.

Cynthia B3

Cynthia remembered herself dancing to the beat of a song in English when she was barely three years old. She referred to a girl who helped her family at home being responsible for that. Then, she went back to the time when she was eight years old and remembered two special songs in English that held her attention although she did not understand the meaning. In her puberty her mother enrolled her in an English language learning academy. What she learnt there was very useful later in her adolescence when she entered the secondary school and helped her passing the subject. It also was the time when her friends and classmates introduced her to different rock and roll bands. One of the strongest influences to commit herself to learn the second language was her father whose comments about her lack of knowledge about the Beatles made her reflect when he told her that if she did not know who The Beatles were, she did not know anything about modern music. She then started listening to Beatles' songs, as well as other groups on the records her classmates took to class and on the radio special programs as well. Her interest to know what the lyrics said, and the magazines articles and books taking about these groups led her to continue learning the English language on her own. She related she got all the lyrics

she could of different groups she was interested in and stated that her second language knowledge improved considerably by listening to their songs. She studied graphic design but she worked for a short time as a translator from English to Spanish in an important Mexican publishing house. Some years later, when she needed money, she took up translation again to help her out solving economic problems. Cynthia appeared to be a hard working person who had really good memories about her infancy and adolescence. Her English language learning primarily started through her passion for music and guided her throughout her social and professional life opening doors for her. Cynthia mentioned she listened to English music everyday which for her was a fun and basic way to practice the language.

Brian B4

Brian's memories went back to the age of six when he reacted to the music sound by dancing and singing. Starting his account, he continuously showed his thoughts and reflections by asking himself questions of what and how it was possible to sing songs in a language he did not know. He was wondering what the lyrics meant and what the singers wanted to communicate. Along his story he gave details of songs and singers he did not know in those days and reflected saying that the voice and the words he heard in English captivated him. He said: "*Algo tiene ese idioma*" ("*there is something about that language*"). He summarized his reflections by saying that "*the word had power and vibration*". After that, he directed his memories to his school days when he entered the secondary school and started learning English to finally, step by step, be able to understand the lyrics of the songs he liked. He referred to a special teacher who made the difference in his life and who used to give them songs in class and translated many lyrics of different

bands. Understanding what the lyrics were about motivated him to learn the language better. He commented that translating songs was one of his most exciting hobbies for some years. In Eric`s story the emotion and love generated by both, music and English language was reflected in every paragraph. It seemed as if music and English language had discovered him. It is quite noticeable the good memory he developed since he cited and recalled not only songs and bands names, but teachers' names, radio station announcer's names and specific dates. The transition to the present narrated the way English language was in every day of his life. He considered the English language as a necessary working tool which undoubtedly was needed. He concluded his narrative with a reflection saying: *"If The Beatles had sung in French and Portuguese, they would not have been so successful. I am sure about it"*

Maureen C1

Maureen's early memories went back to the first time she heard a John Lennon's album which belonged to her mom. She mentioned that language was not important for her until three year later when she was in the third grade of primary, perhaps when she was eight or nine years old, and subsequently in Secondary and Preparatory school since she had to study the language. The way she expressed her second language experiences could seem or implied quite a mechanical way to learn the language, only as a requirement at school. Nevertheless, English language started being more interesting for her when she heard classical rock and roll and ballads in English and her listening comprehension improved. She narrated the way she used to translate the lyrics with the help of the internet and a dictionary. Her grammar and vocabulary also got better that way. Soon after, she got interested in The Beatles and some other bands. Their music motivated her to look for new

songs, interviews and articles about these bands. She learnt the songs she enjoyed and interpreted them in her guitar. Playing the music and singing the songs simultaneously, activated a genuine enthusiasm for English learning as a tool which notably improved her fluency, intonation and pronunciation. A turning point in her life, when in fact she was able to truly feel the language was when she played the music in her guitar and sang the songs she liked. Maureen mentioned that she suspected that while playing the music and singing at the same time, she developed a favorable skill to think in the target language without the necessity to translate.

Along Maureen's narrative, emotions are hardly mentioned. However, it is quite meaningful to point out that in her starting short introductory paragraph; she exteriorized her only statement about the special emotions she felt every time she heard the word "music" prioritizing her preferences. Equally important is to indicate the last comment closing her narrative, which was written in Spanish and is the following: *"La música es sin duda una de la mejores herramientas de aprendizaje de un idioma, sin importar cual sea: ya sea de manera autónoma o no"* ("Music, without a doubt, is one of the best tools to learn a language, no matter which one, whether in an autonomous way or not").

Eric C2

Eric's first remark in his account was: *"My passion for music started when I was a kid"*. He did not refer to a specific age but implied he was very young. Afterwards the influence their parents exerted on him was clear when he dedicated half of a page to his family narrating the way her mother used to listen to different bands and his father provided him with concerts on VHS format. His account can be divided in three stages. Firstly when he was a kid and his parents provided music in English and he was completely impressed

by two rock and roll bands, Queen and The Doors .His emotion was so intense that made him confess his most deep desire; he wanted to be a rock-star. He used to sing all the songs he liked even when he did not know a word in English.

The second stage on Eric's life was when he learnt to play the drums and discovered another famous musician, Marilyn Manson, who inspired him to form his own band introducing him to the English language as well. In a self-taught manner he started learning English through songs. He used to look for the lyrics of the songs and translated them. From that day on, Eric was steadily introduced to different kinds of music and he looked for the lyrics of the songs he liked. He mentioned that his knowledge of the language increased and his pronunciation got better. Later on, he entered the secondary school which provided him with English lessons that became another source for him to understand what the lyrics were about. At this point, her mother gave him an acoustic guitar, dedicating most of his time to practice the songs he liked.

While in preparatory school he experienced a major and definitive transition in his life, the third stage, when it was time to choose what career to study. He was bored with schools and what he really wanted was to become a musician. However, that was not an option his parents would accept, so he had to look for an alternative. English language teaching was his choice. At first he was not happy with the decision but as soon as he started teaching he changed his mind. He continued learning the guitar and even started learning German. At the time of the study, Eric had just graduated as an English teacher and even though his teaching skills had improved and he realized he could make his living working as a teacher, his priority was music. His purpose was to become a famous musician. He had formed a metal band with some friends and he considered himself a

skillful guitarist. Along his story, Eric gave the impression of being very proud of all his achievements as a self-taught musician, but also about his language speaking and teaching abilities.

4.2.9 Section Conclusion

Reconstructing and interpreting each piece of writing has evidently shown the uniqueness and distinction among each participant's personality. In spite of these differences though, it was revealed through their early memories that being in contact with foreign music from an early age had triggered their enthusiasm to learn the second language. Therefore, the relationship of music and second language learning had been emotionally as well as professionally of great significance along all participants' lives.

4.3 Questionnaire Findings

As an additional complementary instrument, a questionnaire was sent via electronic means to pop/rock music fan clubs. For this purpose, a format established by Google forms was used. Eight questions were answered and seventy-four responses were received¹, during a six weeks period the inquiry was available online. From these seventy four responses, the first four were used to pilot the questionnaire, and were also included in the results. The inquiry was divided in two sections. The first five questions provided demographic information as for the last three questions, they revealed the findings.

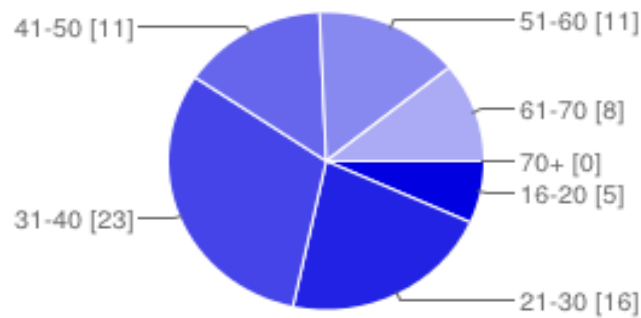
(Please refer to Appendix C- for a copy of the questionnaire)

4.3.1 Demographic results

¹ Including also the ten narrative participants.

