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# Pedagogy or Andragogy?: Which teaching method produces successful ESL tutoring that involves musical activities?

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PEDAGOGY OR ANDRAGOGY?

**Abstract**

Considering the connections between music and language, as well as Chi et al.'s (2001) theory, this thesis introduces an original case study investigation: which teaching method, pedagogy or andragogy, will be most effective in one-on-one ESL tutoring sessions that use music as source material? The term pedagogy often describes the art and science of teaching. However, its Greek roots refer to the method of the teacher leading the classroom. Meanwhile, andragogy describes a teaching method where the teacher engages with the students in the learning and leading; Greek for "leader of man," andragogy most often refers to teaching adults. To answer the investigative question, the case study centered on a 4-week tutoring session with two ESL learners. Overall, results indicate that a blended approach of teaching methods can be most successful. As well, *what* is taught for *whom* it is taught will impact the choice of effective teaching methodology.

*Keywords*: foreign language, ESL, music, education, pedagogy, andragogy, tutoring

## Introduction

Music is a prevalent theme within the fabric of the world's cultures. It is a routine, an energy, a connection to one's self, and a rhythmic link to language learning. According to classical musician James Rhodes, music is universal: "…it's a language that we don't know that we are all fluent in" (Rhodes, 2016). As well, Rhodes (2016) asserts that music reveals individuality in culture. At the same, music unites and forms culture – as language seemingly does, as well. In other words, music and language are intricately tied phenomena that are seemingly normal attributes to daily life. We talk, we argue, we stumble with words, and we laugh at the witty storytelling jokes of the words of our language. Nonetheless, we cannot communicate without the rhythms, stresses, fluencies and accents of a language's musical qualities.

Thus, how do such observations and connections work within the tutoring environments of foreign language (FL) learning? Daughter of an American father and a Spanish mother, I have grown up in a bilingual household; linguistics and music have often been interests I have gravitated towards. Ultimately, they have influenced my recent experiences as tutor for English as a second language (ESL) learners and the considerations of teaching methods: pedagogy and andragogy.

The term pedagogy often describes the art and science of teaching. However, its Greek roots define the method of the teacher leading the classroom; this is content-orientated instruction. Mostly utilized when teaching young children, pedagogy includes directing each step of the learning process as well as providing the content and material. Meanwhile, andragogy describes a teaching method where the instructor engages with the students in the learning and leading; Greek for "leader of man," andragogy most often refers to teaching adults. It is learner-orientated instruction.

According to contemporary scholarship (Chi et al., 2001), andragogy is most effective for one-on-one teaching. However, given the data on musical activities in FL learning environments, lesson objectives, and the age levels that typically correspond with successful teaching methods, Chi et al.'s (2001) theory is the scholastic impetus for the case study investigation of this thesis. That is: how does music, a prevalent theme within the fabric of the world's cultures and the rhythm of language acquisition, interact with teaching methodology, student age level and lesson objectives in ESL tutoring sessions that use music as source material?

**Organization of Thesis**

A literature review begins the first half of the thesis. Part 1 examines the effects of musical activities on FL instruction. This includes discussions on how native language (L1) learning can be traced to the threefold scientific relationship between music, the human brain, and native language acquisition. As well, Part 1 examines the connection between music and language processing, and the similar neural modules involved for musical and speech tasks. As revealed by a plethora of scientific voices, research and scholarship, the three-fold scientific alliance begins at youth.

Part 2 continues the literature review, by investigating the musical dynamics of native language acquisition and the way it can inform musical activities in FL learning spaces. This section of the paper also introduces two teaching methodologies: andragogy and pedagogy. To tie the information together, Part 2 concludes with an examination of three international case studies that utilize musical activities and lessons plans in FL, including ESL, classrooms.

Part 3 introduces the paper's original case study. It was developed from the research and literature reviews of Part 1, 2 and 3. Overall, the case study responds to a recent scholarship theory (Chi et al., 2001) that andragogy best supports one-on-one teaching. Thus, the original case study

for this thesis examines the effects of both teaching methodologies in ESL lessons that include music as source material: which teaching method will be most conducive to successful lessons, pedagogy or andragogy?

## What is Music?

Music is a collection of ambiguous, diverse and conflicting definitions, a term to which many cultures offer different meanings (Brandt, Anthony et al., 2012). For example, the communities of the Vanuatu Islands practice water drumming. The islands, a population of 250,000 and 100 languages, connect by the cultural heritage of water drumming; most often, it is practiced by the women. For the Mwerlap, it is *vus lamlam,* while the Sa'a people refer to water drumming as *kiroha* or *kiro ni karusi.* Although ethnomusicologist Hugo Zemp, in a 1978 visit to the Sa'a people of Small Malaita, considered it a "game" – because the men are often excluded from the practice – it is a language of "discrete 'musical categor[ies].'" (Dick, 2014, p.1) As Dick (2014) explains,

> Perhaps the women deliberately prevented the water music from entering any ritual, or any musical canon, preferring that it was perceived to be a "game" so as to protect it from being ritualised by men … The fact that it is not associated with any ritual or taboo makes it more accessible than many other cultural expressions in Vanuatu. (p.1)

The practice of water drumming is a language that empowers and unites the female identity among the Vanuatu Islands. It is a language of ingenuity and unspoken words, a music of nature and the daily environment that allow women to share a collective voice and experience. More so, the water drumming tradition is an overlapping cultural, historical exchange among the Vanutau Island women across centuries. The date or place of origin is unknown. Nonetheless, it is a language

tradition. It is a linguistic of water, "a range of techniques, to create different layers of tone colour, structured into different rhythmic arrangements … a series of unique compositions … [of] various beats, rhythms, and textures" (Dick, 2014, p.3). Water drumming, more than a game of awesome sounds, is a layer of cultural heritage, a weekly language of female agency.

