in

Music and songs edition

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Osmisliti učenje je osnovna naloga vsakega učitelja in ni boljšega načina, kako priljubiti angleščino, od tega, da učence popelješ po svetu. V današnjih časih to ni enostavno. Šole in učitelji se bojijo odgovornosti, mnogi starši pa ne zmorejo ali znajo otrok odpeljati sami. Ni bilo lahko pred 15 leti prvič sesti na avtobus in se podati z agencijo, o kateri nismo vedeli ničesar, na večdnevno potovanje v Veliko Britanijo. Bilo nas je strah pred odhodom, a takoj ko smo se podali na pot, smo vedeli, da je bila odločitev prava.

Po tistem, ko smo prvič potovali s TWinom, smo vedeli, da nas ne bo več strah. Lani smo že desetič odkrivali Evropo in vsakič smo se vrnili ne samo zadovoljni, ampak tudi hvaležni za TWinovo strokovnost, prijaznost, ustrežljivost … Hvaležni smo celotni ekipi in nikoli ne bi izbrala druge agencije, saj sem prepričana, da niti cenovno niti strokovno potovanja ne bi mogla biti ugodneje in bolje izpeljana.

Ta ekskurzija je postala stalna praksa naše šole in učenci komaj čakajo, da bodo dovolj stari, da se je bodo lahko udeležili. Nam, spremljevalcem, pa je v neizmerno veselje, ko jih opazujemo, kako polni vtisov in lepih doživetij še dolgo pripovedujejo o potovanju.

Ksenija Tripkovič, OŠ Selnica ob Dravi

Dear readers,

they say that life without music is like a body without a soul, so in this autumn issue we give you some ideas on how to use music in your classroom and bring a little soul into your workday.

Another schoolyear, another highly-anticipated 23rd annual IATEFL Slovenia conference in Topolšica, which will be taking place from 3rd to 6th March next year. You can already register as a speaker or as a participant on our web page www.iatefl.si.

We also invite you to get acquainted with the competitions calendar for this year. Not to forget our Lesson Jamming Saturday on 17 October, where we will devote our time to lesson preparation for primary and secondary schools. You are more than welcome to join us!

Autumn seems to bring about change not only in the colour of the leaves but also to our IATEFL team and thus we are again in the process of electing a new IN editor, so our winter issue will already be under new editorial leadership. Let's wish her all the best!

Teja Podgrajšek, *IN editor*

Conference announcement
23rd annual
IATEFL Slovenia conference

will be held in
Terme Topolšica,
3rd– 6th March 2016

Where inspiration is born

With key speakers
Ken Wilson
Luke Meddings
Thom Jones
Šárka Dohnalová
and others to be confirmed

Speaker proposals accepted until **25th October 2015**
Early bird registration until **10th January 2016**

For updated information on the speakers, registration forms and speaker proposal forms please check our website at www.iatefl.si

As every year, the conference will provide superb education, socializing, relaxation, and fun. We are looking forward to seeing you all again. Registration is open to any member of the public who wishes to attend the conference. Registration fees differ depending on when you register and the delegate's membership of IATEFL SLOVENIA. We strongly recommend that the delegates register early and take advantage of the early-registration and member rates. In order to register, conference participants should submit a completed registration form and a completed IATEFL SLOVENIA membership form (if they wish to join IATEFL SLOVENIA and be entitled to member rates).

Najava konference
23. mednarodna
IATEFL Slovenia konferenca

bo potekala
v Termah Topolšica
od 3. do 6. marca 2016

Where inspiration is born

Glavni govorci bodo:
Ken Wilson
Luke Meddings
Thom Jones
Šárka Dohnalová

Prijave govorcev sprejemamo do **25. oktobra 2015.** Zgodnje (cenejše) prijave udeležencev pa do **10. januarja 2016**

Aktualne novice v zvezi z govorci ter povezave do obrazcev za prijave najdete nawww.iatefl.si

Kot vsako leto bo tudi letos konferenca poskrbela za mednarodno udeležbo govorcev, več kot 60 delavnic ter neštete možnosti za povezovanje in mreženje. Veselimo se, da se bomo spet videli.

Prijave so odprte za vse, vendar imajo člani društva popust pri konferenčnini, zato vas vljudno vabimo, da razmislite tudi o članstvu v našem društvu, ki prinaša še mnoge druge ugodnosti.

Napovednik šolskih tekmovanj

Sedmi razred OŠ :
Šolska raven: **29. 1. 2016** *(petek)*
Državna raven: **24. 2. 2015** *(sreda)*

Osmi razred OŠ
Šolska raven: **19. 10. 2015** *(ponedeljek)*
Državna raven: **23. 11. 2015** *(ponedeljek)*

Drugi letnik srednje šole
Šolska raven: **16. 11. 2015** *(ponedeljek)*
Državna raven: **7. 12. 2015** *(ponedeljek)*
to tekmovanje se v aprilu 2016 nadaljuje na mednarodni ravni, vendar končen datum še ni usklajen. Vse skupine, ki se bodo uvrstile iz Slovenije, pa bodo o tem pravočasno obveščene

Tretji letnik:
Regijska raven: **1.2.2016** *(ponedeljek)*
Državna raven: **14.3. 2016** *(ponedeljek)*

To be up-to-date with what is going on, visit our website: **www.iatefl.si**

A contest for the best bike-related poem

Contestants: students of 7th, 8th and 9th classes of Primary school (aged 13–15 years)
Theme: My bike
Contact: prof. Ana Tušek, Poljane primary school (ana.tusek@sola-poljane.si)
Deadline: 1st March 2016

A bike or a trike - do you have one? Would you like to have a magic or a super bike?
Do you like cycling? Where does your real or imaginary bike take you?
Write about it! Tell us about your bike, your free time, places you cycle to,
feelings you experience, friends you meet. The best three poems will be awarded
and published on the IATEFL web page and in IN magazine.

The poems should be sent to: ana.tusek@sola-poljane.si.

Foreword by the editors

Have you ever thought about the role that music plays in our lives? Trying to define it adequately is a daunting, perhaps an impossible task. Music seems to be everywhere – appreciated and produced in most (or all?) cultures and, in our society at least, accessible 24 hours a day. We can choose to listen to it through a range of media and gadgets – radio, CDs, MP3s players and even watches – or often, we find ourselves passively absorbing it as we have a coffee in a bar, as a friend gives us a lift home, or through someone else's headphones on the train.

Not only is music universal, it also performs an enormous variety of functions. Sometimes it simply entertains. We enjoy hearing a particular song, although we can't explain why the melody is so appealing – or it makes us move, by dancing, tapping our feet or drumming our fingers on a tabletop. We use music as a backdrop, a soundtrack to cooking, studying or exercising. We also cannot ignore the emotional pull of music: we often claim that music speaks to us, that the lyrics of a particular track resonate with us, or that it speaks for us, when we dedicate songs to loved ones on the radio, or, in a contemporary equivalent, post them on a friend's Facebook wall. We listen to music to lift our mood or wallow in self-pity. Music is also intimately connected to many of life's ceremonies and rituals: songs are sung at funerals, at birthday parties, at weddings, or to worship if we are religious. What about those songs that represent us or bind us as a community or nation? Think of the songs sung on football terraces to support or intimidate, or national anthems. Music also defines us: what does it say about us if we prefer The Beatles to The Stones, Oasis to Blur, or Katy Perry to Taylor Swift?

This is by no means an exhaustive list, but it perhaps gives us an insight into why music is such an incredibly versatile and powerful classroom tool. We can use lyrics to teach vocabulary and grammar, to explore culture and society, and to affect the mood of the class – to calm or stimulate, or it can be "just for fun". While there is a significant body of research available on the use of music in the classroom, the authors of the papers in this special edition have all found innovative ways to employ music and song in their classrooms. Claudio Nobili harnesses the poetic power of opera to explore the comprehension process and, accordingly, build student comprehension skills in a Slovakian Italian language classroom. Cvetka Sokolov highlights a more specific problem – paragraph development – and proposes a highly motivating method of addressing it through the use of popular song. Business and music may seem at first glance an unlikely combination; however, Nataša Gajšt demonstrates how business-themed songs can be exploited to develop vocabulary, grammar and awareness of economic issues in ESP classes, while Pia Kiviaho-Kallio explores how dance and movement have been incorporated into a vocational degree course in Finland to further students' language, body language and managerial skills.

We hope that these articles will prove enjoyable reading as well as helpful resources; certainly, the editors have both enjoyed and profited from the experience of gathering and editing such a varied and international group of papers.

Kirsten Hempkin and Katja Težak

To be up-to-date with what is going on, visit our website: **www.iatefl.si**

Embodying Music, Movement and the Arts Within a Vocational Learning Environment

Pia Kiviaho-Kallio and Ivan Berazhny, Haaga-Helia University of Applied Sciences

This paper resulted from the awareness that vocational curricula in Haaga-Helia University of Applied Sciences, Finland, list competences which inherently rely on the students' musicality and kinaesthetic awareness. Reaching such competences logically invites continuous and consistent use of music and movement in the classroom as part of the learning environment. However, when looking at the institutional course descriptions, the space reserved for the arts in classroom encounters seems to be non-existent. The paper sets out to measure the extent of this gap by a series of interviews conducted with Haaga-Helia staff. Further, it suggests addressing the gap by designing and implementing a series of dance workshops that match the curriculum requirements, with the purpose of exploring the benefits of dance pedagogy as a means of enhancing communication in a multi-cultural classroom. Additionally, the paper shares the feedback given by the students on whether and to what extent such artistic interventions are relevant and effective. The paper concludes that there is a variety of ways to integrate arts, music and movement into vocational curricula and recognises that such steps would require a higher awareness and commitment from the staff and administration. The authors also hope that the paper's initiative and examples can be helpful to various practitioners in education who share similar needs and concerns.

1. Foyer

There comes a moment when random walking in space becomes transformed into dance. This can happen when a group of people are asked to walk with determination and sharp turns in a spacious room. Gradually, patterns start to form, the movement acquires a clearer focus and the body of people will find a common rhythm and eventually start breathing together. Should you add music to this action, the result would be reminiscent of a choreographed piece, something that could even be called sublime in accordance with Longinus' notion of sublimity as a local effect: "it comes at a single stroke, like lightning, and is not achieved by content or structure on a larger scale" (Heath, 2012, p. 12).

The above description applies to the opening scene of Jerome Robbins' ballet Glass Pieces (1983) choreographed to music by Philip Glass. Equally, it also applies to an everyday scene on Porvoo Campus, Finland: that of students crossing an empty university lobby, accompanied by classical or contemporary orchestral music. How did we reach the point of employing music, movement and the arts as a pedagogical resource in business studies? Here is the story of how and why students at Haaga-Helia University of Applied Sciences started dancing at business school.

2. Dancing Porvoo Campus

Porvoo Campus opened in January 2011 to host degree programmes in tourism and business offered by Haaga-Helia University of Applied Sciences in Porvoo. The planning process was quite unique in the context of Finnish school architecture, the campus being planned in close cooperation with the architect Jukka Sirén and the teaching staff of Haaga-Helia, with the purpose of creating a functional and esthetically appealing educational venue that would support inquiry learning, and a pedagogical approach chosen for the new curricula. To put it metaphorically, the contemporary building was designed to serve as a dance master with the purpose of steering the learning process in a more autonomous and creative direction.