In the first question referring to age, the numbers showed that the group of respondents was made up by people of all ages even though nobody answered in the group of 70+. However, the majority, that is, twenty three people belonging to the age range of 31 – 40 (31.1%) responded and the least average 6.8% was the group including five of the younger respondents from 16 to 20 year olds. (See Figure 4.2 below)

Figure 4.2 Respondents (n=74) age ranges



Nationalities

In terms of their nationalities, the results showed that the majority who answered were Mexican (forty-six respondents). Nevertheless, people from different nationalities answered and the highest numbers after Mexican were people from Latin countries. People from fourteen different nationalities participated.

Table 4.1 *Respondents (n=74) Demographic information-nationalities*

NATIONALITIES	
Country	No. of respondents.
1.Mexico	46
2.Spain	8
3.United States	5
4.Brazil	4
5.Argentina	1

6.Australia	1
7.Canada	1
8.Lebanon	1
9.Philippines	1
10. Romania	1
11.South Korea	1
12.Sweden	1
13. United Kingdom	1
14.Uruguay	1
TOTAL PEOPLE	74

The responses for question number three showed the place respondents lived at the time of the study. Eleven countries were recorded. (See table below).

Table 4.2 Respondents (n=74) Demographic information-place of residence

PLACES PEOPLE LIVE IN	
Country	No. of people
1.Mexico	45
2. Spain	9
3. United States	8
4. Brazil	4
5. United Kingdom	2
6. Argentina	1
7. Australia	1
8. Canada	1
9. France	1
10. Lebanon	1
11. Sweden	1
Total	74

Related to native languages, nine different native languages were spoken among the seventy-four participants. The following table shows the numbers.

Table 4.3 Respondents (n=74) Demographic information- native languages

PEOPLE'S NATIVE LANGUAGES	
Language	No. of people
1.Spanish	54

2.English	7
3.Catalan	4
4.Portuguese	4
5.Arabic	1
6.Hungarian	1
7.Korean	1
8.Swedish	1
9.Tagalog	1
Nine Native languages	74

Concerning additional languages people know, eleven languages were mentioned. Significant results showed that fifty six people out of seventy four who answered, knew or were learning English (75.6%). Other popular languages were also mentioned but the rate descended considerably (see table below). Since the number of people exceeded the number of respondents, it is important to mention that several people knew or were learning more than one additional language and only two people did not know any other.

Table 4.4 Respondents (n=74) Demographic information-additional languages

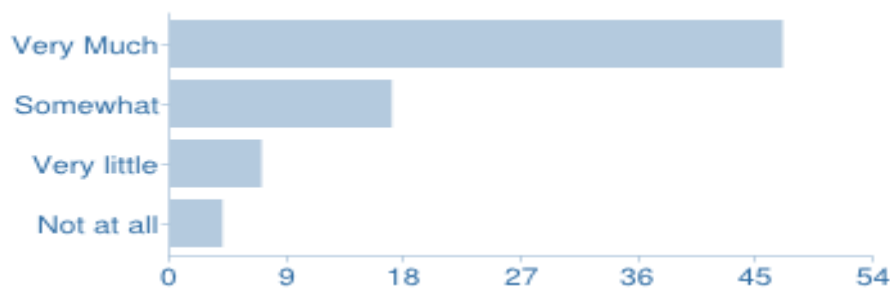
ADDITIONAL LANGUAGES PEOPLE KNOW		
Languages	No. of people	Percentage
1.English	56	75.6%
2.French	17	22.9%
3.German	10	13.5%
4.Italian	10	13.5%
5.Spanish	7	9.4%
6.Catalan	4	5.4%
7.Dutch	2	2.7%
8.Japanese	1	1.3%
9.Nahuatl	1	1.3%
10.Navajo	1	1.3%
11.Portuguese	1	1.3%
None	2	2.7%
Eleven additional languages	106	

4.3.2 Influence of music, motivation and emotions

In the second part of the questionnaire, (questions 6, 7 and 8) respondents indicated firstly the degree in which the music they liked had influenced in their second language learning. The same way in the seventh question, they specified the music's elements they considered motivating to learn the additional language. Finally, the emotions generated by the music they listened to were stated. The graphics below and a short description show the results of each component in this section.

A great majority of forty-seven people (63.5%), chose the option “very much” when they were asked to what extent music had influenced their additional language(s) learning. Regarding the option “somewhat”, seventeen people (23%) selected that option. Only seven people (9.5%) chose “Very little” and the minority of four people indicated “not at all” (5.4%).

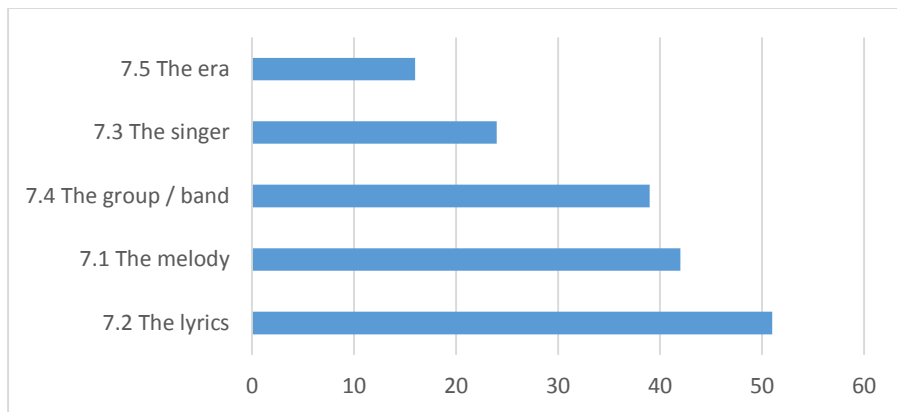
Figure 4.3 Respondents (n=74) Music influencing additional language(s) learning



Here again, the graphic below illustrates the features found regarding what contributors found motivating (of the music they liked) to learn a second language. The “lyrics” of the songs was the first option chosen by the majority of fifty one people which was 68.9% of the whole respondents. Regarding the “melody”, forty two people checked

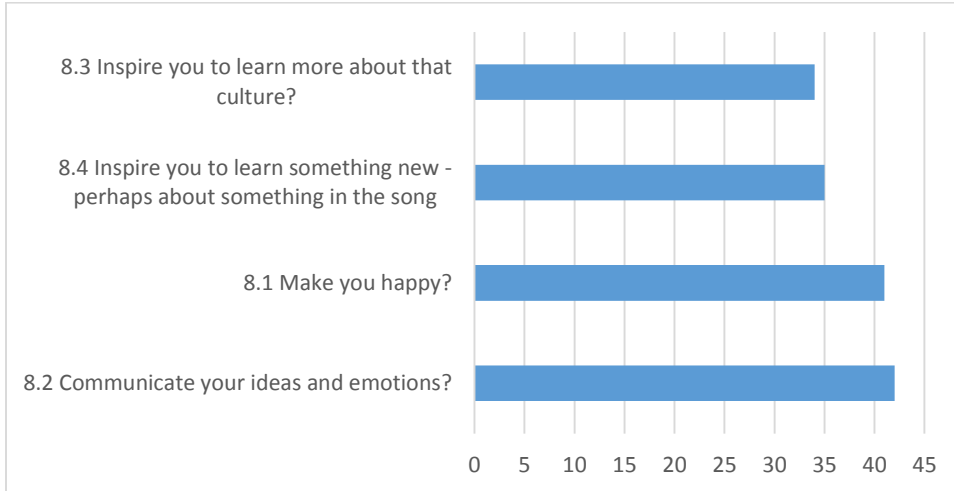
that option that was 56.8%. The third option, the “group/ band” was selected by thirty nine people (52.7%). Then, in the fourth place the “singer” was selected by twenty four people (32.4%). Finally, the last option, the “era”, was chosen by only sixteen people (21.6%). In this question, the participants could choose several options.