Thus, music is a routine language experience for the people of the Vanuatu Islands. For others, it is a way with which to accomplish daily tasks of survival. The earliest records include music as the mechanism with which people facilitated great tasks (Howland, 2015). That is, laborious work that could not have been accomplished individually was done together – and the rhythmical pattern of music assisted the process. History from hundreds of years ago present sea shanties as a "body of music that rhythmically helped organized, motivate, and sustain the efforts of sailors going around the world" (Howland, 2015). As presented by Howland (2015), the soothing rhythmical pattern of the 19th century tune "What Shall We Do with a Drunken Sailor?" was sung in accompaniment to heavy tasks: lifting heavy lines, anchors, the hoisting of massive sails, the loading and unloading of cargo, and the rowing of the sea ships. The tune, prompted by a sharp beat, aided in maintaining effort and activity. Similarly, today we experience the same traits: exercise and gym programs are accompanied by music. Just as with the sailors of long before, the strong beats emphasize, and ameliorate, sustained effort. A significant element of our evolutionary past, music is evolutionarily familiar.

Additionally, this reigns in the concert halls. As Western musical tradition has presented, music can be a black-tie, ticketed event. Alas, classical compositions share "ideas rooted from principal themes and repeated music to show structure" (Shorr, 2012), with the structure itself revealing themes that develop throughout each piece. Classical music, specifically, is an intricate, storytelling language listened to, and watched.

As supported by scientific studies, the complexity of classical musical also has the ability to enable improvement in certain neurological compartments: "a single idea [can] sprout into all different themes" (Shorr, 2012). The themes are not products of abstract form, but instead relate to one another. Again, the music repeats so as to emphasize the structure. Shorr (2012) remarks that "The composer is saying: what you just heard was a structure. And here it is again, so you can get familiar with it, because in a second I'm going to play with it. And if you know what it's supposed to be, you know those changes are going to be meaningful" (Shorr, 2012). In this sense, music is an artistic, ticketed experience – an event of dress-up, brilliant lighting, hushed rooms when the curtains flutter open to welcome the experience.

Therefore, what is music? Through these brief explorations, it is as much a linguistic shared on the stage of the Mariinsky Theatre or Hungarian Opera House, as it is a live, natural management of water across the Vanuatu Islands. It is an everyday experience, as much as a black-tie event. As Brandt, Anthony et al. (2012) explain, "music is creative play with sound … it arises when sound meets human imagination." With credit, this paper will also adopt this definition. Both aboriginal and Western classical music are shared practices. Through performance and spectacle audiences, the language is a multipersonal experience.

## Part 1: Music and the Brain

Anatomically, the human brain is separated by two hemispheres: the right and the left. As Corballis (2014) describes, the asymmetry of the human brain is often "associated with complementary functions." For instance, the right hemisphere is responsible for creativity, emotion, and intuition. The left hemisphere takes care of logic, analysis, and language.

Nonetheless, music displays an overlap of the two hemispheres – an overlap that depends on the extent of musical study, awareness, and training. That is, the neuron skills of novice

musicians generally dominate the right hemisphere. Meanwhile, the left hemisphere, musically, is most dominated by professional or advanced musicians (Gizzi & Albi, 2017, 261). Such musicians display "more bilateral neural connectivity than non-musicians … [a result of] the plastic developmental changes caused by extended musical training" (Gizzi & Albi, 2017, 261). As recorded by Gizzi and Albi (2017), this can be seen in the ability of musicians, rather than non-musicians, to differentiate recognition between music and the "response to auditory stimuli [such] as voices or noise" (261). In fact, for musicians the perception of musical elements – including timbre, pitch, melody, harmony, musical memory and sound discrimination – are distributed across both hemispheres of the brain. With that, brain imaging studies (Shorr, 2012) reveal that the cortical thickness of musicians is greater than that of non-musicians.

At the same time, the hemispheres are not the only indicators, or paths, by which to study music and the human brain. Cerebral Blood Flow Velocity (CBFV) refers to the measure of blood flow in the brain. Accordingly, brain activity increases when blood flow augments. In a cited study (Koo, 2000) of non-musicians and musicians, the CBFV increases for musical participants during assigned perception tests for rhythm and harmony. Particularly, the CBFV increase takes dominant place in the left hemisphere – again, the area which is often responsible for analysis, mathematical skill, and language. For non-musicians, studies reveal a "significant increase" in CBFV on the right hemisphere for harmony perception exams only. Since language perception rests in the brain's left hemisphere, Koo's (2000) cited study reveals that the acquisition of musical concepts, such as rhythm and harmony perception, increases brain activity.

At the same time, it is important to note that the left hemisphere – the predominant area for increased brain activity, CBFV, and advanced musical experiences – is responsible for the mathematical, analytical quality of music. That is, music allows for the study of logic and

precision. This likewise enhances activity in the human brain. Thus, while music can be emotions, creativity and ingenuity, studies (Gizzi & Albi, 2017) reveal that music is perhaps more than "creative play with sound" (Brandt, Anthony et al., 2012). Rather, it can be recognized as the creative, analytical, and numerically purposeful logic of sound.

**The Bridge Between Music, The Brain and Language**

The role of the human brain in the translation of music also takes care of verbal human language. As Corballis (2014) emphasizes, "the gradual evolution of [the human brain's] asymmetrical functions" plays an important role in "language and tool use." Thus, there is a neurological bridge between music, the human brain and language. Most aptly, this can be divulged through the "OPERA" hypothesis.