In practice, inquiry learning takes place via semester projects commissioned by industry. This in turn creates a demand for new types of students with excellent skills in teamwork and self-management, since learning mainly takes place in project teams. Additionally, as learning moves out from traditional lecture halls into a real-life business context, students need to possess advanced interaction and presentation skills to be ready to cooperate with professionals in the industry. Clearly, these skills are not learnt via theory; they need to be embodied in practice. Since Porvoo Campus is a multicultural learning environment with students representing over 40 nationalities, individuals also need to be encouraged to use English as a lingua franca, regardless of linguistic background or competence.

Significantly, Haaga-Helia Porvoo Unit has also been a pioneer in employing dance and movement as a pedagogical resource for practicing interactive skills in tertiary level studies, introducing movement-based English courses in 2014-15 aimed at preparing students for a career in international sales and services, where it is not enough to know a foreign language at the level of vocabulary and grammar but where the speaker also needs to acquire full control of body language and paralinguistic features of speech. This echoes Robinson, who defines dance as "a kinesthetic form of intelligence" and points out how speech is "usually accompanied by a dazzling variety of

physical movements, facial expressions and gestures" (Robinson, 2011, p. 121). In a dance-based language class, gestures and movements help the students to embody the foreign language deep into their mind-set.

Traditionally, as a result of marginalization of the arts in European education, dance has been positioned at the very bottom of the hierarchy in an educational system that seems to favor subjects of immediate instrumental value: mathematics, science and languages (Robinson, 2011). Furthermore, there also exists an internal hierarchy between the arts where dance is placed at the bottom of the scale, far below music and visual arts. This calls for promoting the instrumental benefits of dance in subjects such as foreign language learning. For example, Helsinki-based dance company Zodiak has been engaged since 2007 in developing kinesthetic language workshops for primary and secondary level education, adopted in 2011 as an innovative educational project funded by the Finnish Ministry of Education and Culture. Zodiak is also offering movement pedagogy training for language teachers. On the other hand, regardless of utilitarian justifications, dance should also be embraced as a channel to introspection and finding authenticity and uniqueness in the individual, as argued by Krantz (2015). In other words, why should we not value dance as something existential and joyful in itself when practicing art for art's sake?

However, the point of departure of this essay is rather utilitarian and pragmatic: the primary question being whether music, movement and the arts can offer a shortcut to providing a multi-cultural and multi-lingual student team with the necessary tools for gaining sufficient interaction and self-management skills in order to cope with the challenge of working in industry-commissioned semester projects. It should be pointed out that in the learning experiments reported in this study, dance was not used for learning foreign language skills as such. However, paralinguistic skills and interpretation of body language in a multi-cultural group were naturally developed alongside other essential team skills which provide the pedagogical justification for employing artistic methods in the context of a business school.

3. Backstage

In summer 2013, the authors set out to plan a series of interactive artistic workshops for first-semester students who entered the International Degree Programme in Tourism in autumn 2013 (TOBBA13). The purpose was to explore the benefits of using the arts in vocational learning. Additionally, interviews with staff members were planned in order to explore views on involving the arts in learning as well as to discover best practices. The outcome included three dance and movement improvisation workshops, Music Moves, Campus Chairs and La Serenissima, all supervised by English lecturer Pia Kiviaho-Kallio, who is also a qualified dance teacher with long experience of employing dance and movement as pedagogical resources in both comprehensive and vocational studies. Additionally, altogether eight interviews with members of staff of Porvoo Campus as well as one interview with a representative of the creative industries were conducted by Ivan Berazhny, a semester coordinator for TOBBA13. Finally, the ultimate goal was to make music, movement and the arts visible on Haaga-Helia Porvoo Campus as well as to present arguments for involving the arts in the core teaching of business subjects.

Initially, course implementation plans were examined in order to trace any signs of artistic interventions. Notably, there was no mention of musical or artistic activities in the curriculum, as if this area of life was non-existent and lacking significance in a business school. Yet, meta-competences such as team building, communication skills and responsible self-management are mentioned as core competencies in the campus curricula, all these being skills that can be easily enhanced by allowing artistic activities into the formation of a business professional. Lisa Ullman summarizes the benefits of educational dance and the Rudolf Laban method as follows: "Through the movement of our body we can learn to relate our inner self to the outer world" (Laban, 1988, p. 109).

Despite the published implementation plans, the interviews with the staff and the representative of the creative industries indicated an understanding of the benefits of arts in vocational studies. Firstly, the view of the arts in relation to passion, problem-solving and provocation emerged in several interviews: "being passionate is important in business. Training in the arts allows you to be passionate." Another interviewee regarded the arts as a tool for problem-solving and for preparing students for their future working life where creativity

and problem-solving skills will be needed to an increasing extent. Finally, one interviewee also perceived the role of the teacher as that of a performing artist: "The teacher needs to be a creative performer. The setting is dangerously boring, so there needs to be a provoking and polarizing element."

It could be argued that creativity is something that thrives by practice or it becomes as stale as an isolated word on a PowerPoint slide in a meeting room. As Kari Kurkela of Sibelius Academy says, the creative mind-set is something natural and demystified, initially involving self-expression in open interaction with the outer reality (Kurkela, 1993). According to Robinson, creativity is also something you can train, it is "about working in a highly focused way on ideas and projects, crafting them into their best forms and making critical judgments along the way about which work best and why. In every discipline, creativity also draws on skill, knowledge and control. It's not only about letting go, it's about holding on" (Robinson, 2011, p. 5). In reference to the situation on Porvoo Campus, one interviewee summed up the benefits of the creative classroom as follows: "Learning creatively is more efficient, since we know that 44 stiff slides do not get you far with learning." There were also statements mentioning a multi-sensory classroom and the need to involve all senses in learning as well as the need for a classroom where students get to move around or leave the classroom space.

Notably, this type of creative learning is not new to human beings. On the contrary, it was only in the 18th century that Jean-Baptiste LaSalle organized the French classroom in the rigid manner we know it today, where the teacher is in frontal focus and the students are seated as in a table chart for the purpose of giving the teacher full control of the group (Foucault, 1993, p. 174) When we move further back in history, we encounter the Socratic ideal, as expressed by one interviewee: "Perhaps we could have walking discussions with students like Socrates in Ancient Greece."

Generally, the interviewees seemed to recognize the instrumental value of involving arts in the classroom: "music can create the element of enthusiasm in the learning environment, even if it is difficult as we have different tastes in music […] when playing guitar in class, getting the attention was immediate. To have a motivational class is important. The arts can achieve that as

nothing else. The students appreciate artistic inspiration." Significantly, including arts in tourism studies was even perceived as a necessity, since students today often seem to possess a limited knowledge of genres and epochs. Thus, arts-integrated learning was perceived as an organic element of substance studies: "In tourism the knowledge of the arts and culture are essential. When tourist destinations are studied through their local cultures and music, the students remember the outcomes for longer."

In sum, where the arts had been invisible in the official published implementation plans, the interviews revealed another, parallel reality of art awareness both in theory and practice. There seemed to be some clandestine artistic activities being practiced within the classroom walls: guitar performances, playing music to create a relaxed atmosphere during exams and teaching students arts history as part of destination management. On the whole, the attitude expressed by staff members appeared positive, yet these artistic activities seemed to have a marginalized position in the courses and the outcomes were not generally shared with colleagues, as if they were something almost illicit and unspeakable. However, as previously stated, creativity is something that flourishes through practice and in interaction with the outer reality. Moreover, as described by Robinson: "Creative insights occur when they are combined in unexpected ways or applied to questions or issues with which they are not normally associated" (Robinson, 2011, p. 158). Since artistic activities enhance creativity and bring forth a different perspective to reality, these activities should be made visible in a business school and shared within the community as a valid pedagogical resource rather than being regarded a random and undefined "flavor of the month" intervention, as expressed by Taylor and Ladkin in an article exploring arts-based methods in managerial development (Taylor and Ladkin, 2009). With that in mind, we are now going to illuminate the outcome of the dance and movement improvisation workshops implemented on Porvoo Campus during the academic year 2013-14.

4. Ensemble work

The initial purpose of the first workshop, Music Moves, was to serve as a team-building session for international tourism stu-

dents in their first semester of studies, thus it was planned to take place one month after the start of the academic year. Notably, the group included students of more than a dozen nationalities and it was therefore essential to find means of building trust between team members, enhancing verbal and non-verbal communication as well as to explore ways of embodying Porvoo Campus as a creative learning space.

In the planning of the workshop, the basic structure of a dance lesson with guided activities, contact improvisation and exercises for taking possession of the space were chosen as the point of departure. This is in accordance with Rudolf Laban's model of educational dance with emphasis on the physical, emotional and social dimensions of dance where the focus is on a meaningful process of dancing and "the participant's overall development as a moving/feeling being" (Smith-Autard, 2002, p. 4) rather than on teaching dance technique as such. The choice of improvisation exercises was inspired by Joyce Morgenroth's classroom work (Morgenroth, 1987) and the structure followed the lesson plan presented by Heimonen (Heimonen, 2009) in her dissertation involving first-year students of industrial design at Lund University. Heimonen's work with non-dancers exposed to movement improvisation during their university induction week served as a framework for writing the lesson plan for Music Moves. However, unlike the approach taken by Heimonen, where workshops were not accompanied by music, we decided that music would play a central role in supporting the movement activities on Porvoo Campus.

In terms of music, it should be noted that contemporary dance teachers often choose to rely on natural soundscape, in other words, sounds created by respiration and moving bodies instead of composed music. On the other hand, for dancers with a background in classical ballet, music would be an organic part of the lesson as long as the selected pieces are well-defined. Another question to consider during the planning process was that the group size could not exceed fifteen. In the end, thirteen students presented themselves at the workshop on 24 September 2013, which was the ideal number of students for an ensemble practice. The outcome of Music Moves is best presented by juxtaposing authentic journal reflections written by the dance teacher Kiviaho-Kallio alongside the students' feedback written after the workshop.

While the students still have their eyes closed, I'm studying their kinesthetic presence in the room – that must be the middle-aged Finnish man. He is concentrating well, I immediately trust him. I ask the students to open their eyes and stretch. At this point I'm standing on safe ground – I've done this so many times before, I know the timing and the sequence of movements: fingers being the eyes of the body, the skin seeing etc. (Journal entry, 25.9.2013).

The initial challenge was to make the students focus inwards within the framework of a hectic university campus at noon. Therefore, the meditative Spiegel im Spiegel by Arvo Pärt was chosen to make the students focus on their minds and bodies. Simultaneously, they heard the poem "Species of Spaces" by Georges Perec being read to them, a poem that beautifully captures the essence of body in space as well as multiple aspects of space as a concept. The poem served as preparation for an action word exercise in accordance with Laban movement analysis.

In reference to the "safe ground" mentioned in the journal entry, the initial consideration in such a creative workshop is to make the working atmosphere safe for students and instructors, thus paving the way for ensemble work and contact improvisation. Additionally, the instructor would need to constantly monitor the dynamics of the group, being ready to subtly intervene whenever needed:

The willowy lady needs to fetch her things from downstairs, setting herself apart. Maybe an indication of something? We start with "action word" warm-up based on the Perec text. "Edges of space" – what is that? What are we supposed to do? I think the transformation happens with "space invaders"; this is the moment when the people in the room turn into dancers. They are getting it! The feeling of darting into the empty space, rediscovering the joy of free movement. However, I should have studied the English version more closely – I know the text in Finnish almost by heart. Yet, in the English translation the lines appear in a different order. The willowy lady has returned; she is watching without participating. I need to get her feel safe to join, so we switch to "inward focus – outward focus," removing curtains to the music by Saint-Saens, embracing the space. A very peaceful activity (Journal entry, 25.9.2014).