Figure 4.4 Respondents (n=74) Motivating elements of music



Regarding the feelings respondents had felt when they listened to their favorite songs, forty two people (56.8%) selected “communicate your ideas and emotions”. Forty one participants (55.4%) in the questionnaire chose the option “make you happy”. Subsequently, thirty five (47.3%) contributors selected “Inspire you to learn something new- perhaps about something in the song”. Finally, thirty four individuals (45.9%) chose “inspire you to learn more about that culture”. In this last question, participants could select several options as well. See graphic below:

Figure 4.5 Respondents (n=74) Emotions



4.3.3 Discussion

Demographic questions

Apart from having all ages' people answering the questionnaire (question one), which is relevant in the way that all of them participated in music fan clubs in internet and enjoyed the same kind of music, revealed the need for social contact. Even though the highest amount of people answering were Mexican, other people with different nationalities from as far away as Australia or the Philippines were also involved and eager to participate, therefore, their social need to communicate, expanded to members of different societies.

The responses given to the demographic questions (two, three, four and five), undoubtedly were interesting and clearly showed how globalization is influencing our daily lives as well as the importance of electronic means of communication and social networks which have also revolutionized our world. It is also important to notice the amount of additional languages people are learning these days. Many of the respondents were learning or knew more than one additional language apart from English. As many as fifty-six people

out of seventy four mentioned knowing and/or learning English, not being English native speakers. The number is representative to know what is happening in the world right now. Undoubtedly English is the favorite language to learn for Mexican participants, but also for the rest of the non-native English people. English is the language to communicate.

Music and language learning findings

The responses given to the last three questions in the inquiry (six, seven and eight), supported the findings of this study by significantly complementing the answers for the research questions. (Please refer to 4.1).

Concerning the influence that music had in respondents' learning of an additional language, the numbers were conclusive (see figure 4.2). Contributors' perception of the influence of music in their second language learning was highly recognized. This answer is closely related to the following replies.

The answers to question number seven verified the study findings regarding what it was about the music they liked that they found motivating to learn an additional language. In respect to "the lyrics" which was the first option it can be said, that respondents' choice implied that the lyrics provided the language they identified with and communicated what they wanted or needed to communicate. Singing or reading the words of the songs they enjoyed was the perfect source to practice their second language, improving this way their pronunciation, rhythm and fluency and reading skills. At the same time, by repeating and learning the lyrics, their long term memory was enhanced (see figure 4.4 above).

The melody, on the other hand, was the second highest in number option chosen. The melody of the songs generated positive experiences leading to increase interest to understand what the lyrics communicated. In this question, participants had the option to

choose several items. There is the possibility that they had checked both options since they complement each other.

In regards to “The group or band” which was the third choice checked, it results quite simple to understand the motivation to learn a foreign language these pop/rock groups provided with their songs having in mind the respondents admired the bands and belonged to their fan clubs. If we compare the influence specific groups had in the written narratives above, the outcomes from this response are clearly perceived. “The singer” is the next selection, and the former comment applies to this option as well.

The last preference in this option, “The era”, seemed to exemplify distinctive features of every participant’s generation, as well as integration to the culture their favorite music represented.

In relation to the feelings the collaborators experimented when listening to the songs they liked in their additional language (question eight), the option “Communicate your ideas and emotions” was chosen by forty two people and was followed very closely by forty one individuals choosing “Make you happy” The similarity in number of people selecting both options highlights the association between them. The respondents identified the happiness they felt when listening to their favorite songs not only for the music and rhythm but also because joyful emotions emerged when they recognized their own feelings and ideas being communicated.

Similarly, the options “Inspire you to learn something new - perhaps about something in the song” and the last selection “Inspire you to learn something about that culture” (inherent to foreign language songs), are linked together by the activation of curiosity or interest created by songs.

In summary, positive feelings generated by music offered the possibility to express and/ or communicate ideas and emotions according to their individual way to experiment and externalize those emotions and according as well, to their unique personality. The feelings that songs triggered in these collaborators, inspired them not only to learn the language coming from the music they enjoyed, but also to understand and accept anything related to the other culture, thus enriching their own.

4.4 Conclusion

This chapter presented the detailed findings of the study. In the following chapter a more global explanation of these results will be discussed highlighting whether the aims of the study were achieved or not. The same way, the significance of the research will be defined, as well as the limitations and implications involved. Possibilities for further research will be proposed and an over-all reflection will be provided commenting the study process experience.

CHAPTER FIVE

Implications of the study

Limitations and conclusions

- 5.0 Introduction**
- 5.1 Summary of the findings and significance**
 - 5.1.1 Narratives**
 - 5.1.2 Questionnaire**
- 5.2 Aims of the study and answers to research questions**
- 5.3 Study contributions and implications**
- 5.4 Limitations of the study**
- 5.5 Suggestions for further research**
- 5.6 Reflective account and final comments**

CHAPTER FIVE

Implications of the study

5.0 Introduction

In this final chapter, the findings of the study will be summarized relating them to the answers for the research questions. The aims of the study as presented in chapter one will be discussed, as well as the contributions and implications of the project. Subsequently, the limitations with recommendations and suggestions for possible further research will be presented. Finally, a personal reflection will be stated to finish up with particular further comments.

5.1 Summary of the results and significance

The results of this study were presented in detail in chapter four. Therefore, the findings that follow are a summary of the former. To this effect, it is convenient to mention that the methodology used for the analysis was narrative inquiry and the instruments collected were ten written stories focused on experiences with music and second language learning. The narratives were collected from four English language teachers, two second language teaching students and four members of an internet music fan club. Likewise, the outcomes generated by seventy-four answers from a language and music inquiry sent via an internet social network are also discussed.

5.1.1 Narratives

Concerning musical and English language influences from the people who provided the narratives, it became obvious while reading and analyzing the stories that parents and members of the family shared musical and second language experiences with them. These people were the primary influence who provided the music in English the study participants

listened to for the first time at an early age. Following these experiences, and starting in puberty and adolescence, the influence was passed on to particular relationships. Four participants referred to friends and four more mentioned acquaintances. In contrast, teachers at school as influential people in their lives were only mentioned in three stories. From the ten participants writing narratives, six of them were English teachers, four in practice and two students who already had had some practice in teaching. However, from these six teachers, only one mentioned using songs in her classroom and remembered with affection one of her English language teachers in kindergarten who also used songs to teach. Two narrators from the group of non-teachers were the other participants remembering their English teachers using songs in the classroom and their enjoyment of them.

In regards with feelings, different kinds of emotions such as enjoyment, love, excitement, passion, contentment, fascination, interest and other feelings evoked through music and songs' lyrics were identified in all the stories as main generators of positive sensations, triggering this way, curiosity and motivation to understand what was communicated, therefore, interest to learn the language. Through music and language melody and rhythm, English learning skills and linguistic competence developed, facilitating the learning process. Derived from emotions and motivation conveyed in songs, English language learning became a most salient goal participants in the study pursued and achieved later in their lives as an important part of their education. Their professional lives were concerned either with English language teaching and /or English language knowledge as a significant instrument to achieve their career goals.

By reconstructing and interpreting each piece of writing, the uniqueness and distinction among each participant's personality was clearly shown. However, in spite of different individual characteristics and life experiences, it was revealed that being in contact with foreign music from an early age had triggered all the participants' enthusiasm to learn the second language.

5.1.2 Questionnaire

The most salient findings coming from the answers to the questionnaire sent via internet social networks confirmed that music had been an outstanding influence for learning English as an additional language for the majority of the respondents – sixty-four out of seventy-four participants. The motivating elements generating such effect were mainly the lyrics of the songs, the melody, the group or band, the singer and the era (in that order). With respect to the emotions felt when listening to their favorite music, the responses were balanced regarding the songs that communicated respondents' ideas and emotions and the songs which made them happy. These answers were closely followed by the inspiration they felt to learn something new and learn something about the culture coming from the songs they listened to. The inquiry results complemented the study and exposed that not only Mexican people were influenced by pop/ rock music to learn English as a second language, since respondents from different nationalities also responded. The phenomena was and still is concerned with all ages' people from around the world in non-English native countries where this music is appreciated.

5.2 Aims of the study and answers to research questions

One of the aims of this study was to construct a theoretical framework for understanding the relationship between music and language learning. This aim was

accomplished by establishing this connection supported with relevant literature provided in chapter two (see 2.3).