The OPERA hypothesis examines the neurological connections between music and language through five areas: Overlap, Precision, Emotion, Repetition, Attention. These five areas are the spaces wherein "adaptive plasticity" (Patel, 2011) of the human brain occurs. That is, by addressing the idea that "musical training benefits the neural encoding of speech" the OPERA hypothesis posits that "such benefits are driven by adaptive in speech-processing" (Patel, 2011). As Jäncke (2012) adds, "neural plasticity drives the [neural] networks … to function with higher precision" in musical contexts as well" (para. 6). Patel (2011) also concludes that the "networks in question" operate with more precision than is necessary for conventional speech communications. "Yet," Patel (2011) adds, "since speech shares these networks with music, speech processing benefits" (para. 2). Altogether, this highlights the beneficial influence of music on both brain functions and the human comprehension of language, sound, and rhythm (Jäncke, 2012, 5).

As detailed by Patel (2011), the OPERA hypothesis concerns the neural effect of music on speech encoding, and refers to:

**O**verlap: the brain networks display functional overlap in acoustic process of music and speech.

**P**recision: regarding the neurological process of precision, music dominates the shares networks with speech.

**E**motion: within these brain networks, the presence of musical activities (ie., performance, watching or training) produce "strong positive" senses and emotions.

**R**epetition: with the involved presence of musical activities, the idea of repetition is frequent within these brain networks.

**A**ttention: the idea of attention is strongly "associated" in the networks that engage with musical activities.

Accordingly, musical activities have been shown to aid the dorsolateral prefrontal cortex with verbal-encoding. This is by musical activities that guide the neurological "associative and organizational" developments (Degrave, 2019, p. 413) in the brain. As well, the prefrontal cortex – supported by "neurocognitive components" – aids "pragmatic language processing, such as weighing relevant social signals, resolving ambiguities, and identifying hidden speaker meanings" (Jiang, 2018). These are qualities shared by music and language processing alike.

### *The Arcuate Fasciculus*

Additional studies further reveal the strong neural link between musical activities and language, by way of the arcuate fasciculus. Located in the frontal and temporal brain lobes, the arcuate fasciculus principally functions for singing activities (Jäncke, 2015). Singing can be understood as the rhythmical, melodic movement of speech. Likewise, this region of the human brain is also responsible for speech abilities (Jäncke, 2012, 5).

Thus, music and language cohabit a neurological relationship. For instance, Degrave (2019) notes that a story sung, rather than spoken, is often better memorized for L1 and FL learners; in this case, the role of the arcuate fasciculus can be observed. Such effects are also present in the neural recall of FL vocabulary (Busse et al., 2018). In other words, musical activities

are strengthened by the arcuate fasciculus of the human brain. In turn, music supports the neurological acquisition and memorization of language learning material.

As well, the arcuate fasciculus plays a potential role in non-verbal children with autism: the arcuate fasciculus, part of the brain, is thicker on the right hemisphere than on the left. As the right hemisphere is predominantly responsible for melody, and the left hemisphere for speech, music therapy focuses on the arcuate fasciculus as the area of possible solutions for speech and language development (Howland, 2015). In rehabilitating language participation in children with autism, the inclusion of musical activities is key, because "music is used to facilitate a sense of identity of sound, discrimination amongst sounds, and in the ability to understand that sounds have meaning" (Howland, 2015).

Overall, this underlines the OPERA hypothesis and bridge between music and language: similar brain functions surround the processing of music and language. This is a result of the similar neurological structures that are shared between language and music. However, like language learning, musical benefits are not the results of passive activities and learning – rather, they must be repeated practice and studies with attention (Shorr, 2012; Koo, 2000). Likewise, active musical experiences enhance active areas of language. This includes sound processing; working memory; multitasking; and information absorption. Therefore, such links once again emphasize the overlapped, asymmetrical role of the frontal and temporal brain lobes in the variability of language learning.

**Music and Language**

As observed, musical effects on the brain influence language ability. For instance, musicians display "perceptual advantages" (Cooper & Aslin, 1990, 5) in neural encoding of speech as background noise. As well, Delogu and Zheng (2020) cement the concept of musical experience

on language learning: "…musicality can have effects on productive skills even in the very first stages of [second language] acquisition." This reveals the "neural proficiency for selectively engaging and sustaining auditory attention to language" (Jäncke, 2012, 5) of musical participants. Again, additional research includes the discovery that music enhances the neural processing of syntax and semantics (Jäncke, 2012). Additionally, such mutual benefits extend to language cognizance. This is because phonological awareness is "closely related to pitch awareness and musical expertise" (Jäncke, 2012, 3); for example, Mandarin is a tone language, in which speakers display high sensitivity to small changes in pitch. Thus, music and language are neurologically analogous. Because of such observed similarities, let's examine the structural traits shared between music and language – a further way to understand their available support in language learning.

*Language as music, music as language?*

The visual mapping of a song reveals the structured pattern of music. As Shorr (2012) posits, such visual mapping also reveals the parallels of music to spoken language. On a first listen, a musical audience is introduced to characters, a story, and a setting; elements are repeated; scientifically, the brain has to learn how to control, organize, and compartmentalize the information. When something is first learned, the information goes into the "working memory" space, as defined by neurologists (Shorr, 2012). Because the "working space" has a limited capacity to store new information, the brain groups information, or "chunk information," into less units of data (Shorr, 2012). This is apparent in writing (by the use of punctuation) and music (by repeated phrases): hence, both punctuation and phrases illustrate groups.