Until this point, we stayed within the comfort zone of activities; however, the objective of Music Moves was to build students' self-confidence as individuals and as a team as well as to prepare them for the challenge of autonomously working in semester projects. Thus, we decided to take activities out into the Campus lobby in order to train the newly enrolled students in risk-taking. Naturally, a body that is ready to dart into open space could also be defined as a risk-taking body, in accordance with the notion of Psychological Gesture as defined in the Mikhail Chekhov acting technique (Chekhov, 2002), where a specific gesture triggers the character and his/her mindset.

For an outsider, dancing and moving in a university lobby might seem a random exercise or even disturbance. However, the exercise serves its purpose in training students to confidently take possession of a space, as expressed in the following journal entry:

The beauty and power of the music [Berlioz, Symphonie Fantastique] wipes away the Campus noises. It actually conquers the space and makes the participants move in free circles, just like in a 19th century ballroom choreography. Changing the music to 17th century Spanish "A Batallard Estrella" is a precarious moment again (here I could have had an assistant to handle the technology), yet when the music finally starts the group is able to change into the mood of aggressive quirkiness, embodied by sharp turns and knocking into people. And finally, Joyce di Donato inspires the students to seek who the leader is in the group without any verbal indications. A fantastic experiment which gets even a bit dangerous towards the end when students start climbing and jumping over furniture – this can be regarded as dance in its most expressive form, as dancers explore the limits of where movement can take you (Journal entry, 25.9.2013).

Taking part in the activities in the lobby can train students to sustain gaze coming from the outside without losing focus, an essential skill in doing business. Another important competence is being able to read the body language and non-verbal signals of team members. In the Music Moves workshop this was practiced by pair work and group tasks such as an exercise called Living Sculptures, where movement is performed in canon, adjusting one's own movement patterns and qualities to those of team members.

5. Mirror reflections

The learning achievements of the workshop were reflected by the students when they were asked to write a feedback paragraph in full prose on the experience of dancing and moving on campus. Firstly, the aim of taking possession of the space was fulfilled as follows: "All these practices gave the feeling that at least I know the building better, also got a more homie feeling here." Students also mentioned leaving their comfort zone: "I discovered how easy it is to come out of your own comfort zone and be relaxed with your surrounding environment." The workshop showed that when students feel at home and embodied in their learning environment, they are able to focus their energy on bonding with team members, this being especially important in multi-cultural teams such as TOBBA13. Similarly, several students discussed the workshop from such points of view, summarized here by a student's quote: "This workshop was important because it teaches us to interact with each other in a creative open-minded way."

Since dance is a universal language to humans, it brought human togetherness to the group. One student noted this as follows: "Happiness, friendship, laughter are something that every team needs to achieve success." Finally, the workshop also turned out to have an impact from the point of view of responsible self-management, a core competence stated in Porvoo Campus curricula. Students recognized the importance of taking care of their overall well-being: "The creative workshop today gave me pleasure, both physically and mentally [...] In mental terms, getting rid of four hours sitting in class was such a relief." Another student echoed Martha Graham in her claim of dance being the hidden language of the soul: "Altogether, dancing is probably the best way of discovering things about yourself and showing emotions."

Encouraged by the positive learning outcomes of the Music Moves workshop, the method of involving music, movement and the arts was introduced as an organic part of first year studies in TOBBA13. In October 2013 a choreographic workshop called Campus Chairs was implemented with the purpose of enhancing team skills

and innovative use of learning space. This was followed by La Serenissima in February 2014, a workshop supporting destination management studies. As indicated by the alluring title, Venice was studied through Renaissance dance and various water-themed movement improvisation tasks together with visual glimpses into the history and architecture of the city. Additionally, in March-April 2014 students also took part in a field trip to Saint Petersburg, the Russian capital of classical ballet. Several students participated in an interactive ballet walking tour where basic ballet steps were studied in conjunction with the history of dance in an authentic geographical setting. In all, the artistic interventions seemed to have a positive impact on the team spirit of the group, making the group more empowered and autonomous and thus preparing the team members for working in real-life projects.

6. Reverence

Why move like Prometheus chained to his rock or Petrouchka confined to his cell when the space around us begs to be taken over and conquered? Move spaciously through space. Manipulate it, cut through it, sweep across it, gather it in all embracing arms, cut patterns through it with scissor sharp legs and melting arms, be master of the air (Darius, 1984, p. 48).

We return to the opening paragraph with a description of the first scene in Jeremy Robbins' ballet Glass People, where dancers move in seemingly random patterns in a large open space. The image above, formulated by mime and dance artist Adam Darius in his description of how to use space in performance, could be applied to Robbins' choreography as well. Indeed, why move like Prometheus chained to his rock? On the whole, why be chained to assumptions on how business subjects should be taught or why be confined to traditional classroom teaching in vocational education? Upon asking students on Porvoo Campus to move in the main lobby to music by Philip Glass, they were simultaneously trained in the risk-taking, assertive attitude and posture of a business professional. Accordingly, in terms of risk-taking there could not be a more efficient exercise than that of a simple walk under the gaze of an entire university campus. No theoretical lecture on risk could have a more

profound effect than actually embodying the feeling of risk into muscle memory in the manner advocated by Chekhov in his notion of Psychological Gesture as the physical manifestation of a character. What would be the Psychological Gesture of a business professional? Naturally, that of good posture, clearly defined movements and a steady gaze, all enhanced by practicing dance and movement.

Thus, the story that began in 2013 with a first move through a campus space has taken the authors and the students forward, fast and gracefully, towards the ultimate learning outcomes targeted by the campus curricula: those of initiative-taking and flexibility, empathy and integrity, leadership and teamwork skills, focus on lifelong development and genuine enthusiasm - this being a manifestations of how skills gained through an arts-based method can be applied in managerial development, defined as Skills Transfer by Taylor and Ladkin (2009). The initial purpose of our learning experiments and interviews with staff members was to demonstrate the instrumental benefits of introducing the arts into the curriculum as a pedagogical resource. Significantly, this also contributed to making the arts visible and accepted in the official campus curricula and, additionally, there has been a seemingly cumulative effect of artistic interventions in curricular teaching and staff discussions.

On a more profound level, students found a method of self-expression through the universal language of dance and music, thus moving away from a utilitarian approach towards a more holistic comprehension of the value of the arts in the community. Student-directed extra-curricular activities such as flashmobs and music performances in public spaces have burgeoned under the general view of Porvoo Campus as a venue for creative activities. Notably, the use of space has also become more bold and experimental, as lessons move out of the rigid 18th century French classroom seating model towards gallery walks, reminiscent of the scene in The School of Athens painting by Renaissance painter Raphael. There will always be a dichotomy between a pristine empty space and a classroom crowded with tables and chairs, yet the path to clear space for artistic activities has become shorter since the initial preparations for the first Music Moves workshop in autumn 2013:

Yes, I had contracted M and the janitor to remove the tables in room 2624a & b, however, I ended up discovering that I needed to do it myself: as a ritual. The transition from English teacher to dance teacher could only happen through hard labor. On a video featuring the Campus, a professor had claimed that it's easy to change the position of the furniture. Maybe in theory, not in practice. And I did not want it the easy way. I needed the time and the solitude. The sound of the tables scraping the floor was so ugly that it caused me physical pain, reminiscent of penitence practiced by Catholics. Penitence for what? For being such a coward, for allowing myself to come so far from my roots as dancer? Gradually I saw the ugly sharp-edged tables go, paving way for beautiful open space. Finally, the room was cleared. So here, at last, I had my dance studio, the one that was never built on Campus. (Journal entry, 25.9.2013)

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The Process of Language Comprehension in Italian Operas by Slovak Learners

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This experimental research deals with the process of comprehension of selected Italian lyric texts about love by Slovak learners who study Italian as a foreign language at the Faculty of Performing Arts of the Academy of Arts in Banská Bystrica, Slovakia. The works of Tullio De Mauro on linguistic comprehension (De Mauro, 1999) provide the theoretical background to this research. This article investigates the applicability of the ideas about language comprehension as a multidimensional process to a foreign context of Italian language and opera learning. It pays particular attention to the specific dimensions of the process of language comprehension such as, for example, the con-textual, co-textual, semantic and cultural dimensions. The relationship between language and culture is fundamental for understanding the Italian tradition. The article also takes into account the interaction between the verbal skills (oral speech, reading and listening).

1. Introduction

The correlation between words and music seems to lie at the heart of modern general linguistics. In fact, in the fourth chapter of the introduction to the *Cours de linguistique générale* by *De Saussure* (1857-1913), published posthumously in 1916 by his two pupils, Bally and Sechehaye, language (*or langue*) is compared to a symphony (Saussure, 1983, p. 28). If language can be compared to a symphony, the performance of individual musicians can be compared to the speech acts of parole, which are unique, individual, unrepeatable and therefore temporary. The way in which musicians perform a symphony does not prejudice its reality, just as the individual performance of a language by speakers of that language does not alter its existence.

Although distinct, *langue* and *parole* are interdependent; language or social repertoire (to continue with the musical terminology) that allows the speakers in a linguistic community to understand, and to be understood, is necessary to comprehend acts of parole (in this sense language is an instrument). It is also true that, at certain intervals, linguistic innovations occur at all levels of social life. Variation therefore first occurs with the acts of *parole*, and only then can usage allow it to establish itself as a standard rule at the level of language (this is the reason that language is also a product of acts of *parole*).

The interdependence of language as an abstract system of rules and as a variation in usage can be observed in the process of comprehension. This paper deals with a qualitative assessment of Slovak students' textual competence in the process of linguistic comprehension of three texts about the semantic field of love from Italian operas, taking into account both text-level and sentence-level. The students are learning Italian as a foreign language (FL) at the A1 level at the Faculty of Performing Arts, majoring in Vowel Interpretation at the Academy of Arts in Banská Bystrica. They are used to dealing with Italian opera texts for study and work.

The paper is divided into two parts: the theoretical part, in which recent findings in the linguistic sciences on comprehension are presented, and the empirical part, in which the results of the above presented experiment are shown.

2. Theoretical models of language comprehension

The manifesto of the XIX Congress of the Society of Italian Linguistics (Società di Linguistica Italiana, or SLI), held at the University of Sapienza in Rome in November 1985 on the complex theme of comprehension, produced a classical image of linguistic studies: the graph with which Saussure illustrated the *circuit of parole* (Saussure, 2003, p. 21) as a linear model of communication and language comprehension.

Where two individuals are concerned, the act of producing and understanding a linguistic utterance essentially involves two parts: an entirely psychic phenomenon (the correspondence of an acoustic image to a given concept in the brain of the producer P), and a purely physical process (the propagation of sound waves, the material support to the expression of the acoustic image, from the mouth of P to the ear of the receiver R). On the part of R, the

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act of utterance comprehension involves the same two parties but in reverse order: a physical part (the physiological transmission of the acoustic image from the ear to the brain), and a psychic part (the association of this image to the corresponding concept in the brain).

According to De Mauro's hypothesis (1990, p. 174), a linear model of linguistic comprehension and meaning, symmetrical and opposite to the production and the signifier, has persisted for years because it corresponds to the scientific and technical purposes of a historical and natural language: specialized vocabularies are configured, in fact, as a nomenclature, a set of pre-established signifiers to be applied as labels, by convention, to a set of equally pre-established meanings in a bijective mapping. In other words, considering the signifier and certain fundamental rules of combination, it is always possible to predict and calculate the meaning.

However, since the 1970s and 80s,[1] the idea that comprehension is a linearly consecutive and specular process in respect to linguistic production has begun to be challenged, not because it is false but because it is overly simplistic.