A partial summary of the theoretical framework is presented here:

Even though music functions develop in the right hemisphere of the brain and language in the left hemisphere, it has been discovered that there is a kind of bridge called the “corpus callosum” composed of over 200 million of nerves fibers which carry information to both ways of the two brain’s halves therefore, connecting them. Music and language systems have many aspects in common and share many functions as well. These shared functions overlap and according to Tallal and Gaab (2006) several neural modules are similarly involved in speech and music, revealing as Jäncke (2012) suggests, that speech functions can benefit from musical functions and vice versa. The combination of features from these two networks in our brains when listening to songs in a second language activates positive emotional experiences, which tend to extend a person’s perspective, opening the individual to absorb the language (MacIntyre & Gregersen, 2012). Understanding the relationship between these two communication systems, offered the possibility to interpret and make sense of the findings.

Another aim of the project was to explore the role that music and songs has had in the lives of participants as well as their experiences including emotions and feelings evoked by music and learning. This aim was accomplished through the analysis of each written story, as well as complemented by the use and analysis of the questionnaire designed for this study (see Chapter 3). The findings were briefly discussed above and actually these results answered the first research question. (See below).

The research questions guiding this study were formulated mainly based on the actual relationship between music and language learning with the intention of exploring firstly, the effects of this relationship in the lives of the group of participants who were exposed to music and songs in English from an early age. To this respect, the results emerging from the ten narratives showed as mentioned above, and responding to research question one, that music was a positive influence generating interest to learn the second language. The combination of songs participants enjoyed and their English language learning experiences, initially through the lyrics, provided intrinsic motivation and powerful determination to learn the second language. Listening to songs in English was the starting point which activated enthusiasm to learn and led participants later in their lives to achieve their professional goals through the English language. Music was a motivational and joyful companion which inspired them continuously. Without a doubt, music and English language played an important role along participant's lives.

Regarding the kind of features from music that narrators' considered motivating for learning English, the main findings to answer research question two came out from positive deep emotions felt through music. Participants referred to the joy they felt when dancing to and singing the songs they liked; thus rhythm and language were involved. They also mentioned the melody (which contributes to the expression of emotion in music and language) as something extremely influential. In addition, they referred to the captivating sound of the foreign language in the voices of their favorite singers. This suggested sensible features involved in their urge to express themselves.

Research question number three was concerned with and based on the findings from research question one and research question two, about the potential benefits from the

associations related to music and learning which could be applied in an English language acquisition context. Hence, several aspects were identified in the ten stories which supported and enhanced participant's language learning through music and which might very well be applied in an English learning environment. Participants were cognizant, by their own culture and experiences, of specific features from the second language they were learning and which they improved by listening to songs in English. Such features included the acquisition and reinforcement of vocabulary and idioms, colloquial uses of verbs and adjectives as well as cultural expressions, fluency, pronunciation and intonation derived from development in their aural and reading skills. With well-planned lessons and appropriate exercises and materials the benefits and contributions of using songs in the English language learning classroom could be rewarding.

5.3. Study contributions and implications

It is a fact that some language teachers or institutional authorities think that using songs in the classroom is a waste of time or a trivial activity. Some educators use songs as a variation to routine or as simple entertainment for their students from time to time. There are others however, who intuitively perceive music as beneficial for the learners but they do not know the reasons why or what is behind generating these benefits.

The study has contributed to raise educators, and institutional authorities' awareness of the actual benefits the use of music/songs can contribute to an English language environment. By understanding the theoretical foundations supporting its use, teachers could integrate music in their lesson planning. Moreover, language teachers will be able to defend and/or convince institutional authorities to provide training and planning

of a studied program of music to implement into the English teaching/ learning programs or curricula.

The use of songs in an English language learning environment offers countless, possibilities to motivate students learning and which learners will undoubtedly welcome. Music and songs transcend boundaries and are an integral part of our lives. English teachers should be conscious of all the cognitive processes the associations of music and language learning generates in our brains and consider music as an integral part of their teaching in order to provide learners with meaningful and enriching experiences which not only will benefit their learning significantly, but also will fulfill cultural and social needs when singing songs in groups. Furthermore, educators may well provide learners with suitable guidance for the use of songs in order to promote autonomous learning.

5.4. Limitations of the study

The study was limited by the number of participants involved. Only ten narratives were collected and from the ten narrators only two of them were language students. Even though participants were chosen from different groups of society, ages and professions, a broader number of participants, especially English language students and teachers would have added valuable information to the study. From the responses gathered from the inquiry sent via internet, a larger number received would have been significant as well.

Another limitation, related to the former, was the fact that all contributors' levels of English language proficiency was high and they had in some way, used songs to improve their learning of the second language. A larger number of students with lower levels of second language acquisition and who have not used songs or have not been exposed

systematically to music/songs either in their familiar environments (at home) or in a language classroom, would have certainly enriched the project as well.

Time was also a constraint. Due to the time factor, the implementation of a third instrument for this study was not possible to achieve. It consisted on reflective notes collected from students while listening to English songs in the classroom. However, just before the semester finished at school it was only possible to gather enough samples for piloting the instrument. Consequently, it had to be removed from the initial plan of the research. On the other hand, the questionnaire could have been also sent to more music fan clubs in social networks if more time had been available, in order to increase the number of respondents.

5.5 Suggestions for further research.

In order to suggest possibilities for further research, the limitations above would have to be addressed. The data collected would be more trustworthy with a larger number of participants. Involving students with varied levels of second language achievement who have or have not been exposed to music to learn as well as teachers teaching with songs would give meaningful variations to a further study.

Additional research could be carried out to analyze the reasons or purposes why English language teachers use songs in the classrooms, if they do. Find out to what extent they are aware or perceive what is behind the relationship between music and language learning which entails cognitive and physical changes in our brain leading to generate interest in learners.

Likewise, and based on the demographic results from the inquiry in internet, a research project may well analyze whether pop/rock songs or any other type of music (not

in English language), exert the same influence or eagerness to learn a foreign language, on English native speakers.

5.6 Reflective and final comments

To choose an effective or convincing topic for me to base this study on signified going through several changes and going from one topic to another. It was difficult to decide and took me a while to select just one when there were so many interesting issues I would have liked to develop. The ultimate idea for this project finally arose when I identified myself with some of my colleague teachers at the masters' degree while they were sharing their teaching biographies with the class. They mentioned having learnt a great deal of English features with the help of the songs they enjoyed listening to and from the pop/rock bands they admired and had been very influential in their language learning. Bolitho et al., (2003) mention that repeated exposure to rich and meaningful input without awareness leads to acquisition of automatic language skills (see_2.5).

On the other hand, my teaching experience throughout the years had indicated to me that children, adolescents and young adult learners were very fond of music and I had realized that an important amount of my students who had used and enjoyed singing and listening to songs in English either in class or autonomously, had improved and developed their second language skills significantly, making progress more rapidly. As suggested by Domoney and Harris (1993), pop music songs provide powerful authentic and significant learning materials, as well as cultural content and poetic expression, that learners certainly appreciate, facilitating development in skills (see 2.5). Thus, my mission was to find out the origin of this music and language learning phenomena, whether my study participants'

second language learning had been influenced by music and to detect in what ways music and songs could or could not contribute to English language learning and teaching.

Looking back on the whole process developing this project, I recognize it was not an easy way to go. I had ups and downs along the way and there were times I thought I would never finish. During the literature review section for example, I found that the more I read the more information I found and wanted to include in my study, but the more I read, the more I realized I knew nothing. However, I know now that I did learn a great deal and what I learnt from this experience has been invaluable for me. The data analysis process was really amusing and entertaining. By classifying similar and different features from the narratives, my enthusiasm to learn more about my participants increased. I truly identified myself with each of the narrators and was able to access, according to Lieblich et al. (1998), not only the individual identity and its systems of meaning but also the writer's culture and social world. Therefore, interpreting and re-writing each story ended up being quite fulfilling. In the light of the many hours spent studying and reading, analyzing, interpreting and correcting the information I became aware of the effort and determination, as well as organization being a researcher implies. Nevertheless, I can say the journey has taken me through unexpected and rewarding new professional paths I will gladly follow again in the future. The whole experience has been remarkable.