Seemingly enough, a language goes through the process of "chunk information" by grouping words and symbols. Classical music also contains words and symbols. Thus, a comprehension of the words and symbols "allows a meaningful engagement in music" (Shorr,

2012). That is, the combination of words and symbols creates a phrase for music; in turn, this phrase can eventually develop a concerto or etude piece. The same process also lives among verbal language: a combination of words and symbols creates sentences that can become verbal or written communication of ideas. This can also allow for a "meaningful engagement" (Shorr, 2012) within human language. Thus, both language routines – musical and verbal – require and utilize a plethora of shared traits. These include tones, accented syllables, and prosody; rhythms, time-scales, pitch, and stress patterns. In other words, speech, an element of language and language learning, is a "vocal performance" with "musical features" (Brandt, Anthony et al., 2012). Because of this, music and language are shared structures of communication.

**The Period of Native Language Acquisition: Motherese.** Research has emphasized that, due to the similar neurological links between music and verbal linguistics, language is best learned when young. This includes L1 or FL. Accordingly, Brandt et al. (2012) claim that infants are first familiarized with language through its musical aspects. More often than not, this is provided by
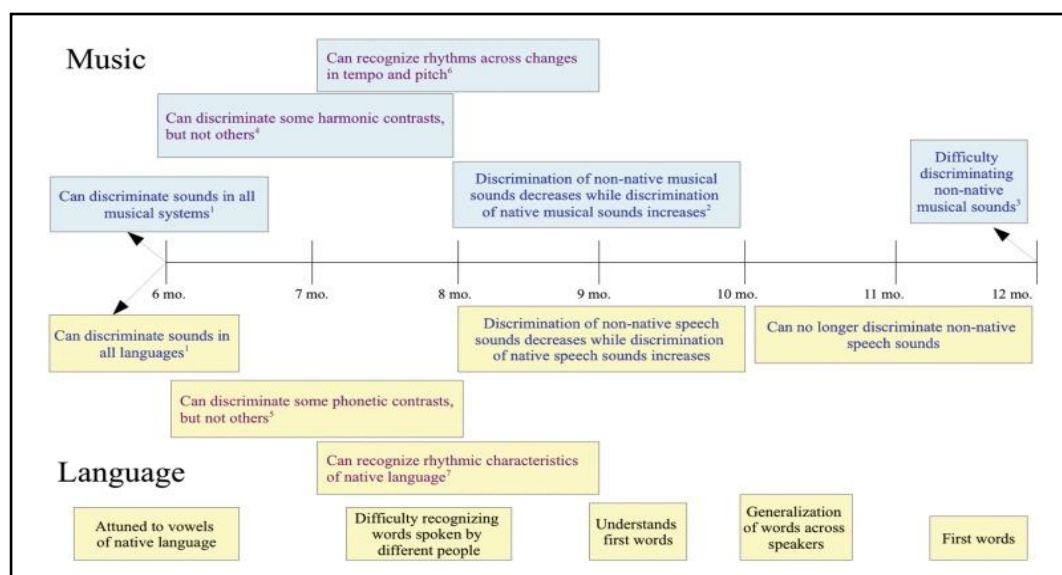


*Figure 1. The above graph (Brandt et al., 2012) demonstrates the parallel development of childhood linguistic and musical acquisition. The blue print reflects analogous musical and linguistic development. Purple print refers to related, not parallel, development. Black print reflects a "language-only" development.*

*motherese* or "baby talk." A fluid form of communication that involves speech and song elements directed to the infant, motherese is often referred to as sing-song speech. For example, it can be: "Oh, look at the kitty!…look at the kitty…Isn't he cute? Meow, meow…do you see how he goes 'meow, meow'…Ohhh, what a soft kitty, right? Meow, meow…" or "A train! Look at the choo-choo train! Let's wave to the train, hello!...choo-choo!...Oh, is the train going?...Let's say bye! Bye-bye! Bye train!" Additionally, motherese can refer to soft, infant-directed lullabies.

Motherese is an especially critical part of L1 development: the speech and song qualities allow infants to grasp the L1 musicality and linguistics (Laing, 2016). As presented by the above graph (Brandt et al., 2012), infants first adapt to the musical aspects of language. This includes stress, intonation, and prosody. Additional research (Laing, 2016) echoes these results:

> In the third trimester of pregnancy, when the infant's ears are sufficiently developed, the intonation patterns of the mother's speech are transmitted through the fluids in the womb …This is thought to be like listening to someone talking in a swimming pool: It's difficult to make out the individual sounds, but the rhythm and intonation are clear. This has an important effect on language learning. (para.7-8)

Thus, the musicality of language, especially through intonation and stress patterns, allows the infant to identify and recognize L1. As Laing (2016) explains, "French and Russian speakers place emphasis on different parts of a word or sentence, so the rhythm of these two languages sounds different." Likewise, young children can utilize this information "to distinguish their own language from an unfamiliar other language" (Laing, 2016, para. 9). In other words, the musical aspects of language are responsible for the early cognitive recognition of language identification.

Aslin and Cooper (1990) add to this research by demonstrating that infants prefer motherese, infant-directed speech to adult-directed speech. The reason rests in the musical,

stressed qualities of motherese. As well, motherese involves engagement with the infant that allows for later verbal comprehension. That is, Brandt et al. (2012) reveal that infants first acquire an attentional role from motherese, and later comprehend the language elements. The attention role utilizes facial expressions and wide vocal extensions that further the young child's language comprehension. As well, motherese uses "smaller chunks of language" (Laing, 2016, para. 13) that includes key words (i.e., cat or train, mummy or bye-bye) appearing at the end of a phrase. Such techniques help words and phrases "stand out more from the speech stream" of adult-directed linguistics (Laing, 2016, para.13).

Conclusively, the musical qualities of motherese enhance L1 acquisition. Its musical traits, high pitch, "wide, exaggerated intonation changes" (Laing, 2016), as well as its repetitive characteristics, allow young L1 learners to grasp the native language. Altogether, such technique allows for specific vocabulary and locutions to be acquired first. In other words, the intense language qualities of motherese's simple façade helps facilitate L1 acquisition.