Comprehension is not a deterministic process (as implied by the linear model), in which an absolutely certain value, 0 (total comprehension) or 1 (total incomprehension), would correspond to a given linguistic utterance. It is a probabilistic and multi-dimensional process, the results of which fall within an ideal range of values between 0 and 1. In other words, we understand neither the whole nor nothing, but we understand "a little" according to the following main dimensions not covered by the linear model of comprehension:

- con-textual and co-textual (sentences which precede and follow an utterance) dimensions;

- pragmatic dimension (the illocutionary force of an utterance in a given situation: affirmation, advice, order, invitation, apology, and so on);
- "unlimitedness of the noetic field" (Prieto) dimension, of which we can say and think with languages;
- metalinguistic reflexivity dimension (the constitutive and universal function of languages to serve as metalanguages of themselves);
- diatopic, diastratic, diaphasic, diamesic and diachronic dimensions;
- semantic vagueness dimension (the possibility of extending indefinitely the boundaries of the meaning of a word in a language to new meanings in relation to new experiences).[2]

The relations between the six dimensions listed above can be iconically represented by De Mauro's simile (1999, p. 58): the process of language comprehension develops in a similar way to exploring the handholds when climbing a tree or a small mountain wall. We see and choose a handhold and if we can trust it, we choose and try a second handhold, then a third, and a fourth one, selecting the order according to circumstances. Thus, we climb by assumption, attempts, returns, new starts, and the path is just one of the ways we can climb higher. The tree or the rock wall refers by analogy to the expression of a word or sentence, a linguistic sense-datum immediately present in the experience and object of sense-perception. Working around and over its form, R chooses (it is "a" choice, not "the" choice, dictated by the variability of the dimensions) how to reconstruct the meaning chosen by P, in a continuous and dynamic communication. The process of comprehension is finally the construction of one or more senses, which can be determined only with a high degree of "tolerance on the field" as it has been defined by the German logician and linguist Eric Lenneberg (1971), realized by cooperation, displacements and mutual adaptations of the interlocutors.

3. Italian opera text comprehension: methodology and results

The probabilistic and multi-dimensional nature of comprehension will now be discussed by presenting the most significant results of an experimental research study conducted in February and March 2014. Three texts[3] from Italian love operas were analysed by Slovak students. As Bonomi has pointed out, Italian has been the "language of music" par excellence for external reasons (its good reputation in Italy and abroad), and for its internal and structural characteristics (phonetic and syntactic ones), reasons Bonomi has defined "a linguistic and musical question" (2009, p. 131).

The methodology of research involved an A1 Italian FL classroom of fifteen Slovak learners, who are used to approaching Italian opera texts for study and work. Three traditional texts about the general theme of love were presented to the students during three different lessons, according to prestructured activities in the following main phases: 1. eliciting lexical general information; 2. listening; 3. formulating text comprehension hypotheses; 4. re-listening; 5. reading and testing the previous hypotheses. The phase of reading was always preceded by the phase of listening, based on authentic materials (YouTube videos). During each phase, the interpretations of the students were noted on a blackboard and discussed.

The first text presented to the students was *Una furtiva lagrima,* the aria from the second act, eighth scene, of *L'elisir d'amore* by Gaetano Donizetti, libretto by Felice Romani, performed for the first time in 1832.

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[1] The reason for this late analytical and systematic exploration in the field of comprehension by linguistic sciences is to be found in the resistance to building a "sinetica," a multi-disciplinary linguistic science which takes into account not only phonetics and phonology, morphology, syntax and semantics, but all the disciplines related to the more extensive and complex field of human cognition. Even historical and natural language vocabularies point to the overall cognitive, rather than purely linguistic, features of linguistic signs and text comprehension (see De Mauro 1988; 1999).

[2] In Nobili 2014 the purpose was to reconstruct the historical and philosophical depth of this idea about linguistic comprehension as a probabilistic and multi-dimensional process considering *the review to Giuseppe Prezzolini (Giuliano il sofista), Il linguaggio come causa d'errore-H. Bergson (1904),* and *La Poesia di Dante* (1921) by Croce (1866-1952).

[3] The following definition of text has been accepted here: "Il testo potrebbe essere definito come una serie di frasi che, per il fatto di essere messe insieme in un certo modo, assumono un significato complessivo." (Telve 2008: 23). "A text may be defined as a set of sentences that, for the fact that of being put together in a certain way, assume an overall meaning" (my own translation).

Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vò?
M'ama! Sì, m'ama, lo vedo.
Un solo istante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!
I palpiti, i palpiti sentir
confondere i miei co' suoi sospir!
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può morir d'amor.

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
She loves me! Yes, she loves me, I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating of her heart I could feel,
to merge my sighs with hers!
Heavens! Yes, I could die!
I could ask for nothing more,
nothing more.
Oh, heavens! Yes, I could die of love.

The text describes the peasant Nemorino noticing Adina, the woman he loves, crying for him, and the moment he realizes that she loves him, too.

After a first listening,[4] hypotheses regarding the meaning of the text were formulated by the students in key-words and sentences according to their previous knowledge of the libretto [Famiglia (family); Nemorino; Adina; ama (loves); insieme per sempre (together for ever); Nemorino piange perché Adina non c'è (Nemorino cries because Adina is not); è stanco perché Adina non vuole stare con lui (Nemorino is tired because Adina doesn't want to stay with him); Nemorino è povero (Nemorino is poor); Nemorino parla di morir d'amor (Nemorino talks about dying for love)].

After a second listening and the explanation of the meaning of some of the words [such as "palpiti" (beating); "sospiri" (sighs);

"spuntò" (sprang); "furtiva" (secret)], some of the previous hypotheses were challenged by the students: they understood that Nemorino is speaking in the text (see the comprehension hypothesis "Nemorino talks about dying for love"), but they didn't understand that Adina is crying because they didn't recognize the possessive adjective "suoi", "her" ["occhi suoi" (her eyes), l. 2], pronounced by Nemorino but referring to Adina, and they were negatively influenced by the knowledge of the whole opera (Nemorino cries and is sad in the first act, but not in *Una furtiva lagrima*).

• occhi ⟷ • suoi

The second analyzed text is a well known lyric at the beginning of the third act of the unfinished *Turandot* by Giacomo Puccini, libretto by Giuseppe Adami and Renato Simoni, performed for the first time in 1926, entitled *Nessun dorma*.

Il principe ignoto
Nessun dorma! Nessun dorma!
Tu pure, o Principessa,
nella tua fredda stanza
guardi le stelle
che tremano d'amore e di speranza
Ma il mio mistero è chiuso in me,
il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò,
quando la luce splenderà!
Ed il mio bacio scioglierà il silenzio
che ti fa mia.
Voci di donne (le stelle)
Il nome suo nessun saprà…
E noi dovrem, ahimè, morir, morir!
Il principe ignoto
Dilegua, o notte! Tramontate, stelle!
Tramontate, stelle! All'alba vincerò!

Nobody shall sleep! Nobody shall sleep!
Even you, o Princess,
in your cold room,
watch the stars,
that tremble with love and with hope.
But my secret is hidden within me,
my name no one shall know!
No, no, on your mouth I will tell it
when the light shines.
And my kiss will dissolve the silence
that makes you mine

No one will know his name
and we must, alas, die.

Vanish, o night! Set, stars!
Set, stars! At dawn, I will win!

The aria is performed during the night in Beijing by the "unknown" Tartar prince Calaf who orders everyone not to sleep and reveal his name to the princess Turandot, hoping that she will fall in love with him at dawn.

After two listenings[5] and a synthesis of the text through the key-words that each student individually wrote on the blackboard [vincerò (I will win); dorma (to sleep); le stelle (the stars); principessa (the princess); damore (love); nessun (nobody); stanza (room); le luce (the light); bocca (the mouth); il nome (the name); silenzio (the silence); speranza (the hope); il mio bacio scioglierò (I will dissolve my kiss); tra lontane stelle (among distant stars); fredda (cold); saprà (to know); ma il mio mistero (but my secret)], the aim was to reconstruct the whole text starting from these key-words. The students did not recognize the exhortation at the beginning of the text and the function of the indefinite negative pronoun "nessuno" ("nobody"), which gives the sentence a negative sense (l. 1). They were asked, in fact, to explain the meaning of the sentence, which was understood as "nessuno è svegliato" ("nobody is awake"), so everyone is asleep, while the meaning of the utterance is the opposite one ("nessun dorma" means "nobody shall sleep"). This false interpretation was confirmed by the contextual coordinates elicited from the students: "notte" ("night"); "occhi chiusi" ("closed eyes"). After a third listening, they were asked again to confirm or deny this hypothesis; they confirmed it also regarding the occurance of the word "silence" "silenzio" in the text (l. 10):

• nessun ⟷ • dorma → • silenzio

The last text presented in the classroom was the dialogue between Alfredo Germont and Violetta Valery *Un dì felice, eterea*, from the first act, third scene, of *La Traviata* by Giuseppe Verdi, libretto by Francesco Maria Piave, performed for the first time in 1853.

[4] https://www.youtube.com/watch?v=2J7JM0tGgRY.

[5] https://www.youtube.com/watch?v=RdTBml4oOZ8.

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Alfredo:
Un dì, felice, eterea,
Mi balenaste innante,
E da quel dì tremante
Vissi d'ignoto amor.
Di quell'amor, quell'amor ch'è palpito
Dell'universo, Dell'universo intero,
Misterioso, Misterioso altero,
Croce, croce e delizia,
Croce e delizia, delizia al cor.

Violetta:
Ah, se ciò è ver, fuggitemi,
Solo amistade io v'offro:
Amar non so, né soffro
Un così eroico amor.
Io sono franca, ingenua;
Altra cercar dovete;
Non arduo troverete
Dimenticarmi allor.

Alfredo:
One day, you, happy, ethereal,
appeared in front of me,
and ever since, trembling,
I lived from unknown love.
That love that's the pulse
of the universe, the whole universe,
Mysterious, mysterious and proud,
torture, torture and delight
torture and delight, delight to the heart.

Violetta:
If that is true, forget me.
Friendship is all I can offer:
I don't know how to love,
I couldn't feel so great an emotion.
I'm being honest with you, sincere.
You should find somebody else.
Then you wouldn't find it hard
to forget me.

Alfredo declares his love to Violetta, but she can proffer him only her friendship because she is not able, as a courtesan, to feel true love.

After eliciting students' previous knowledge about *La Traviata* through a spidergram, and after explaining the meaning of this title to them by discussing their hypotheses [1. Tristezza (sadness); 2. Relazione tra Alfredo e Violetta complicata (a complicated relationship between Alfredo and Violetta); 3. Violetta perduta, non è andata per la strada giusta (Violetta is lost, she didn't go the right way)], they summarized the text by answering some comprehension questions: [1. Dove siamo? (Where we are?); 2. Chi parla? (Who is speaking?); 3. Che cosa dice Alfredo? (What is Alfredo saying?); 4. Cosa risponde Violetta? (What does Violetta reply to him?)].

The greatest difficulty for students was a linguistic one. Bonomi (2009, p. 145) talks about an artificial and conventional code, far from common language, in regard to this libretto. After the third listening,[6] and after handing the written text to the students, they asked the meaning of many words, such as the key-word "amistade" (l. 11), a literary archaism synonymous with "amicizia" ("friendship"), which was recognized by a Spanish Erasmus student at the Faculty of Dramatic Arts.

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[6] https://www.youtube.com/watch?v=SXZNX32E3ew.