To conclude this chapter I would like to add that music and songs can make the difference and change people's lives. From now on, I will refer to music not only as an entertainment or a simple tool to help learn, but as a perennial means of inspirational motivation enlightening English language learning.

References

- Adkins, S. (1997) Connecting the powers of music to the learning of languages. *The Journal of the Imagination in Language Learning and Teaching*, IV.
<http://www.njcu.edu/cill/vol4/adkins.html>
- Bartle, G. (1962). Music in the language classroom. *Canadian Modern Language Review*, Fall, 11-14.
- Berman, M. (1998). *A Multiple Intelligences Road to an ELT Classroom*. Wales: Crown House Publishing Limited.
- Bischof, H.J. (2007) Behavioral and neuronal aspects of developmental sensitive periods. *NeuroReport*, 18:461e465.
- Bolitho, R., Carter, R., Hughes, R., Ivanic, R., Masuhara, H., & Tomlinson, B. (2003). Ten questions about language awareness. *ELT Journal*, 57(3), 251-259.
- Brown, S. (2000). The "musilanguage" model of human evolution. In N.L. Wallin, B. B. Merker & S. Brown (Eds), *The Origins of Music* (pp. 271-300). Cambridge, Mass: MIT Press.
- Brown, H. D. (2000). *Principles of language learning and teaching*. New York: Longman
- Brown, H. D. (2001). *Teaching by principles: an interactive approach to Language pedagogy*. Addison Wesley Longman, Inc. (2ed.)
- Campabello, N., De Carlo, M.J., O'Neil, J. Vacek, M.J. (2002) Music enhances learning Master of Arts Action Research Paper, Saint Xavier University & Skylight Professional Development, Chicago Illinois.
<http://files.eric.ed.gov/fulltext/ED471580.pdf>

- Campbell, D. (1992). *Introduction to the Musical Brain*. Saint Louis: MMB Music Inc.
- Candlin, C. (1992). Preface in Griffiee, D. *Songs in Action: Classroom Techniques and Resources* (ix-x). New York: Prentice Hall
- Clandinin, D. J. and Rosiek, J. (2007). Mapping a landscape of narrative inquiry: Borderland spaces and tensions. In Clandinin, D. J. (ed.), *Handbook of narrative inquiry: Mapping a methodology*. Pp 35-75. Thousand Oaks, CA: Sage
- Connelly, F. M. and Clandinin, D. J. (1990). Stories of experience and narrative inquiry. *Educational Researcher*. 19 (5), 2- 14.
- <http://www.tc.umn.edu/~dillon/CI%208148%20Qual%20Research/Session%2012Narrative-Clandinin%20ER%20article.pdf>
- Cross, I., Fitch, W. T., Aboitiz, F., Iriki, A., D. Jarvis, E.D., Lewis, J., Liebal, K., Bjorn Merker, B., Stout, D., E. Trehub, S.E. (2013). *Language, Music and the Brain A Mysterious Relationship*. London, England: The MIT Press.
- Curtiss S. G. (1977) *A Psycholinguistic Study of a Modern-day Wild Child*. New York: Academic Press.
- Dahmen. J., & King, A. (2007). Learning to hear: Plasticity of auditory cortical Processing. *Current Opinion in Neurobiology*, 17: 456e464, 2007
- Domoney, L., & Harris, S. (1993). Justified and Ancient – Pop Music in EFL. Classrooms. *ELT Journal*, 47(3), 234-241.
- <http://dx.doi.org/10.1093/elt/47.3.234>
- Dörnyei, Z. (1998). Motivation in second and foreign language learning. *Language Teaching*, 31, pp 117-135
- DOI: 10.1017/S026144480001315X

- Ellis, R. (1997) *Second Language Acquisition*, Oxford University Press Series Editor h.g. Widdowson.
- Engh, D. (2013). Why Use Music in English Language Learning? A Survey of the Literature. *English Language Teaching*, 6(2) 113-127.
Canadian Center of Science and Education (ISSN 1916-4742 E-ISSN 1916-4750)
- Ettlinger M., Margulis E. H., Wong P. C. (2011). Implicit memory in music and language. *Front. Psychol.* 2:211.10.3389/fpsyg.2011.00211
- Fitch, W.T. (2006a). The biology and evolution of music: A comparative perspective. *Cognition* 100:173–215. [1, 6, 8, 10, 18, 20]
- Fitch, W. T. (2006b). Production of vocalizations in mammals. In: *Encyclopedia of Language and Linguistics*, ed. K. Brown, pp. 115–121. Oxford: Elsevier. [20]
- Fredrickson, B. L. (2001). The role of positive emotions in positive psychology: The broaden and build theory of positive emotions. *American Psychologist*, 56(3), 218-226.
- Gardener, H. (1993). *Multiple Intelligences: The Theory in Practice*. New York: Basic Books.
- Gardner, R. C. (1985) *Social Psychology and Second Language Learning: The role of Attitudes and Motivation*. Arnold, London.
- Gardner, R.C. (2006). Motivation and Second Language Acquisition 1. *Paper presented at the Seminario Sobre Plurilingüismo: Las Aportaciones del Centro Europeo de Lenguas Modernas de Graz. Universidad de Alcalá, Spain.*

- Gordon R. L., Magne C. L., Large E. W. (2011). EEG Correlates of Song Prosody: a new look at the relationship between linguistic and musical rhythm. *Front. Psychol.* 2:352.10.3389/fpsyg.2011.00352.
- Griffee, D. T. (1992). *Songs in action*. Hertfordshire, England: Prentice Hall. p.ix
- Hoch L., Poulin-Charronnat B., Tillmann B. (2011). The influence of task-irrelevant music on language processing: syntactic and semantic structures. *Front. Psychol.* 2:112.10.3389/fpsyg.2011.00112.
- Janata, P., Tomic, S.T. & Rakowski, S.K. (2007) "Characterization of music-evoked autobiographical memories", *Memory*, 15: 8, 845 — 860, DOI: 10.1080/09658210701734593 URL: <http://dx.doi.org/10.1080/09658210701734593>
Retrieved February 9, 2015 from: <http://mindbrain.ucdavis.edu/people/pjanata/pdfs/7%20Janata,%20P.,%20Tomic,%20S.%20T.,%20%20Rakowski,%20S.%20K.%202007%20Characterization.pdf>
- Jäncke, L. (2012). The relationship between music and language. *Front Psychol*, 3, 123.
- Juslin, P. & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and Brain Sciences*, 31,559-621.
<http://nemcog.smusic.nyu.edu/docs/JuslinBBSTargetArticle.pdf>
- Knudsen E. (2004). Sensitive periods in the development of the brain and behavior. *Journal of Cognitive Neuroscience*, 16: (8) pp.1412-1425.
http://synapse.princeton.edu/~sam/knudsen_critical_periods_jcn_2004.pdf
- Kral, A. & Eggermont, J. (2007). What's to loose and what's to learn: Development

- under auditory deprivation, cochlear implants and limits of cortical plasticity. *Brain Research Reviews*, 56: 259-269.
- Kramersch, C. (2000). *Language and Culture*. Shanghai: Shanghai Foreign Language Education Press.
- Krashen, S. (1982). *Principles and Practices in Second Language Acquisition*. Oxford: Pergamon.
- Krashen, S.D. (1983). The Din in the head, input, and language acquisition device. *Foreign Language annals* 16, 41-44.
- Kuhl, P., Conboy, B., Padden, D., Nelson, T., and Pruitt, J. (2005) Early speech perception and later language development: Implications for the “critical period”. *Language Learning and Development*, 1: 237-264.
- Lemonick, M. D. (2000). *Music on the Brain*. Retrieved January 10, 2015 from <http://content.time.com/time/magazine/article/0,9171,46157,00.html>
- Lenneberg, E. (1967). *Biological Foundations of Language*. New York: Wiley
- Levinson, J. 1996. Film music and narrative agency. In: *Post-Theory: Reconstructing Film Studies*, ed. D. Bordwell and N. Carroll, pp. 248–282. Madison: Univ. of Wisconsin Press. [7]
- Levitin, D. J. (2006). *This is your brain on music: The science of a human obsession*. New York, NY: Dutton.
- Lieblich, A., Tuval-Mashiach, R., & Zilber, T. (1998). *Narrative research: Readings, analysis, and interpretation*. Thousand Oaks, CA: Sage.
- Lozanov, G. (1978). *Suggestology and outlines of suggestopedy*. New York: Gordon and Breach Publishing.