**Part 2: How Native Language Habits Can Inform Musical Activities in Foreign Language Teaching**

When planned with consistency, study, and purpose, music can target and facilitate the language acquisition levels in FL learning environments (Israel, 2013). This research claim (Engh, 2013; Ferreri &Verga, 2016; Israel, 2013; Li & Brand, 2020; Ludke Karne, et al., 2013) reflects the shared, asymmetrical neurological roles of music and language. That is, the human perception of tones, both musical and verbal, requires "rapid temporal processing" (Brandt, Anthony et al., 2012); accordingly, music and speech share these techniques. Moreover, as previously discussed, music is comprised of various symbols and stages of growth that contribute to musical phrasing and ability. This progress of acquisition resembles the process and materials of language learning.

In other words, language habits frequently utilize musical elements. These include tones, accented syllables, prosody, pattern of rhythms, time-scales, stress patterns, and pitch. In the classroom, musical studies can model the intonation and the cadence of speech, as well as the moments of verbal intonation and stress. The following section will explore these efforts, through various scholarship and case studies. To begin, the upcoming segment will discuss two major teaching methodologies.

**Pedagogy and Andragogy**

Although pedagogy is often the general definition for the art and science of teaching, the concept of educational instruction can be further divided into two categories: pedagogy and andragogy.

> **Pedagogy:** the teacher leads the classroom. This role, frequently used when teaching young children, includes directing each step of the learning process and providing the information and material for the students. Pedagogy is a Greek term that refers to "leading children," a supplemental indication that it is "only" for teaching children. (Deveci, 2007, 16). This is content-orientated instruction.

> **Andragogy**: the teacher engages with the students in the learning and leading. This role, Greek for "leader of man," (Deveci, 2007, 16) most often refers to teaching adults and can be visualized as a Socratic Circle. It is the "art and science of helping adults learn" (Monts, 2000, 1). This is learner-orientated instruction.

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Malcom Knowles, famed scholar of adult education, is most credited with popularizing and circulating the concept of not only andragogy, but of the differences that rest between pedagogy and andragogy. However, andragogy was first coined by German Alexander Kapps: in 1833, he used it to describe Plato's educational theory. However, it was not a success, "soon fell from favor and was unused for nearly a century before Eduard Lindeman introduced the term in America in the 1920's" (Monts, 2000, 1). By the 1960s, Malcolm Knowles had reintroduced, and repopularized with elaboration, the concept and study of andragogy. This can be found in his work *The Modern Practice of Adult Education: Andragogy versus Pedagogy*. "The andragogical model is a process model," writes Knowles (1973) "and in this model the facilitator prepares in advance a set of procedures for involving the learners," as listed below:

(1) establishing a climate conductive to learning

(2) creating a mechanism for mutual planning

(3) diagnosing the needs for learning

(4) formulating program objectives . . . that will satisfy these needs

(5) designing a pattern of learning experiences

(6) conducting these learning experiences with suitable techniques and materials



(7) evaluating the learning outcomes and rediagnosing learning needs (Knowles, 1973, p. 102)

For pedagogy, the learner is teacher-dependent. As a result, the teacher establishes and guides

*Figure 2. Source: Lasiewicz (2013)*

the teaching material: there is "little validity in the learner's previous experience … what matters most is experience of the teacher, textbook, or other instructional aids" (Monts, 2000, 2). According to Lasiewicz (2013), this instruction method has often dominated the American education system.

Andragogy, however, "views the experience of the learner as a deep reservoir … a resource for learning" (Monts, 2000, 2). Andragogical methods "focus on life-application categories" that are "ordered according to the learner ['] s needs and readiness to learn" (Monts, 2000, 2). In other words, learning is not solely dependent on the role of the instructor. Instead, the student is an active, engaged member of class discussion and learning.

**Criteria of Pedagogical and Andragogical Learners and Methodology**

| No. | Aspect | Pedagogical Model | Andragogical Model |
|-----|--------|-------------------|--------------------|
| 1. | Need to know | Learners need to know what the teacher tells them. | Learner need to know why something is important prior to learning it. |
| 2. | The learner's self concept | Learner has a dependent personality. | Learners are responsible for their own decisions. |
| 3. | The role of the learner's experience | The learner's experience is of little worth. | The learner's experience has great importance. |
| 4. | Readiness to learn. | Learners become ready to learn what the teacher requires. | Learners become ready to learn when they see content as relevant to their lives. |
| 5. | Orientation to learning | Learners expect subject centered content. | Learners expect life centered content. |
| 6. | Motivation | Learners are motivated by external forces. | Learners are motivated by primarily by internal forces. |

*Figure 3. Source: Knowles et al., 1998 (as cited by Noor, Harun et al., 2012)*

Conclusively, methodological differences between pedagogy and andragogy are a result of neurological differences: "This can mostly be attributed to the key differences between how the brains of adults and children work" (Point Park University, 2020). Furthermore, these differences are reflected in the teaching material and utilized techniques. For pedagogy, this includes assigned readings and lecture; Monts (2000) refers to this as "passive methods" (2). Meanwhile, andragogical techniques include experiments, problem-solving instances, discussions, mock-up

activities, and previous experience. In connection to the neurological differences between teaching methods and learners, Monts (2000) considers the personal effect of andragogy; that is, andragogy is built on the reflection that there is "a natural maturation within individuals …they move from dependency to ever increasing self-directedness" (2). Overall, these are "crucial assumptions about the characteristics of learners" that impact the process of FL teaching (Noor, Harun et al., 2012, 674).

Therefore, the following section will reflect on these teaching implications through the case studies of previous scholarship. Overall, this material will inform the thesis' original research question and case study project.