4. Conclusion

In the first part of this paper, two theoretical models of comprehension have been presented: a linear and a probabilistic model and multi-dimensional one. According to the second model, comprehension is a probabilistic and both incremental and dynamic process, the results of which depend on linguistic and extra linguistic variables.

The main results of the empirical research presented in section 3. have revealed that this model can be applied in the comprehension of Italian operatic texts in a FL context.

Regarding non-linguistic variables, the research data have shown that textual comprehension is influenced by previous knowledge of the whole operas (the context dimension).

The comprehension process depends also on linguistic variables such as the co-textual dimension at both sentence-level and text-level: the meaning of a sentence is supposed to take into account not only the sentence itself, but the co-text in which it occurs. The metalinguistic reflexivity dimension has implicitly occurred in the process of negotiating the words and the meanings of the text titles, while the diachronic dimension has played a role in explaining the meaning of archaic lexical items.

In conclusion, literary and classical texts in FL teaching and learning offer occasions for improving and evaluating students' textual competence, and for developing a deep awareness about the complexity and multidimensionality of language comprehension.

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Pop Songs as Secondary Supports in Paragraph Development

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This article presents a method of teaching students how to effectively develop body paragraphs by helping them to understand and remember the basic characteristics of effective secondary supports: pop songs illustrate clearly that good examples/secondary supports are relevant, specific, lively, and memorable. Apart from focusing on writing skills, this approach to teaching paragraph structure and development enhances other important skills: it requires students to consider the content and message of lyrics in depth, which contributes not only to their reading and interpretation skills but also to their critical thinking skills. A paragraph developed in this way can thus serve as a solid basis for a follow-up discussion, too. The approach to teaching writing exploits many benefits of using music and song in class: it is authentic, it creates a pleasant and relaxed atmosphere, involves students in the lesson emotionally, unifies the group and increases motivation. Learning paragraph development this way is simply fun.

1. Introduction

Using music in class is an effective way of getting students interested and motivated for what teachers are trying to teach them. Listening to music and singing along creates a friendly and relaxed classroom atmosphere.

> Popular music in its many forms constitutes a powerful subculture with its own mythology, its own rituals, and its own priesthood. As such it is a part of students' lives in a way that so much else we do is not. If we can tap on it, we release unsuspected positive energy. (Maley in Murphey, 1992, p. 3)

The potential provided by music and song can be used to teach any of the four basic language skills. This paper focuses on developing writing skills by employing pop songs as secondary supports in structuring paragraphs. Creating coherent and well-developed paragraphs by providing relevant and interesting supports is a challenge for novice writers, which pop songs can help to alleviate. The method of teaching paragraph structure and development, focusing on the essential characteristics of effective secondary supports has proved to be very successful with first-year students of practical English classes at the Faculty of Arts, University of Ljubljana.

An added benefit of using pop songs in class is their contribution to overall authenticity of teaching and learning. Pop songs present authentic material, exposing students to authentic language. (cf. Ward, 1991, p. 189) The same goes for culture – "music is a reflection of the time and place that produced it. Every song is a culture capsule containing within itself a significant piece of social information" (Griffee, 1992, p. 5).

2. Paragraph Structure

A paragraph consists of a group of sentences all developing one main idea, which is usually announced explicitly by the topic sentence. It is the topic sentence that mostly opens a body paragraph. Its controlling idea (Fazio *et al.*, 1990, p. 7; Frankling Parks *et al,* 1991, p. 13), also referred to as the limiting statement (Arnaudet and Barrett 1990, p. 3), defines the aspect of the topic which the writer wants to focus on/develop in the paragraph.

All the sentences following the topic sentence should support the controlling idea of the topic sentence to secure the paragraph's unity. The supporting points developing the controlling idea are divided into two groups: major supporting points called primary supports, and more specific points referred to as secondary supports. Primary supports are less general than the topic sentence but general enough to lend themselves to further development provided by more detailed secondary supports/examples explaining a primary support further (Frankling Parks *et al.,* 1991, pp. 21–50).

The following chart taken from the textbook *Paragraph Development* (1990) by Martin L. Arnaudet and Mary Ellen Barrett presents the structure of a unified paragraph:

Paragraph
Topic Sentence
Supporting Sentence
Supporting Sentence
Supporting Sentence
Supporting Sentence
and so forth
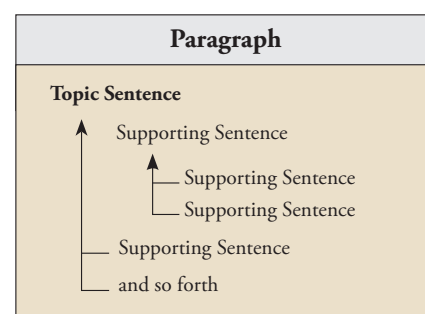
(Arnaudet and Barrett 1990 : 9)

3. A Method of Paragraph Development: Example

The controlling idea of a topic sentence can be developed in various ways. The method of development which student writers use frequently is *example*. Examples are specific, making general points easier for writers to illustrate and for readers to understand. A well-developed paragraph based on this method will contain enough representative, clear and concrete examples fitting the controlling idea. "Usually three or more examples are needed. But, in the right situation, you may use one extended example which is developed in sufficient detail to provide adequate explanation" (Franklin Parks *et. al.,* 1991, p. 53).

Teachers like to focus on example as a simple method of development when teaching novice writers. They prepare various guided tasks for students to explore paragraph structure and development. Apart from getting students to analyse well-structured and substantially developed full-length model paragraphs written by skilful writers, teachers can, for example, prepare possible paragraph outlines with some missing primary and secondary supports for students to fill in (Sokolov, 1998, p. 88). If the paragraph's topic is music, the benefits of using music and song in the language class can be useful.

Let us have a look at a possible way of doing so. A model paragraph on the importance of music in students' lives inspired me to develop a method which involves pop songs as secondary supports in paragraph development. The original paragraph comes from the textbook *Practicing Paragraphs* (1990) by Gene Fazio, Judy Pearce, Pamela Lear and Gwen Rowley. The topic sentence, the primary supporting points and a secondary support ("Another Brick in the Wall") used in the article are taken from the same paragraph (Fazio *et al.,* 1990, pp. 144–145) whereas other secondary supports have been added either by me or my students.

4. Pop Songs as Secondary Supports

To begin with, the students are divided into groups and given the following topic sentence: *For students, listening to music is an important leisure activity*. More experienced student writers can be expected to think of both primary and secondary supports themselves while less skilful writers

who have only just started exploring paragraph structure can be helped by being provided with a partly pre-prepared outline such as the following: ▼

Topic Sentence	*For students, listening to music is an important leisure activity.*		
	Primary Support 1	*It helps them relieve frustration over failing an exam.*	
		Secondary Support 1a	»What Did You Learn in School Today?« by Pete Seeger
		Secondary Support 1b	
		Secondary Support 1c	
	Primary Support 2	*It encourages students to be themselves.*	
		Secondary Support 2a	»Englishman in New York« by Sting
		Secondary Support 2b	
		Secondary Support 2c	
	Primary Support 3		
		Secondary Support 3a	
		Secondary Support 3b	
		Secondary Support 3c	

NOTE: Students should be encouraged to change the number of supports if they wish to do so. They may want to list more than three secondary supports with a primary support, or use just two or even one extensive example with another.

Apart from helping students to get started and to create a coherent outline with a sufficient number of supports, a prompt like this makes it possible for the teacher to smuggle in a song or two which his or her students are less likely to know. Using music and song in the language class may be a marvellous opportunity for teachers to learn from and about their students' music taste(s) but the reverse is true as well. "We can learn about the music of our students as well as teach them about our music." (Griffe, 1992, p. 6) The lyrics of Pete Seeger's "What Did You Learn in School Today?" are simple but very meaningful; the teacher should justify his or her choice by, say, pointing out that a lot of the things that students learn at school are ideological lies, giving specific examples from the text:

I learned that Washington never told a lie,
I learned that soldiers seldom die,
I learned that everybody's free,
And that's what the teacher said to me.
Chorus:
That's what I learned in school today,
That's what I learned in school.

Who cares about passing exams based on course material that gives such a distorted picture of reality? The message conveyed by Seeger's song is very likely to comfort a student who has just failed an exam.

Most songs chosen to serve as secondary supports should, however, be selected by students. "Allowing the students to choose gives them some responsibility, involves them in the lesson more, and gives school relevance to their everyday lives and concerns" (Murphey, 1992, p. 14). Students need to justify their choice too, making sure that their examples are really related to the primary supports that they are supposed to develop. This can only be done if the content and message of the lyrics are

considered in depth. In other words, choosing relevant pop songs requires close reading, meaning that the method develops the students' reading and critical thinking skills as well.

When developing the idea of students giving vent to frustration after having failed an exam, more than one group of students are likely to suggest "Another Brick in the Wall" as a possible primary support:

We don't need no education,
We don't need no thought control,
No dark sarcasm in the classroom,
Teachers leave them kids alone.
Hey! Teachers! Leave them kids alone!
All in all it's just another brick in the wall.
All in all you're just another brick in the wall.

The lyrics expose the main goal of education: to program students to become obedient citizens and consumers who do not differ from one another and don't use their brains to see through the brainwashing process to which they are subjected. If »we« do not need that kind of education, (not) passing exams becomes irrelevant. What else to listen to when one feels bad about one's school record?

When students report on their choices, the teacher might be tempted to acquaint them with yet another song from 'the previous century' – "Little Boxes" written and performed by Malvina Reynolds in 1962.

Little boxes on the hillside,
Little boxes made of ticky tacky,
Little boxes on the hillside,
Little boxes all the same.
There's a pink one and a green one
And a blue one and a yellow one,
And they're all made out of ticky tacky,
And they all look just the same.

And the people in the houses
All went to the university,
Where they were put in boxes
And they came out all the same.
And there's doctors and lawyers,
And business executives,
And they're all made out of ticky tacky,
And they all look just the same.

The lyrics suggest the same as those of "Another Brick in the Wall" – education is meant to create people who conform to social expectations instead of developing and employing their critical thinking skills.

The students may want to use both supporting points in their paragraphs, or choose one only.

Here is the chart of the first set of possible supporting points in the paragraph being outlined: ▼

Topic Sentence	*For students, listening to music is an important leisure activity.*	
	Primary Support 1	*It helps them relieve the frustration over failing an exam.*
	Secondary Support 1a	»What Did You Learn in School Today?« by Pete Seeger
	Secondary Support 1b	»Another Brick in the Wall« by Pink Floyd
	Secondary Support 1c	»Little Boxes« by Malvina Reynolds

In order to fully exploit the advantages of using music and song in teaching writing, teachers should play the »supports« in class after a particular group has presented and justified their choice of pop songs. Most students will be happy to join in, or even bring their instruments to class, accompanying their colleagues singing the main tune – this has been the case more than once in my classes. Learning about paragraph structure and development based on pop songs as secondary supports has thus turned out to have two other invaluable side effects – it affects group dynamics favourably and boosts weaker students' self-assurance – they can sing along or play the guitar/violin/flute/accordion (my students and me have had the privilege to indulge in them all) without worrying about making mistakes in English.

Singing a song is a great way of unifying a group. (…) It can foster co-operation among students and give the shyer ones a chance to join in. Students who have more difficulties then others will have an opportunity to make a contribution to the corporate effort without worrying about getting it wrong, and this may increase their self-confidence. (Ward, 1991, p. 190)

After the first set of supports has been discussed, listened to and, possibly sung, the groups get down to looking for and thinking about possible secondary supports developing the controlling idea of music encouraging students to be themselves.