- MacIntyre, P. & Gregersen, T. (2012). Emotions that facilitate language learning. The positive-broadening power of the imagination. *Studies in Second Language Learning and Teaching*. Faculty of Pedagogy and Fine Arts, Adam Mickiewicz University, Kalisz, Poland.
- <https://www.repozytorium.amu.edu.pl/jspui/bitstream/10593/3264/1/SSLT%202%282%29%20193-213%20MacIntyre,%20Gregersen.pdf>
- Madrid, D., Ortega, J. L., Jiménez, S., Pérez, M^a C., Hidalgo, E., Fernández, J., Pérez, M^a B., García, M^a M., Gomis, A., Verdejo, M^a M., y Robinson, B. (1993). Sources of Motivation in the EFL Classroom. *GRETA* pp. 18-36.
- http://www.ugr.es/~dmadrid/Publicaciones/Motivation_in_the%20EFL_class.pdf
- Malchiodi, C. (2008) *Music and memory: Get back to where you once belonged* .Retrieved January 10, 2015 from
- <https://www.psychologytoday.com/blog/arts-and-health/200808/music-and-memory-get-back-where-you-once-belonged>
- Milovanov R., Tervaniemi M. (2011).The interplay between musical and linguistic aptitudes: a review. *Front. Psychol.*2:321.10.3389/fpsyg.2011.00321.
- Mithen, S. (2005). *The Singing Neanderthals: The Origins of Music, Language, Mind and Body*. London: Weidenfeld & Nicholson.
- Murphey, T. (1990). The song stuck in my head phenomenon: a melodic din in the lad *System*, 18 (1), 53-54.
- North, A.C. & Hargreaves, D.J. (2000). Musical preference during and after relaxation and exercise. *American Journal of Psychology*, 113, 43–67.
- O'Donnell, L. (1999). *Music and the Brain*. Retrieved January 14, 2015 from

- <http://www.cerebromente.org.br/n15/mente/musica.html>
- Patel A. D. (2011). Why would musical training benefit the neural encoding of speech? The OPERA hypothesis. *Front. Psychol.* 2:142.10.3389/fpsyg.2011.00142.
- Penhune, V. (2011). Sensitive periods in human development: Evidence from musical training. *Elsevier, Cortex* 47, 1126-1137 available at:
http://www.psychology.concordia.ca/fac/penhune/publications/Penhune_CORT_EX_11.pdf
- Pintrich, P.R., & Schunk, D.H. (2002). *Motivation in education: Theory, research, and applications* (2nd. ed.). Upper Saddle River, NJ: Prentice Hall.
- Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis. *Qualitative Studies in Education*, 8(1), 5–23. doi:10.1080/0951839950080103.
- Reeve, J. (2005). *Understanding motivation and emotion* (5th ed.). Iowa: John Wiley and Sons.
- Rodrigues, S. (2008). *Wired for Music*. Retrieved February 9, 2015 from
http://greatergood.berkeley.edu/article/item/wired_for_music
- Salcedo, C. S. (2002). The Effects of Songs in the foreign language Classroom: on text recall and involuntary mental rehearsal. *Dissertation, Faculty of the Louisiana State University and Agricultural and Mechanical College*.
- Shen, C. (2009). Using English songs: An enjoyable and effective approach to ELT. *English Language Teaching*, 2(1), 88-94. Retrieved from
www.ccsenet.org/journal.html
- Tallal, P. & Gaab, N. (2006). Dynamic auditory processing, musical experience and language development. *Trends Neurosci.* 29, 382–390.10.1016/j.tins.2006.06.003.

Trainor, L. (2005). Are there critical periods for musical development?

Developmental Psychobiology, 46: 262-278.

Van der Schyff, D. (2013). Music, Culture and the Evolution of the Human Mind:

Looking Beyond Dichotomies. *Hellenic Journal of Music Education, and Culture*, 4, (1), 1792-2518.

Weber-Fox, C. & Neville, H. (2001). Sensitive periods differentiate processing of open- and closed-class words: An ERP study of bilinguals. *Journal of Speech, Language and Hearing Research*, 44: 1338-1353.

Wilcox, W. (1995). Music cues from classroom singing for second language acquisition: Prosodic memory for pronunciation of target vocabulary by adult non-native English speakers. Doctoral dissertation, University of Kansas: UMI 9544866.

Woolfolk, A. E. (1998). *Educational Psychology* (7th ed.). Boston, MA: Allyn and Bacon.

Appendix A

Chapter 3 Color coded related words

THEMES			
Family	Songs	Language	Relationships
Mother	Songs	Dictionary	Teacher
Father	Lyrics	Book	Friends
Sisters	Singing	Exercises	People
Brothers	Band	Public school	Friendship
Parents	Cassettes	Private school	Girls
Uncle	Musicians	Look up	Person
Children	Listening	Understand	Classmates
Kid	Singers	Secondary	Share
Son	Music	Kinder	Brotherhood
Family	Interpretation	Primary school	Clients
Mom	Cd's	E. lessons	Presenter
Dad	Communicate	Phrases	A boy
Home	Philosophies	Ability	Teenagers
Pregnant	Ideologies	Class(es)	
Influential	Drums	Vocabulary	
	Intone	*Words	
	Interpret	Translation	
	Humming	Meaning	
	Long plays	Pronunciation	
	*Words	Teach	
	Voice	Idioms	
	Culture	Instruction	
	Hits	English	
	Sounds	French	
	Practicing	German	
	Chords	Ghetto talk	
	Guitar	Practice	
	Success	Exams	
	Skillful	Presentation	
	Memorize	Tool	
	Album	Portuguese	
	Performer	Learn	
	Rhythm	College	
	Concert	Foreign	
	Lyrics' booklet	Information	
	Translate	Fluent	
	Dance	Improve	
	Records	Power	
	Rock and Roll	Vibration	
	Blues	Imitate	
	Hip Hop	Mother tongue	
	Play	Connection	
	Learning to play	Learning	
		Fluency	
		Intonation	

Color coded words cont.

THEMES			
Emotions	Means of Communication.	Time	Memory
Feelings	Radio	Hours	Remember
Sadness	Broadcast	Always	Story
Amazing	The net	Daily	When I was
Incredible	TV	Since	Recall
Enjoy	Articles	The future	Back then
Love	Interviews	Seventeen	
Interest	Announcer	Time	
Hope	Magazines	Sometimes	
Motivation	Technology	Years	
Become better	Internet	Time passes	
Intense	Transmission	Until	
Vibrant	Show	At the time	
Passion	Films	Young	
Exciting	I-pod	First time	
Fascinate	Movies	Adolescence	
Captivate	Screen	By the time	
Impressed	Drawings	The following years	
Fall in love	Pictures	Many years	
Astonished	Tools	Daily	
Bouncy	F.M.	Weeks	
Intuitive	VHS	First contact	
Joy			
Beautiful			
Caressing			
Soft			
Sweet			
Encouraging			
Unique			
Perfect			
Happy			
Fun			
Mesmerizing			
Amazing			

*Some words are repeated in language and song since they were referred to in both cases

