

Bernd Engelhart

Art and Music in the English Classroom

A Coursebook for Students and Lecturers

TESMA

Teaching English Studies for the Master's Degree

Edited by

Hans-Peter Wagner and Bernd Engelhart

Volume 1

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Lecturers

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Preface

The reforms implemented in tertiary education by the Bologna Process have had far-reaching implications for English courses and programmes at European universities. These implications are structural as well as curricular, affecting Bachelor's and Master's courses alike and posing new challenges – but also offering new opportunities – to students and lecturers. While MA and MED courses in English vary markedly in content, their modular structure, though different from university to university, allows for a large degree of flexibility and facilitates cooperation between universities, joint degree courses and international programmes. Simultaneously, advancements in information technology afford unprecedented opportunities for sharing syllabi, course materials and manuals.

It is these developments that the contributors to the TESMA (Teaching English for the Master's Degree) series have taken into consideration. Like its sister project TESBA, the TESMA series is intended to provide students and lecturers with course materials and manuals which may be adopted or adapted as deemed appropriate. The TESMA volumes will cover

- British, American and other Anglophone Literatures
- Linguistics
- Cultural Studies
- Language Practice (English as a Foreign Language)
- Teaching English as a Foreign Language (TEFL)

The individual volumes are designed to offer exemplary courses in their respective field of study. Providing both structural suggestions and extensive resources, they may also be used as a source of inspiration for seminars on similar topics.

Each volume is built around the sessions in a semester and comes with extensive course materials, detailed bibliographies as well as additional materials for revisions and tests. Apart from serving as an outline for university seminars, the structure of the volumes has been laid out in such a way as to facilitate self-study and independent use by postgraduate students and lecturers. More specific instructions on how to use the book can be found in the introductory section below.

We thus hope to provide some useful tools that will benefit our students and colleagues in other English departments.

Hans-Peter Wagner
Bernd Engelhart

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Klingen, 2017
B.E.

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Introduction

General remarks

Designed to cater for the needs of students on MEd/MA courses and their lecturers the present volume aims to provide an introduction to art-and-music-based language teaching. The seminar requires students to have the TEFL-related knowledge and skills commonly acquired during a BEd/BA course and may be conducted at any stage of a Master's course.

In the light of key developments in methodology which have shaped English Language Teaching over the past few decades – e.g. a more holistic view of the language learner, a strongly communicative focus, CLIL(Content and Language Integrated Learning)-based approaches, ardent pleas for learner autonomy and creativity, a growing responsiveness to the need for physical activity and movement in educational contexts, – the deployment of art and music in the language classroom appears to be no less than a logical consequence. Irrespective of methodological trends in TEFL, however, recent political and demographic developments – with local wars and global terrorism resulting in large numbers of traumatised refugees – will inevitably call for more holistic and flexible teaching in all areas and may ultimately require a more creative exploitation of the therapeutic potential which art and music hold.

Honing students' analytical and methodological skills in designing and delivering courses and lessons, the present course will also provide ample opportunity for students to draw on, revisit and harness the skills and knowledge they have acquired so far (e.g. during their BEd/BA course or earlier MEd/MA modules). The participants will learn how to

- conduct lexical/collocational, grammatical/syntactic and phonetic/phonological analyses of texts (in the broadest sense of the word);
- identify and formulate goals and objectives (language-related, artistic, general);
- develop art-and-music-based lesson plans;
- develop art-and-music-based project/course outlines;
- actively reflect on course delivery.

The individual sessions of the seminar are built around the following art forms:

- contemporary dance;
- land art;
- photography;

- film and video art;
- sound art;
- music.

This coursebook offers a wide range of materials which students can work with in all manner of ways (pair work, group work, presentations, homework assignments etc.) and which may – and should – be adapted and supplemented as deemed appropriate.

How did this book come about?

This book is the result of a project I have been undertaking with Year 10 students at Otto Hahn Gymnasium in Landau, Germany, over the past three years, and of research conducted under the aegis of CampusSchule with post-graduate students at Landau Campus. During the academic year 2013-2014, a pilot study with forty subjects was carried out to examine possible effects of art-based language teaching on oral performance. This study, however modest in size, yielded very encouraging results, and since then I have been working to refine methodology and gain further insight into learning and acquisition processes.

Do you have to be an artist, musician or dancer to implement an art-and-music-based approach?

No! My own talent as an artist is no more than moderate, similarly my accomplishment as a musician and on top of that, I can't dance. This is why the art forms and music styles featured in this book are either part of popular culture (e.g. photography, video) or can, at least to a certain extent, be approached intuitively (e.g. land art, ground bass in music). This is also the reason I did not include oil or watercolour painting, etching, screen printing, dodecaphonic composition or ballet dancing.

Over the last three years, I have run two African (Contemporary) Dance Projects with Year 10 students at Otto Hahn Gymnasium, Landau. In neither case was I more than an *éminence grise*, watching from behind the scenes and leaving the actual work to a couple of hugely talented dancers from Botswana and Germany. Incidentally, dancing provides an excellent opportunity for bringing native speakers into the classroom (or gym) and incorporating intercultural aspects into your project.