One song covering the topic of being true to oneself is "Englishman in New York" by Sting. Some students will think of it themselves, others will remember it as soon as it is mentioned, or when they have heard the first few chords. The main message is contained in the line "Be yourself, no matter what they say":

If "Manners maketh man"
as someone said,
He's that hero of the day,
It takes a man to suffer
ignorance and smile,
Be yourself no matter what they say.
I'm an alien, I'm a legal alien,
I'm an Englishman in New York,
I'm an alien, I'm a legal alien,
I'm an Englishman in New York.

There is much more to the content here than meets the eye. The song is not only about an "alien" in New York being himself, it is about the British writer, actor and life model for painters Quentin Crisp, who was openly gay and "began wearing eye make-up and lipstick in public in the 30s [of the previous century], when it was even quite shocking for women to do this" (J. and L. Soars, 1989, p. 23). A writer selecting this song as a secondary support could provide a more elaborate interpretation of the lyrics, sticking to one extensive example only. A quote or two from Quentin Crisp's autobiography *The Naked Civil Servant* or from an interview with him could be added, too.

Another pop song which students often select as a possible secondary support developing the theme of students being encouraged to be themselves is Bon Jovi's "It's My Life":

It's my life,
It's now or never,
I ain't gonna live forever,
I just want to live while I'm alive,
(It's my life)
My heart is like an open highway,
Like Frankie said
I did it my way,
I just wanna live while I'm alive –
It's my life!

Young people can easily identify with the message of the lyrics suggesting that they should live their lives to the full by learning form "Frankie's" (Frank Sinatra's) "My Way" (which could also be used as a more 'old-fashioned' supporting point here) that they themselves should be the masters of their fate. After students working in groups have found their own ways of explaining what the song means to them, they share their justifications with other groups. At the end, the students can be encouraged to check what webpage users' comments on the lyrics say, comparing them with their own interpretations. For example, a commenter on *eLyrics.net* points out: "[I]t means that i should not let people get in my way of how i want 2 live my life (…)« (Meeks, 2014, p. 2012). The user Music Lover (2012) in the same section (»Meaning to 'It's My Life'«) on the same website, understands it in the same way: »I think this means, live how you want to live, don't let people try to tell you how to live. Enjoy everyday that you have here on Earth, because you wont live forever. Actually live.«

Finally, "Beautiful" by Christina Aguilera also communicates the same message:

No matter what we do,
(No matter what we do),
No matter what we say,
(No matter what we say),
We're the song that's out of tune,
(yeah) full of beautiful mistakes
(oh yeah).
And everywhere we go,
(And everywhere we go)
The sun will always shine
(The sun will always, always, shine)
But tomorrow we might awake on the other side.

'Cause we are beautiful no matter what they say,
Yes, words won't bring us down, no,
We are beautiful in every single way,
Yes, words can't bring us down, oh, no.
So don't you bring me down today.

The line "We're the song that's out of tune" suggests we all differ from what is considered to be 'normal' to some extent, yet our "mistakes" are "beautiful," making us unique and valuable members of society. The song thus spurs the listeners into accepting themselves and making others accept them the way they are, into being brave enough to develop their personalities by creating and singing." The comment by Ro'Quan (2011) confirms this interpretation: »i like this song because im gay and peolpe treat me diffrent but this song mak me feel alive and wonted on earth!!! :)im a gurl btw.« So does Sadie Shelby's (2011): "Beautiful is a motivated tune in which I can express my inner being as a so call weird individual."

The chart of the second set of possible supporting points in the paragraph being outlined looks like this:" ▼

Primary Support 2	[Music] encourages students to be themselves.	
	Secondary Support 2a	»Englishman in New York« by Sting
	Secondary Support 2b	»*It's My Life*« by Jon Bovi
	Secondary Support 2c	»*Beautiful*« by Christina Aguilera

Finally, groups of students think of a possible third primary support and list two or three secondary supports to develop it. Let us say they come up with the primary support that music helps them to relax after a tiring day, in which case they can choose any pop songs they find relaxing, as long as they justify their decisions. They can be slow moving and calm, or lively and wild. Some students will opt for dynamic tunes encouraging them to have fun and party such as "Don't Stop Me Now" by Queen:

Don't stop me now,
I'm having such a good time,
I'm having a ball,
Don't stop me now,
If you wanna have a good time,
just give me a call,
Don't stop me now
('Cause I'm having a good time),
Don't stop me now
(Yes I'm havin' a good time),
I don't want to stop at all.

Why this particular song? Because "(t)his is Queen at their best, gets everyone singing along, and gets everyone happy. You know this song will always lift your spirits, its just a sheer masterpiece« (gnr-acdc-eagles 2004).

Another exuberant tune likely to be selected by students would be Pitbull and Christina Aguilera's »Feel This Moment«:

One day when the light is glowing
I'll be in my castle golden
But until the gates are open
I just wanna feel this moment (oh)
I just wanna feel this moment (oh)
I just wanna feel this moment
Feel this moment

Finally, the title and lyrics of the song »Relax, Take It Easy« by Mika seem to offer themselves as yet another support in the paragraph that the students are outlining:

Relax, take it easy
For there is nothing that we can do.
Relax, take it easy
Blame it on me or blame it on you.

The song may strike one as optimistic at first sight but in fact describes rather dark

circumstances. Its message is not "let's have fun" or "let's live every moment to the fullest" but rather "don't panic." Why not? Firstly, if you can do nothing about a trying situation, panicking won't help; secondly, even though things look bad for you at the moment, there must be a way out' as the line »Don't scream – there are so many roads left« suggests. Despite »a false brightness to this song« (sherbet lemon 2007), the message is still reassuring, and could help listeners faced with a serious problem ease their tense feelings to some extent. The students who choose this song to support the controlling idea at hand are likely to have been (mis)led by the seemingly light-hearted title and music, which is a great opportunity for the writing teacher to challenge them to read and consider the lyrics more closely and come up with an interpretation supporting their choice at the end of the day.

The last part of the paragraph could thus consist of the following supporting points: ▶

Primary Support 3	Music helps students to relax after a tiring day.	
	Secondary Support 3a	»Don't Stop Me Now« by Queen
	Secondary Support 3b	»Feel This Moment« by Pitbull and Christina Aguile**ra**
	Secondary Support 3c	»Relax, Take It Easy« by Mika

A possible structure of the entire paragraph has thus been created and is outlined in the chart below:

Topic Sentence	For students, listening to music is an important leisure activity.		
	Primary Support 1	It helps them relieve the frustration over failing an exam.	
		Secondary Support 1a	»What Did You Learn in School Today?« by Pete Seeger
		Secondary Support 1b	»Another Brick in the Wall« by Pink Floyd
		Secondary Support 1c	»Little Boxes« by Malvina Reynolds
	Primary Support 2	It encourages students to be themselves.	
		Secondary Support 2a	»Englishman in New York« by Sting
		Secondary Support 2b	»It›s My Life« by Jon *Bovi*
		Secondary Support 2c	*Beautiful*« by Christina Aguilera
	Primary Support 3	Music helps students to relax after a tiring day.	
		Secondary Support 3a	»Don't Stop Me Now« by Queen
		Secondary Support 3b	»Feel This Moment« by Pitbull and Christina Aguilera
		Secondary Support 3c	»Relax, Take It Easy« by Mika

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It is important to stress that the number of primary and secondary supports should be flexible, depending on the number of supports the student can think of, and the length and depth of individual justifications supporting the writer's choice of pop songs. In addition, the task is meant to teach students about paragraph structure and the nature of effective secondary supports, and *not* to prescribe the particular supports which they should use in their paragraphs. When we ask them to write out full-length paragraphs for their homework, we should encourage them to use as much of the outline created by the class's joint effort as they wish, feeling free to reduce or increase the number of supports, possibly replacing some with pop songs of their own choice if they work better for them. Their ability to choose pieces of music that address their perception of the world and feelings directly will prove beneficial to the quality of the writing they produce. "Keeping the student at the centre means that song is basically used as a catalyst to provide the student with material to manipulate in a personally relevant way" (Murphey, 1992, p. 14).

Our musical interests are usually emotionally loaded. In other words, what we are doing is insearch not input: we ask students to use their feelings, experiences, and thoughts, stimulated by the music, as the primary materials for teaching. Exploiting these in the classroom can make our teaching more effective. (Murphey, 1992, p. 15)

Finally, it should be pointed out that lists of pop songs alone will not do as secondary supports. It is important for students to explain the results of their group work in the actual paragraphs they write at home individually and express why they believe a particular pop song can serve as a relevant, representative and as a specific example supporting a primary support directly. Not only will their in depth consideration of their own choices secure more convincing argumentation, but it will also increase the positive emotional impact of using music in class.

Students should be given individual feedback on their paragraphs by their peers and the teacher. The range of ideas that is bound to emerge in the process of paragraph creation and evaluation can serve as a solid basis for a follow-up discussion on various topics relevant and significant to young people.

5. Conclusion

The method presented here teaches students how to develop body paragraphs effectively by helping them to grasp and remember the basic features of secondary supports that work: pop songs demonstrate clearly that good secondary supports are relevant, specific, and memorable. Apart from focusing on writing skills, such an approach to teaching writing develops other skills as well: it encourages students to consider the content of lyrics carefully, which contributes not only to the improvement of their reading and interpretation skills but also to an increase in their critical thinking skills. Also, the songs used as secondary supports reflect the cultures from which they originate, getting the students acquainted with them in an enjoyable way.

There are many other advantages to using pop songs when teaching paragraph structure. The method livens up the language class, "[providing] variety and fun" (Murphey, 1992, p. 8). It increases the motivation they receive from the teacher, "getting the students to do something that they would do in real life" (Ward, 1991, p. 189) and handing over the actual content of the lesson to them. In addition, songs "encourage harmony within oneself and within a group" (Murphey, 1992, p. 8), so using them is beneficial to the group dynamics within a particular class, strengthening its cohesion. Finally, "(t)he use of music and song in the classroom can stimulate very positive associations to the study of language, which otherwise may only be seen as a laborious task, entailing exams, frustration, and corrections" (Murphey, 1992, p. 6). Music and song should be exploited to a much larger extent in the language class than they generally are.

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Songs about Business in a Business English Course

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Language and culture are interrelated, which consequently means that teaching English includes teaching various culturerelated topics. This is true for general language courses as well as for the LSP courses, including Business English (BE). In BE courses of different levels, students acquire both specialized vocabulary via a range of speaking, writing, listening and reading activities and discuss various business and economics related topics. Since songs present a combination of culturerelated topics and language, they may be used in BE courses, too. In this article I would like to show that popular songs in English related to the world of business can be integrated into BE courses at various levels of language proficiency to teach new vocabulary, grammatical structures as well as various language skills. In addition, such songs may form the basis for a class discussion on business-related topics.

1. Introduction

Music is all around us and listening to songs undoubtedly forms part of our daily lives. We listen to songs when commuting to school or work, when relaxing, doing sports, and other activities. We are exposed to songs in shops, restaurants, practically everywhere we go (even the songs of birds accompany us when we venture into the countryside). Why should we not integrate them into English language (EFL) courses as well?