Appendix B
Chapter 3 Themes

A. Influences (Family, Teachers, Friends and Acquaintances)

INFLUENCES (FAMILY)		
	PARTICIPANTS	QUOTATIONS
Parents And Sisters	Mary A1	<i>"My dad had just gotten a cassette with several rock songs" "He wouldn't play his music very often because my mom didn't like that kind of music but I just could feel that is what I wanted to listen"</i>
	Julia A2	<i>"My parents liked listening to music in English. My mother used to listen to her radio while doing the laundry and my father loved listening mostly to British bands. ...I liked the music that my parents played"</i>
	Pattie A3	<i>"I used to arrive home and sing the songs I learnt at school to my parents who asked me to repeat them once and again and again. I enjoyed it"</i>
	Stella A4	<i>"...having an older sister meant having the need to normally be listening to what she was listening"</i>
	Linda B2	<i>"I was born in a family that wanted to give as good an education as possible to my sisters and me. So my dad always was the first to support any effort to learn whatever we wanted"</i>
	Cynthia B3	<i>"... le pregunté a mi padre quienes eran. Me comentó que si no los conocía, no sabía nada de música moderna. Entonces me apliqué a oír ·La hora de los Beatles en Radio Éxitos y ahí estalló todo"</i>
	Maureen C1	<i>"mi primer contacto con el idioma fue a través de la música, mi memoria me dicta que fue por un álbum de John Lennon que era de mi mamá"</i>
	Eric C2	<i>"My mother used to listen to a lot of music" - "My father used to visit us and one day he carried with him a VHS, it was Queen's concert in Wembley....I was impressed..."</i>

INFLUENCES (RELATIONSHIPS)

	PARTICIPANTS	QUOTATIONS
Teachers	Pattie A3	<i>"...in the private school I really enjoyed the English class and was very participative, my teacher always congratulated me for that; on the contrary in the public Secondary school the teacher always made mistakes and I tried to correct her but she never accepted my comments and she always punished me"</i>
	Julia A2	<i>"The lessons were boring to me even though teachers really tried to make them interesting. The books were very flat"</i>
	Linda B2	<i>"Later in high school, I was very happy because the English teacher used to teach us with Beatles songs"</i>
	Brian B4	<i>"... la maestra Miriam, por esas bellas coincidencias de la vida tradujo Yesterday"</i>
Friends	Mary A1	<i>"A good friend of my mom brought home a cassette..."</i>
	Nancy B1	<i>"... and since then the members of the group keep a friendship..."... a club called "Nowhereland"... where I meet amazing people and incredible friends who share all the things we can: Cd's, rare films, rare songs, rare long plays, pics, and above all: a real friendship..."</i>
	Cynthia B3	<i>"(conseguí las letras de sus éxitos porque me carteaba con un amigo inglés)"</i>
Acquaintances	Linda B2	<i>"Many clients are foreign and the information exchange in english happens all the time"</i>
	Cynthia B3	<i>"...la chica que cuidaba de mi hermano y de mi escuchaba, en un pequeño radio de transistores, "Siete minutos y medio con Los Beatles" y me enseñó a bailar "She loves you" " Mis compañeros de clase llevaban discos de los grupos de la época"</i>

B. Education (*English language, Media and Resources*)

EDUCATION (ENGLISH LANGUAGE)		
	PARTICIPANTS	QUOTATIONS
Importance	Mary A1	<i>" , so that was a crucial moment when I realized that I wanted to learn English"</i>
	Stella A4	<i>"So Meaning or not meaning in the words, the mere sound of the language was enough for me to realize that English was going to always play a very special place in my life"</i>
	Nancy B1	<i>"I had to keep learning the English language by myself and with the help of my 4 handsome teachers: The Beatles"</i>
	Linda B2	<i>"At the advertising business the English language is an important tool in creativity, research, communication, consulting, etc."</i>
	Cynthia B3	<i>"Varios años después, cuando necesité dinero, retomé la traducción de textos del inglés al español y me ayudó a resolver problemas económicos"</i>
	Brian B4	<i>"Entonces al entrar a primero de secundaria, para cursar la clase de inglés, llegó la oportunidad de empezar a aprender el idioma inglés y tratar poco a poco de empezar a entender las letras"</i>
	Eric C2	<i>"...my sister suddenly told me "you are going to be good at English", at that moment I did not pay attention to that but now it all makes sense":</i>
Language Exposure	Pattie A3	<i>"I have studied English almost my whole life"</i>
	Stella A4	<i>"English has been present in my life on daily basis"</i>
	Linda B2	<i>"Today I`m still learning English"</i>
	Cynthia B3	<i>"Hasta la fecha, todos los días escucho música en inglés y sigue siendo una forma divertida y básica para mí de seguir practicando el idioma"</i>
	Brian B4	<i>"Hoy el inglés está en cada día de mi vida...Herramienta de trabajo necesaria. Lo necesitamos indudablemente""</i>

L2 Improvement (through music)	Mary A1	<i>"In this case, I started to listen to German hip hop, with bands like Cro, Weekend and Sido. This has improved my vocabulary repertoire and colloquia uses of verbs and adjectives as well as cultural expressions"</i>
	Pattie A3	<i>" By doing that I realized I learnt a lot of vocabulary and also idioms and phrases that never imagined I could learn without the help of a teacher" "Songs in English helped me to improve my pronunciation"</i>
	Cynthia B3	<i>"(conseguí las letras de sus éxitos.....)...y de esa forma fui avanzando en el conocimiento del inglés"</i>
	Maureen C1	<i>"Leía las letras mientras escuchaba las canciones y así fue como mejoraba cada día más mi audición"- "Traduciendo fue como logré adquirir una gramática tal vez no perfecta, pero si buena, así como una buena cantidad de vocabulario"- "al interpretar las canciones con la guitarra y las cantaba también, mi fluidez en el idioma así como una buena pronunciación y entonación mejoran desde entonces"</i>
	Eric C2	<i>"...as I listened to a song I immediately looked for the lyrics, that really helped me to increase my knowledge of English and my pronunciation"</i>

EDUCATION (MEANS OF COMMUNICATION AND RESOURCES)

	PARTICIPANTS	QUOTATIONS
Resources And Media	Mary A1	<i>"He gave me a cassette as a present and I would listen to it over and over again"- "...a couple of girls who liked Linkin Park and had the original CD's which meant that the lyrics where in a sort of a booklet" - "I started listening to hip hop mostly and with the help of internet I would study the lyrics"</i>
	Julia A2	<i>My mother used to listen to her radioand my father loved listening to British bands in his sound equipment"</i>
	Pattie A3	<i>"I repeated the cassette's songs over and over and over again repeating every single lyric they said. and trying to look up on the dictionary the words"</i>
	Nancy B1	<i>"I used to listen the radio, a show called "La hora de los Beatles" in radio Éxitos" - I am one of the administrators of a Facebook club called "Nowhereland"</i>
	Brian B4	<i>" En la red, en los libros, en una presentación, en mi ipod, en el auto"</i>
	Cynthia B3	<i>"Mi primer contacto con el idioma inglés comenzó al escuchar por primera vez "And I Love Her" con Santo y Johnny en una rockola que estaba en un negocio localizado debajo del departamento donde vivía" - "También escuchaba en el radio programas dedicados a diversos grupos o géneros de rock"</i>
	Linda B2	<i>I watched on TV for the first time the Roof Concert performed by The Beatles" - "Nevertheless all the new culture about music, movies, tv, radio, as well as magazines, books, toys, tools, technology, etc., everything was coming in English!"</i>
	Maureen C1	<i>"...comencé a traducir algunas baladas de Air Supply, tenía todas las herramientas gracias al internet, letras, música y diccionario"</i>
	Eric C2	<i>"So my father brought 2 more VHS..."</i>