**Song Choice and Language Diversity**

Language education involves the identities of its students. This is because social surroundings influence language learning and impact student identity (Toohey & Norton, 2004, 4). These surroundings are the students' native culture and landscape, as much as the FL teacher's individual background and culture. As a result, the impact of FL education on student identity must consider the Other. As Toohey and Norton (2004) reveal in their extensive FL scholarship review, this is especially noteworthy in ESL contexts where English classrooms are located in traditionally non-English speaking countries. It "is essential," Toohey and Norton (2004) note, "that critical education not only opens the door to new sources of knowledge and understanding, but that it also involves investigation of whose knowledge has historically been  privileged,  whose  has  been disregarded, and why" (15).

This is the Other: elements and/or spaces of which the students are not part, a consequential result of historical tensions, conflict, or absence. As cited by Toohey and Norton (2004), the Other can be oppositions to social power, female students, working class, elderly and minority learners.

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Thus, the role of language reflects social power and affects these populations. As a result, Toohey and Norton (2004) consider a plethora of scholarship that examines a requirement of FL pedagogy: it must reflect a "multicultural education" (3). It should encapsulate the context of the students and teacher, and the specifics of their particular social environments.

***Foreign Language Classrooms and the Other***

In conjunction with music, FL learning becomes a complex, perhaps tense, web of identity, culture, and power. As such, Toohey and Norton (2004) claim that there rests a tense balance between the local vernacular and the one instructed by schooling. Such dividends can affect and change learner identities – linguistically and culturally (Toohey & Norton, 2004, 4). This is because language learning involves identity, culture, and power. As Toohey and Norton (2004) also reveal, the "representation [of the Other and native culture] occurs through a variety of modes, including visual, gestural, speech, writing, and sound" (4). Therefore, it is the educator's responsibility to "acknowledge the tensions between local forms of communication and the literacy demands of schooling" (Toohey & Norton, 2004, 4). In other words, FL instruction in a foreign landscape should avoid "domesticating the Other into nation" (15).

Hence, FL classrooms must maintain a balance of the students' identities between native and the Other. Vanasco's (1994) cited research supports this responsibility, by offering examples that reflect the effective use of musical activities in FL learning environments. For instance, Vanasco (1994) encourages the use of contractions in listening activities, because they are natural elements of conversation. This also refers to the natural shortened pronunciation of words, such as "wanna" and "howarya." As such, these activities focus on the "relaxed pronunciation," further highlighting the differences between academic and natural conversation linguistics. This can help achieve a balance between the native culture and the Other. As thusly demonstrated, the learning

space should enhance (not change!) the language learners' identities. These are applicable considerations for FL instruction and supporting musical activities.

In management of the Other, within the frame of musical activities, FL classrooms can be "safe houses" of "identity construction" (Toohey and Norton, 2004, 5). Toohey and Norton (2004), in citing Suresh Canagarajah, describe this as a place that can "allow students to negotiate the often contradictory tensions they encounter as members of diverse communities" (5). According to Canagarajah's research, students for whom FL classrooms are "safe houses" of "identity constructions" can include African American students studying academic English "as a second dialect" (Toohey and Norton, 2004, 4) as well as Tamil students in Sri Lanka learning English as academic endeavors. For such students, FL classrooms provide "multivocal literacies" which "enable learners to cross discourse and community boundaries" (Toohey and Norton, 2004, 5). For the FL educator, this becomes a supplemental, managed balance between the native cultures and the Other. As Canagarjah's scholarship argues, these considerations reveal new "enhanced" mindsets – such that allow FL teachers to consider the "critical thinking and learning potential of students" (Toohey and Norton, 2004, 5). Overall, language education must adapt to the social environment of learners and teachers.

Such social environments also include community. With the power to form community, music can drive motivation and unity among FL classrooms. Indeed, community is something ESL teachers strive for their learners to acquire, further highlighting the ties between language learning and musical engagement. In an ESL classroom, musical activities may blur boundaries, such as the Other that may separate students. Likewise, FL musical activities can "more closely resemble life outside of the institutional classroom" (Engh, 2013, 12). In this way, music can tie formal and informal learning structures together, between students and teachers.

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*1: Music and "The Other" in ESL Classrooms*

As revealed in Israel's (2013) study, "Language Learning Enhanced by Music and Song," musical activities in secondary level ESL classrooms ameliorate and enhance student motivation and linguistic accomplishment. Located in KwaZulu-Natal, South Africa, the ESL class consisted of students of Indian descent, African, and at-risk students. The ESL instructor presented lessons on literature and poetry. However, they resulted in fewer successes; the students were not interested. As a result, the teacher replaced the original lesson plan with contemporary music activities that could better interest the students: pop, rap, rock, kwaito, hip-hop, and blues. These activities still allowed the students to practice and learn poetry analysis, yet through a different form. This was a successful decision: for the students, the music became a "poem in motion … [that] seemed to fascinate the students" (Israel, 2013, 1360). Thus, music became an educational experience, a template to understand poetry.

Overall, such methodology allowed the students to develop new, permanent language learning skills. The original assignment of poetry analysis concerned English literature; it was a topic that did not resonate with student interest or motivation; in other words, it was the Other. Although these lessons were traditional ESL plans, Israel (2013) remarks that such "traditional methodologies and evaluations were not appropriate and had to change" (1360). In updating the assignment to better fit the classroom identities, the instructor first presented a block of 15 minutes of music which the students naturally welcomed: "Popular music, kwaito and rap music was played at high volume to make an impact on the young people" (Israel, 2013, 1360). For many of the students, as cited by Israel (2013), the musical activity was "Africa in the classroom" (1360). Nonetheless, the music was not presented as an individual activity or sound. Instead, the lyrics

were displayed on the classroom projector screen as a poetry analysis. From that, the students were required to select their own music and analyze those choices accordingly.