The use of songs in foreign language teaching is, of course, not a new idea. In an article published in 1975, Jolly discusses the potential of using songs for the acquisition of pronunciation, grammatical structures, vocabulary and idiomatic expressions and as a tool for cultural exposure (Jolly, 1975). Since then, much has been written about the use of contemporary songs in EFL courses regarding their advantages and the procedures for their use. The reasons for integrating contemporary songs into EFL courses are numerous, as the use of music and songs in language courses and language learning process has many benefits. Schoepp (2001) advocates the affective, cognitive and linguistic benefits of the use of songs in the classroom. One of the reasons for the incorporation of songs into an EFL curriculum is the fact that music is often seen as something exciting, happy, and relaxing (Abbott, 2002, p. 10). Therefore, by creating a relaxed classroom atmosphere, songs can contribute to the students' positive attitude towards foreign language learning, which, in turn, enhances their language acquisition. With respect to cognitive benefits, songs are welcome in a foreign language class because the lyrics are often repetitive, which may help students acquire grammatical patterns, lexical items, correct pronunciation, and syntactic structures. Last but not least, concerning linguistic benefits, although most of the language in songs is colloquial, one can still learn some useful phrases and grammatical structures (Saricoban and Metin, 2000, para.2 - para.6).

Songs are a combination of language and culture and as such they have played an important cultural role through history. That is, through lyrics people tend to express their ideas, their thoughts, and their cultural values. Songs of various genres address a plethora of issues such as home, family, friends, work, faith, religion, places, objects, relationships and society. They provide learners with plenty of information about human relations, customs, ethics and cultural differences, all of which are topics that can be discussed in an English language class. Finally, songs are authentic materials which can further increase the interest of students in language learning.

Apart from being used in primary and secondary EFL education, songs are slowly making their way into adult learner courses, too. Some reports also exist about the use of songs in non-language courses. Eberhart (1995, 2001) gives an account of the use of songs to introduce a bit of humour into physical chemistry courses and mathematics classes, while Last (2009) discusses the integration of songs into the discussion of chemical topics to increase students' motivation. However, not much has been written about the potential uses of songs in classes teaching English for specific purposes, including the use of songs that address business issues and that can potentially be used in BE classes.

2. BE courses – how can songs fit in?

Generally speaking, in BE courses students acquire specialized terminology and improve all four language skills: reading, listening, speaking and writing (plus revise grammatical structures if needed) via studying a number of economics and businessrelated topics. An important component in these courses is discussion, in

which students talk about not only the texts dealt with in class but also about issues related to domestic and international current events in the world of business, society and the economy.

The usual topics covered in general BE courses are _organizations_ (different types of companies and their structures, planning, change, corporate social responsibility, business ethics), _human resources_ (people and jobs, careers, leadership, employment, recruitment, position of women in business, workplace stress, worklife balance, work and motivation, labour relations), _marketing_ (shopping habits, online selling, brands, advertising), _production_ (products, innovation in business, logistics, quality, supply chain management), _finance_ (money, banking, bonds, stocks and shares, venture capital, derivatives, accounting and financial statements, taxation, exchange rates), and the _economy_ (sectors of the economy, business sectors, macroeconomic issues, international markets and globalization, business cycle, economics).

Just as in general EFL courses, we can introduce songs to BE courses. Surprisingly, many contemporary and not so contemporary songs which address a number of issues related to work and jobs, business, and finance, have been produced over the past decades. Today, there is an excellent choice of songs that can be used in BE courses. Several lists of "top 10," "top 30," "most popular money songs," "songs to motivate business," "top entrepreneur theme songs" and similar (even _Forbes_ magazine has its own list of the 25 most popular business songs) are readily available online. We can find even more of them by using modified search and different search operators.

The following table presents only a small selection of songs that can be used in BE classes: ▶

Topic	Songs
Human resources (work and jobs, motivation, women in business, industrial relations)	9 to 5 (Dolly Parton) Bright Future in Sales (Fountains of Wayne) Factory (Bruce Springsteen) Independent Women (Destiny's Child) Queen of the Supermarket (Bruce Springsteen) She Works Hard for the Money (Donna Summer) Blue Collar Man (Long Nights) (Styx) Shutting Detroit Down (John Rich) Assembly Line (Randy Montana) Workin' For a Livin' (Huey Lewis and the News) Why Don't You Get a Job (The Offspring) Takin' Care of Business (Bachman Turner Overdrive)
Marketing (shopping habits, advertising, brands)	Down in the Mall (Warren Zevon) In the Mall (The Weezer) Lost in the Supermarket (The Clash) Shopping (Barenaked Ladies) Shopping (The Jam) Shopping Spree (Future) Short Supply (Tracy Chapman) Fashion (Lady GaGa) Levi Jacket (Carl Perkins) Gucci Time (Schoolly D) Ford Mustang (Serge Gainsbourg) Christian Dior Denim Flow (Kanye West)
Finance and banking (attitudes towards money, taxation, wealth)	A Bunch of Bankers (The Jimmy Cash Band) All About the Benjamins (Puff Daddy) Banker's Blues (Big Bill Broonzy) Dime, Quarter, Nickel (Nappy Roots) I Need a Dollar (Aloe Blacc) If I Had $1,000,000 (Barenaked Ladies) Money Honey (Lady Gaga) Mr. Banker (Lynyrd Skynyrd) Piggy Bank (50 Cent) Bills, Bills, Bills (Destiny's Child) A Pretty Penny (Steve Tilston) Taxman, Mr. Thief (Cheap Trick) Taxman (The Beatles) Money is the Answer to Everything (Bill Shipper) Tears on My Spreadsheet (Bill Shipper)
Economics (macroeconomic issues, financial crisis, capitalism, business cycles)	Inflation or Deflation (Merle Hazard) Fiscal Cliff (Merle Hazard) Double Dip (Merle Hazard) Quantitative Easin' (Curtis Threadneedle, Merle Hazard) Inflation Blues (B.B. King) The CISG Song (Harry Flechtner) Cost of Livin' (Ronnie Dunn) Simple Economics (Pedro The Lion) Brother Can You Spare a Dime (Bing Crosby) American Capitalist (Five Finger Death Punch) An Ode to Economics (Jim Kurre) Fear the Boom and Bust a Hayek vs. Keynes (John Papola and Russ Roberts) Free Market (The Proclaimers)

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3. Teaching procedures with songs

How can we tie in these (and may other) songs about business with business topics in our courses? We can use them for many different reasons in many different ways, but before we decide to include them into our curriculum, we have to address a set of interrelated factors. According to Hancock (1998) and Ornerová (2011), the selection of songs to be used for language-based activities and theme-based activities in our courses depends on *the class* (the learners and their musical interests, their age, their language level), *the teacher* (the songs should also appeal to the teacher), *the level of difficulty of the song and the lyrics* (tempo, stress, repetition, clear pronunciation, vocabulary, language level, use of metaphors), *the curriculum* (as a support to the course contents – themes / topics / cultural background, vocabulary, grammar) and *the pace and sequence of the lesson*. After taking all these factors into consideration, we can then proceed to design the tasks with selected songs.

To improve students' language skills, lesson activities with songs can include (Lems 2001, pp. 1-3; Ornerová, 2011, pp. 39-40)

- *pre- / while- / post-listening activities and oral activities:* the focus can be, for example, on rhythm, stress, intonation; students may summarize the contents of the song orally, answer questions about the topic, role-play the characters from the song (preparing and acting out dialogues based on the song);
- *pre- / while- / post-reading activities and writing activities:* tasks may include gap-fill activities (vocabulary; grammatical structures) before, during or after listening to a song; "cloze" tasks; putting the lines of lyrics into the correct order; giving students words and having them write the song based on these words;
- *pre / while- / post- listening/reading vocabulary building activities:* the focus of the activities might be on subjectrelated vocabulary, idiomatic expressions; students might fill lexical gaps / search for lexically-related words (synonyms / antonyms / hyponyms); translation;
- *cultural / topic knowledge activities:* songs can be used to address various business issues either as pre-listening or post-listening tasks.

4. Examples of song-based activities for a BE course

I see the usefulness of songs in BE lessons mainly for addressing business and economics related issues or for subject-related vocabulary building activities. Apart from preparing pre- and while- listening or reading activities, it is always good to give students some kind of follow-up speaking or writing tasks. I have to mention that I would not use songs with all the topics I teach, but only occasionally to introduce some variety into the lessons.

An example of a topic knowledge activity I do with my students of economics and business is introducing work-related issues such as working hours, work conditions, industrial relations and unemployment through three songs. For this I use "9 to 5" by Dolly Parton, "Factory" by Bruce Springsteen and "Shutting Detroit Down" by John Rich. I divide students into groups of three, distribute the lyrics among them and ask them to summarize the contents and discuss the themes these songs address first in groups and then as the whole class. After listening to the songs, students prepare (and read/act out) a dialogue between the interviewer/journalist and the person represented in the song discussing the topic it highlights.

An example of a topic knowledge and vocabulary building activity is based on the song "A Pretty Penny" by Steve Tiltson. It can be used when talking about the activities and events in global financial markets. Since the song includes idiomatic expressions and informal language, students first read the lyrics and address this vocabulary and then listen to the song. Students follow this up by debating the theme of the song in more detail, particularly in relation to recent global financial events. This is followed by other reading and listening material and by, for instance, writing an opinion essay about the causes and the persons responsible for the global economic crisis.

A Pretty Penny
(by Steve Tiltson)

There's some men in this city who are paid a pretty penny
Just for guessing where the money flows.
Certain handshakes, knowing smiles, in this city mile.
That's the way you know the bonus grows.

We should be so lucky, they're such plucky fellows,
Only right they pluck the sweetest plums.
If we don't knock such wisdom,
Rock the boat or rock the system,
If we're good, we'll get to pick the crumbs.

And behind their hedge
They don't plant wheat,
They don't cut corn,
They don't pick tea,
They don't dig coal,
They don't forge steel,
They just push numbers all about,
They push too far we bail them out,
Keep their fingers firm on fortune's wheel.

Such fine aspirations, their justifications,
Where's the justice I would like to see
It seems the simple fact is, keeping rules and paying tax is
Just for simple fools like you and me.

The sky's the going rate, they want it on a plate,
They'll relocate, should we dare to decline.
It's global market, they can take their jet and park it,
Somewhere where the sun refuse to shine.

Fig. 1 The song "A Pretty Penny" by Steve Tiltson as the basis for a topic knowledge and vocabulary building activity

Concerning vocabulary building activities, I find the song "Tears on My Spreadsheet" by Bill Shipper quite interesting and well-received by my students. Here the focus is on financial reporting related vocabulary. In the pre-listening stage I introduce key vocabulary as a matching task and in the listening stage students have to complete a gap fill task by inserting this terminology into the text (see Figures 2 and 3). As the song has a romantic theme, we also analyse the metaphorical use of financial terminology in this song as a post-listening task.

Another activity I ask students to do is to put the lines of lyrics into the correct order. This is an activity which can be done with practically any song. Here I cut lines of the lyrics that would address a certain topic, give them to students who then have to put them into the correct order. In his activity, the main focus is on rhyme, vocabulary and syntax. After listening to the song, we check if the lines were ordered correctly, which is then followed by the analysis of vocabulary and/or a discussion about the theme of the song.

To conclude, I would like point out that there are, of course, no universal recipes or task templates for using songs but in general, most songs and their lyrics can be used for a number of purposes which differ from one class to another, from one teaching situation to the other. The only prerequisite is that we select them properly and adapt them with care. It is thus up to the teacher who has to decide if and when, for what purpose and how they will use such songs in their BE classes.