C. Recalling (*Time and Memories*)

RECALLING (TIME)		
	PARTICIPANTS	QUOTATIONS
Time reference	Mary A1	<i>"The first time I liked a song not in Spanish was very young" - Back then I didn't have any English instruction" - "So that was a crucial moment when..." - "Within the next three years of secondary school I started to become better and better at both languages"</i>
	Julia A2	<i>"He could spend hours immerse in the music while translating the lyrics" - "Someday we will travel to Europe, we will go to England"</i>
	Pattie A3	<i>During elementary school it was different..." - "a hobby I had had since I was very little"</i>
	Stella A4	<i>"It was in 1987 (I was seven years old..." - "after a couple of weeks, I was able to sing (in my own very personal interpretation) all my favorite songs from him" - The first 9 years of my life I lived in communism..." - "I fulfilled my dream and after so many years that English has been present in my life on daily basis..."</i>
	Nancy B1	<i>"In 1989, when I was just seventeen, the transmissions of that broadcast came to the end of the end" ·The club was born on April 15 of 1989 and was called "Just like starting over" and since then...and we are close to celebrate the 26 anniversary on April 18, 2015 - At that time I had to interrupt my studies..."</i>
	Linda B2	<i>"By the time, my sisters and I had received a book about Disneyland" - "so in each class we painted one or two meanwhile we were practicing" "Later at high school..."</i>
	Cynthia B3	<i>"Después, me interesé en el diseño gráfico y en un corto tiempo trabajé como traductora..."Hasta la fecha, todos los días..."</i>
	Brian B4	<i>"Y mientras más pasaban los años, llegaba una duda, ¿qué estarán diciendo sus letras?" - Por esos días estaba de moda la canción The Girl Is Mine" - "Entonces al entrar a primero de secundaria... -</i>
	Maureen C1	<i>"Fue hasta hace unos seis años que el idioma..." "Con el tiempo, llegaron a mis oídos los trabajos de un grupo de cuatro chicos liverpuvianos: Los Beatles."</i>
	Eric C2	<i>Later on I decided to learn how to play the drums,..." ·Just at the time I was learning to play the drums I</i>

listened to a man who inspired me..." - "During the next years, I was introduced to new music." ·At that point in my life I had to choose a carrier..." "After thinking for a long time I decided to enter to the language school" - "With the time I adapted to my new profession as English teacher" " Today, I am graduated, my titles is in issuance process"

RECALLING (MEMORIES/MEMORIZE)

	PARTICIPANTS	QUOTATIONS
Memories	Pattie A3	<i>"...I remember the teacher taught us using a lot of songs in English" "I remember my English lessons in both schools;..." - I remember staying in my room for hours listening to music in English"-</i>
	Stella A4	<i>"I remember it well the joy I felt when listening for the first time English music"</i>
	Nancy B1	<i>"I don't ever remember the very first time I heard about them..." - "I just remember myself at 4 years old singing out loud the song "Everybody's trying to be my baby" Also remember when I used to listen to the radio, a show called "La hora de los Beatles"</i>
	Linda B2	<i>"I clearly remember my first book, it had big black and white drawings" - "I remember a special moment when I went to Cineteca Nacional to see A Hard Day's night film"</i>
	Cynthia B3	<i>"... en una fiesta, recuerdo que vi el álbum azul de los Beatles y...:"</i>
	Brian B4	<i>"Recuerdo perfectamente el día que la maestra..."</i>
	Maureen C1	<i>"...mi memoria dicta que fue por un album the John Lennon"</i>
	Eric C2	<i>"I remember one day in which my mother, my sister and I were listening to Queen...."</i>
Memorize	Mary A1	<i>"All of us learnt the lyrics and would share the meanings of the words we wouldn't understand"</i>
	Pattie A3	<i>"I memorized the complete song"</i>

D. Motivation (Songs and Emotions)

MOTIVATION (SONGS)		
	PARTICIPANTS	QUOTATIONS
Songs Lyrics	Mary A1	<i>"The first time I like a song not in Spanish was very young, when I was five or six"- "I never knew what the lyrics said until I was older, but I did know they were from a different time and world"- " All of us learnt the lyrics and would share the meanings of the words we wouldn't understand and had our own interpretation of the songs"</i>
	Julia A2	<i>"I started to sing along to the songs of the Beatles"</i>
	Pattie A3	<i>"I repeated the cassette's songs over and over and over again repeating every single lyric they said"</i>
	Stella A4	<i>"I was able to sing (in my own very personal interpretation) all my favorite songs from him"</i>
	Nancy B1	<i>"...because we try to understand the meaning of the Beatle songs"</i>
	Linda B2	<i>" I used to got out of bed just to know better the songs but very low volume so nobody could hear them "</i>
	Cynthia B3	<i>"Conseguía todas las letras que podía, no sólo de The Beatles, sino de las canciones que me gustaban y otras intentaba obtenerlas al oírlas" - "Asimismo, descubrí el blues y fue otra manera de continuar aprendiendo inglés"</i>
	Brian B4	<i>Las canciones de Los Beatles, y de otros grupos cuya lengua materna es el inglés, como The Doors, Led Zeppelin, Elvis Presley, BeeGees, Barry White, Fours Seasons, Donna Summer, entraron fuertemente en mi vida, y entonces saber que decían me motivó a conocer más el idioma" - "Y la motivación fue doble porque en la estación Radio Universal del 107.3 FM, el locutor titular de la 1 de la tarde, Enrique Rojas, tenía muy seguido una sección de traducir canciones"</i>
	Maureen C1	<i>"...el idioma comenzó a interesarme de lleno gracias al rock clásico y baladas en inglés" - "El interés creciente por la banda (y bandas de la época) hizo que buscara más y más canciones, entrevistas, artículos, etcétera"</i>
	Eric C2	<i>"I listened to one of his most famous songs and decided to look for the lyrics, that was the first time I looked for the lyrics of a song... "</i>

MOTIVATION (EMOTIONS)

	PARTICIPANTS	QUOTATIONS
Emotions	Mary A1	<p>"That's when he played Paranoid by Black Sabbath, and then I just loved it"</p> <p>I just could feel that is what I wanted to listened to" <i>"A good friend of my mom brought home a cassette with all the Beatles hits; he played them and I loved them!"</i></p>
	Julia A2	<p><i>"I started to translate word by word the songs I liked"</i></p>
	Pattie A3	<p><i>"Music has been always my inspiration" "I loved listening to music in English"</i></p>
	Stella A4	<p><i>"I fell in love with English, it was simply mesmerizing" - "English has always been to my ears (specially in music) what even Hungarian (my mother tongue) cannot sometimes be: soft, sweet, encouraging, unique, perfect"</i></p>
	Nancy B1	<p><i>" I had a feeling of sadness when the show get to the end"</i></p>
	Linda B2	<p><i>"...but the sound and the rithm were so intense and vibrant, that I "Fell in Love" then" - "My love for Beatles music was stronger and stronger everyday, so it helped me to learn the language in a very funny way"</i></p>
	Cynthia B3	<p><i>" ese gusto por el rock continuó en la prepa..... y de esa forma fui avanzando en el conocimiento del inglés"</i></p>
	Brian B4	<p><i>"... yo no sabía exactamente quienes eran ellos, pero su voz y las palabras que entonaban también me cautivaron. Algo tenía ese idioma. Algo. La palabra tiene poder, tiene vibración" - "Traducir una canción se convirtió en uno de los pasatiempos más emocionantes que tuve en los siguientes años"</i></p>
	Maureen C1	<p><i>"El simple hecho de escuchar la palabra "música" hace despertar un sentir especial en mí"</i></p>
	Eric C2	<p><i>"The whole concert was amazing and I loved all of the songs there"</i></p>

Appendix C

Chapter 4 Questionnaire

LANGUAGE LEARNING AND MUSIC INQUIRY

1. Age range-Please indicate
 - 16 – 20
 - 21 – 30
 - 31 – 40
 - 41 – 50
 - 51 – 60
 - 61 – 70
 - 70 +
2. What country were you born in?
3. In what country do you currently live?
4. What is your native language? (The first language you learned as a child)
5. Please write any additional languages you've studied or have any ability in.
6. When thinking about your additional language(s), to what extent has music you like influenced your language learning?
 - Very Much
 - Somewhat
 - Very little
 - Not at all

7. If you answered Very Much or Somewhat above, what is it about the music you listen to that you find motivating in learning your additional language?

(Check/tick all that apply)

- The melody
- The lyrics
- The singer
- The group / band
- The era

8. If you could describe what you feel when you listen to the songs you like (in your additional language), would you say:

- Make you happy?
- Communicate your ideas and emotions?
- Inspire you to learn more about that culture?
- Inspire you to learn something new - perhaps about something in the song?