In adjusting the lesson plan to the student identities, the FL teaching and learning was able to continue – but more successfully, and with more motivation (Israel, 2013, 1365). The experiment was measured by instructor feedback. Overall, music had enhanced the learning environment. Listening, reading, writing and speaking – the key language learning areas in FL lessons – were positively improved by the musical activities. Overall, these music-focused sessions made linguistic information more meaningful, acquired, and internalized.

**Concordance and Music.** Lyrics, the verbal language of music, work as a concordant task for FL learners. Concordance is a computer's ability to find particular words in a body of text; in many ways, it can be as simple as selecting "Ctrl" and "F" on a keyboard. Indeed, the above methodology positively impacts instruction in the FL classroom by providing lexical/grammatical examples of a word "in its immediate textual context" (Toohey and Norton, 2004, 5). While this can be accomplished in the text of literature, a song displays these possibilities through the text of lyrics. Likewise, this transforms student engagement and the pace of learning. As examined in Israel's study (2013), concordance was the poetry analysis placed on contemporary music. The lyrics were studied with attention to grammar, imagery and story. Accordingly, FL grammar lessons, in combination with concordance techniques, can reflect the social currents important to the language learners. In another study (as cited by Toohey and Norton, 2004), adult ESL learners found more interest and attention in grammar lessons when the material discussed current political news about their native Hong Kong.

So, it should come as little doubt that the structure of musical activities positively influences FL learning. It can be in the form of performance, repetition, listening comprehension,

and written grammar. In sum, this contextual approach of concordance, when applied with music, allows student exploration of identity, connection and motivation within the foreign language.

## *2: Music and Educator Intent*

Busse et al.'s (2018) report examines the musical form of language, the linguistic form of music, and its consistent application as a FL learning method. Immigrant children, ages 6 to 11, participated in three 40-minute language lessons in German primary schools. The lessons were a combination of speaking and singing activities; the childrens' native languages were Arabic, Kurdish, Turkish, and Farsi. Altogether, the results indicate that a combination of singing and speaking activities influences positive FL developments. Moreover, the children who sang or hummed the music demonstrated better recall of lyrics. This highlights the effect of melody and rhythm structures and the neural connections between music and speech in the arcuate fasciculus (Degrave, 2019; Jäncke, 2012; Howland, 2015).

The songs were selected to encourage primary-level German grammar and literacy. Song A *Wer mag wen*? (*Who likes whom*?) and Song B (*Join in song)* were both new to the students. The pieces focused on specific vocabulary, modified nouns and verb forms as well as present tense conjugations of the verb, "to like." Thus, the pedagogical choices promoted the learning of specific primary linguistic skills, or in other words, lesson objectives. This defines teacher-proposed learner outcomes. Rather than 'for fun,' selected songs in FL classrooms must promote lesson objectives. According to Israel's (2013) research, they can be cultural, grammatical, communicative or historical learning opportunities (1361). Without identified lesson objectives, any FL lesson, in this case utilizing musical activities, will lose focus.

**Intensity of Musical Activities.** As reflected by Israel's (2013) and Busse et al.'s (2018) reports, there must be educator intent for FL musical lessons to be effective. For instance, pitch

and rhythm of song: these are necessary considerations for students to learn the appropriate pace, intonation, and expression of the FL. Koo (2000) concludes that the rhythm and melody must engage students, respective of their age and language level. This can offer successful results, as displayed by Busse et al.'s (2018) study. Accordingly, music should be attached to chapter/unit concepts, rather than separate activities. With that, musical activities must applied with intensity – not sparsely.

### 3: The Power of Pop Songs

Pop songs are significantly useful in the FL classroom. A popular (pop) song, when chosen appropriately for age, rhythm and lesson objectives, is an excellent source from which to study and learn FL vocabulary and phrasing. Thanks to their lyrical repetition, such song genres can model native discourse. Further, this can ameliorate learner comprehension and listening discrimination (Vanasco, 1994, 1). In many ways, pop songs have power in the FL classroom.

To illustrate, Li and Brand (2009) studied the linguistic impacts of music on Chinese ESL learners. Their 9-hour research involved 105 Shenzhen University students, attending the master's law degree program; they were intermediate level ESL students who had difficulty with speaking and listening. The participants, with the average age of 23, were divided into three lesson groups: song based, non-song based and mixed-group.

The survey was comprised of six 90-minutes courses, all held in a classroom typically set for ESL classes. A pretest was prepared before the survey initially began; a posttest was required "immediately administered following the instruction, with a delayed posttest administered three weeks after the experiment" (Li and Brand, 2009, 77). Throughout the three-week duration following the final course and the delayed posttest, there were no supplementary ESL classes, and all "English Club" meetings were temporarily cancelled. Likewise, the only ESL university

instruction for the surveyed students was available during the survey; all three lesson groups were provided the same instruction material. Altogether, the pace and time commitment of the FL instruction was intense.

The lyrics of the selected English language songs provided many opportunities for language growth, particularly in "sensitizing Chinese ESL learners to the importance of effective intercultural communication" (Li and Brand, 2009, 77). Additionally, the studied pop songs reflected the natural speaking patterns of the targeted FL, in this case, English. Among many of the students, the songs provided improvement of linguistic pace, pitch and grammar (Li and Brand, 2009, 78). As well, the song-based group presented a "more positive attitude toward their learning of English and greater confidence in their ESL instruction" (Li and Brand, 2009, 82). The mixed-group showed less achievement and attitude than the non-song group, demonstrating that ESL music activities must be intense, rather than occasional, to be successful. This reflects the cognitive role of music and language (Koo, 2000).