Fig. 2 Financial reporting vocabulary matching task
– *Tears on My Spreadsheet* (by Bill Shipper)

Fig. 3 Financial reporting vocabulary gap fill task
– *Tears on My Spreadsheet* (by Bill Shipper)

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Ivy Smith

by **Tjaša Lemut Novak**
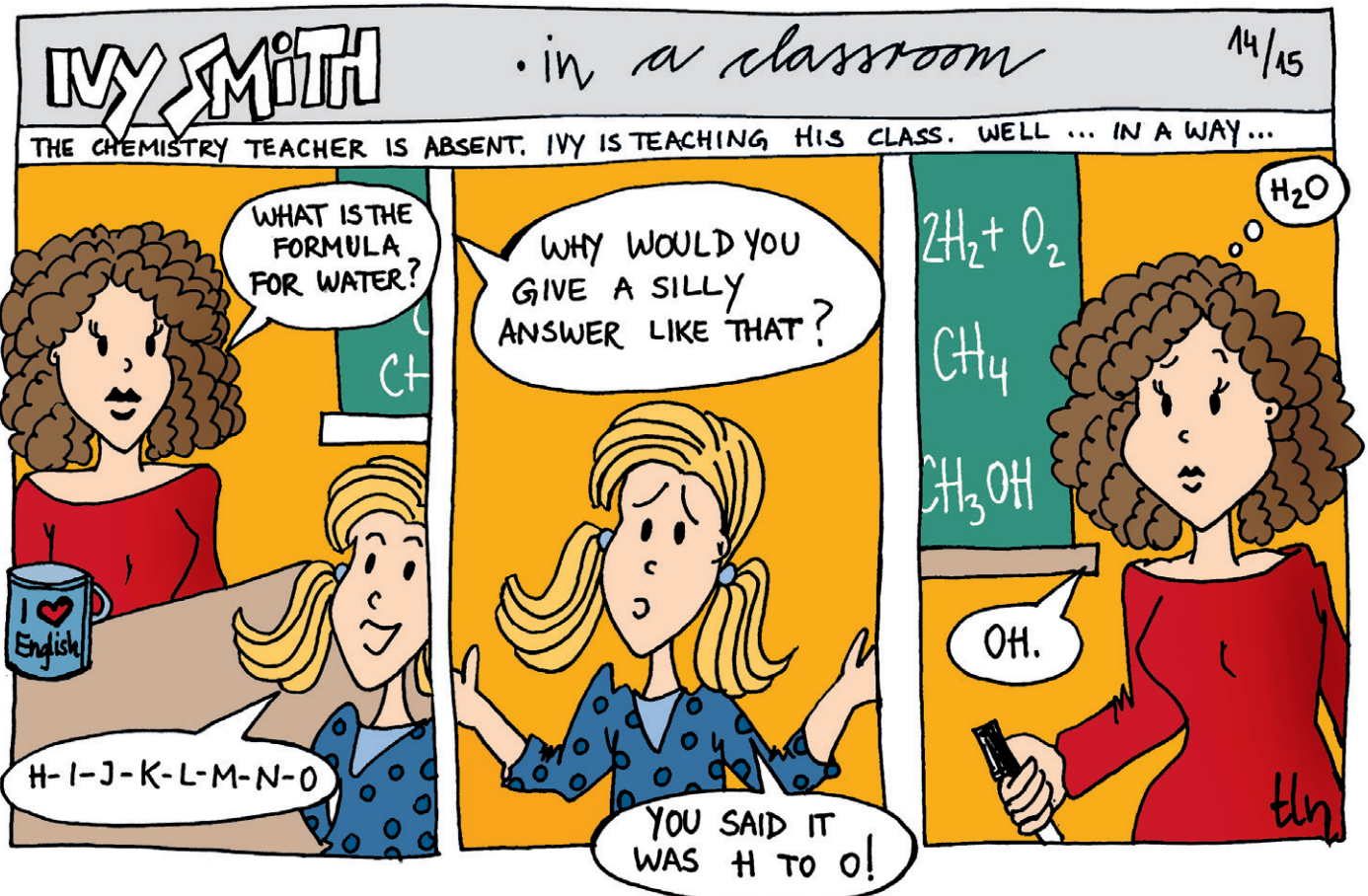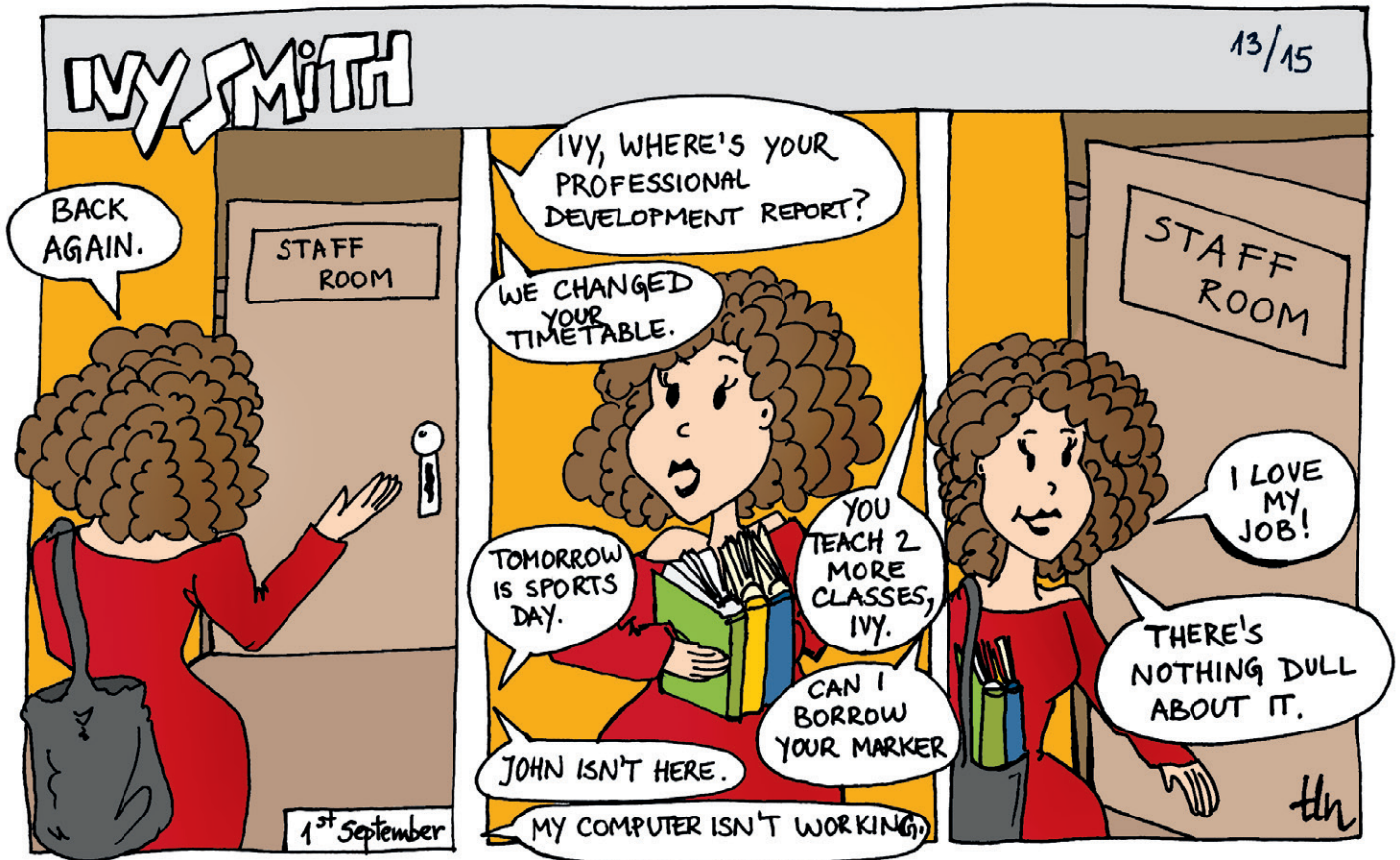
Fancy a curry? Millions do!

by Andy Keedwell

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People used to say that British food was boring and bland. Nowadays people in Britain have a world of food to choose from.

Travel around London and you'll find food from around the world. You might come across restaurants and cafes serving ethnic food from – take a deep breath – Armenia, Bangladesh, China, Ethiopia, France, Greece, Hungary, Italy, Japan, Korea, Lebanon, Malaysia, Poland, Russia, Somalia, Turkey and Yemen. Take a look on the internet and you'll find even more, from Africa, South and Central America and the Pacific. Some restaurants mix different cuisines to create fusion food – anyone for Brazilian/Japanese or Indian/French? It's almost the same in other big UK cities. Britain's 'foodies' – people who enjoy good food – are always looking for new adventures.

It hasn't always been the case. Once upon a time, other Western Europeans described British food as boring and bland, too heavy and full of fat, with tasteless soups and puddings only the British could love. Sixty years ago, there were only four Indian restaurants in the UK – now there are over 8,500. There were Italian restaurants in Britain in the nineteenth century but no real Chinese restaurant until the 1930s. The first Indian restaurant in the UK opened three hundred years ago. Today, the oldest Indian restaurant is Veeraswamy's, which opened in 1936. The first

Thai restaurant dates from the 1960s but many other ethnic outlets are much newer.

So why did the British grow bored with their boring food? Firstly soldiers, administrators and planters who had worked overseas encouraged others to try out new food. In the 1970s, the British began to take holidays abroad and discovered new tastes. And at the same time, people from around the world settled in the UK to live and work, bringing food from home which attracted the British.

Many people think of Britain's national dish as being fish and chips- but it's more ethnic than that. Many more, including former Foreign Secretary Robin Cook, see chicken tikka masala as representing British taste. It's a dish with no particular recipe, but involves chicken in creamy sauce, Indian style. You won't find it in India though – one story is that it was invented by an Indian chef in Glasgow in the 1930s. It's come to symbolise multicultural, multiethnic Britain.

Ethnic eating in Britain isn't always cheap, but there are other options. Fancy a curry, as the British say? Head for Birmingham or Bradford, where you'll find delicious, spicy Balti cooking. Vegetarian? Try London's Drummond Street, just behind Euston Station. Check out local bakers and delicatessens in areas where people from abroad have settled. You might not be able to pronounce the names of everything but you are certain to find something you like. Whatever you do, do as the British do and experiment with the exotic!

Activity 1

Decide if these statements are true or false.

1. Ethnic food is only available in London.
2. It was hard to find ethnic food until the 1970s.
3. Indian cooking has a long history in the UK.
4. Travel encouraged British people to vary their diet.
5. Fusion food involves food from more than one continent.
6. Chicken tikka masala is commonly served in India.
7. Ethnic food is always expensive.
8. You can only find ethnic food in UK restaurants.

Activity 2

Each word below describes food and is in the text. Complete the word. What does each word mean? Which of these words describes food from your country?

1. et ___ c
2. s ___ y
3. ex ___ c
4. f ____ n
5. t _____ s
6. d _____ s
7. v _____ n
8. b ___ d

Activity 3

We form words for nationalities in different ways, for example Britain becomes British but India becomes Indian. What are the nationality words for these countries which are mentioned in the article?

1. Bangladesh
2. Brazil
3. Ethiopia
4. France
5. Greece
6. Japan
7. Poland
8. Thailand

Word of the week

Fusion food
A type of cooking that is a combination of different countries' cuisines.

Over to you

What kinds of food do people enjoy in your culture? How would you describe your 'ethnic cuisine'?

Answers

Activity 1
1 F 2 T 3 T 4 T 5 T
6 F 7 F 8 F

Activity 2
1 ethnic 2 spicy 3 exotic
4 fusion 5 tasteless 6 delicious 7 vegetarian
8 bland

Activity 3
1 Bangladeshi 2 Brazilian
3 Ethiopian 4 French
5 Greek 6 Japanese 7 Polish 8 Thai