**Part 3: Thesis Case Study**

Contemporary examinations (Lasiewicz, 2013) claim that tutoring allows equal partnership in the learning experience, as determined by the tutor's structure of the session and the student's pace and delivery of information. As well, recent research (Wood & Tanner, 2012) considers andragogy as particularly applicable and effective in one-to-one tutoring. As examined by Wood and Tanner (2012):

> **Chi and colleagues more recently published a detailed observational study to determine the relative effectiveness of three tutoring strategies: 1) a tutor-centered approach, 2) a student-centered approach, and 3) a tutor–student interaction approach** … College students with expertise in the area … were

observed as they tutored middle school students one-on-one about this topic … the

behaviors and statements of both tutors and students were recorded and analyzed

in detail. **The authors found evidence that each of the three approaches could**

**be effective, but one finding in particular was striking. In examining the tutor-**

**centered approach, the researchers discovered that student assessment**

**evidence suggested only shallow learning resulted when tutor explanations**

**dominated the tutoring session.** (para.7, Emphasis mine)

This indicates that an andragogical approach to tutoring is more effective. However, considering

the effectiveness of musical activities in FL learning classrooms and the age levels that typically

correspond with successful teaching methods, Chi's (2001) theory fuels the investigative purpose

of this paper:

> *Which teaching method, pedagogy or andragogy, will be most effective in one-on-*
>
> *one ESL tutoring sessions that use music as source material?*

**The Purpose of a Case Study**

The use of an original case study attempted to answer the investigative question. A case

study offers the ability to "concentrate on what is *unique*" (Wallace 1998, 161) about a learning

environment. This includes qualities such as individual events, groups, class, school, or students.

In these scenarios, students have different ages, experiences, and FL levels. In this way, case

studies are more "accessible" and create "human interest" that may be absent from "generalised

statistical findings" (Wallace 1998, 161-163).

According to Wallace (1998), a case study can have one of the following aims:

1. Solving a problem

2. Applying a theory to practice

3. Generating a hypothesis

4. Providing an illustration

The case study of this paper will address the second aim, applying a theory to practice. While theories may be generalizable, Wallace (1998) admits that a case study can provide evidence that proves or disproves a theory (163). With that, a case study can highlight a theory's particular limits. As Wallace (1998) explains, "You might want to see if a theory advanced by some writer *applies* in your particular case … So theories, hypotheses, sample suggestions can be tried out and the results monitored" (164).

Therefore, my case study responds to the results proposed by Chi and colleagues (2001), as previously cited by Wood and Tanner (2012). In that way, I will see the theory result in practice, with music as the source material. I hypothesize that the effective teaching methods will successfully align with the corresponding student ages and not be negatively impacted by lesson objectives. That is, pedagogy will better suit a younger student age, while andragogy will support an older student of teenage years and above.

**Design of My Case Study**

The results of the case study are centered on a 4-week tutoring case study with two ESL learners of 10 and 14 years old. They will remain anonymous as Student10 and Student14, respectively. I have tutored them regularly in 40-50 minute sessions, working as their one-on-one ESL tutoring teacher for 100+ collective hours. Both are native Korean speakers. Student10 has been learning English for more than 4 years, while Student 14 has been studying it for more than 7 years. Although they have differing ESL strengths and weaknesses, they express a strong grasp of the English language. The main focus of their general tutoring lessons is to practice speaking;

thus, the purpose of the case study provided topical discussions that allowed them to continue improving this language skill. Approval to carry out the study was obtained from the parents of Student10 and Student14.

### *Methodology: The Lessons*

Over the course of four weeks, there were four individual lessons. Altogether there were eight lessons contained within the case study. Because of the current COVID-19 pandemic, the classes were held remotely. For each student, the lessons were framed by a song that guided the lesson objectives: culture/vocabulary and grammar. Thus, the songs became the material that motivated each lesson. Selected by me, the songs were age-appropriate, English-lyric musical pieces written by English speakers.

To promote student engagement with the material, I selected songs that corresponded to the pupils' content interests. This variance in song choice also stemmed from their differing ages, as well as L2 strengths and weaknesses. For Student10, content addressed female strength and American history; for Student14, the song content concerned war, society, and youth culture. So, although the teaching patterns remained the same for both students, each lesson included these individualized elements of song choice and content. These decisions are grounded in scholarship (Point Park University, 2020) previously discussed in the thesis.

Each lesson was scheduled as 45 minutes and addressed the same teaching methodology and lesson objectives for both students. The lesson plans were as followed:

- **1st lesson** – culture/vocabulary (andragogy)
- **2nd lesson** – grammar (pedagogy)
- **3rd lesson** – culture/vocabulary (pedagogy)
- **4th lesson** – grammar (andragogy)

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The pattern was selected as above, so that the lesson objectives changed per lesson; in other words, the pattern better assured that the class material was fresh and new each week for the ESL learners. Thus, the case study entailed three facets of a one-on-one learning environment. This includes 1) student age, 2) teaching methodology and 3) lesson objectives.

**The Visual Media.** In order to facilitate remote tutoring, all the lessons – both andragogy and pedagogy – utilized a slideshow presentation. This helped me, as the instructor, guide the lessons. As well, the teaching chart, "Criteria of Pedagogical and Andragogical Learners and Methodologies," as cited by Noor, Harun et al. (2012), supported my choices. This graph was shared earlier in the thesis. It is also shared again to refamiliarize the reader with the information.

The pedagogy lessons were supported much more by this visual media than the andragogy lessons. This was an intentional decision, as pedagogy methodologies are more lectured-based, teacher-controlled environments. Because of this, I also created original assignment sheets for the students. They were required to print these at home and use them in the tutoring class, which mirrored the pedagogy lesson lectures. In this way, the students were required to listen to the teacher and pay attention to the content. This decision also helped ensure that the instruction did not delve into an andragogical environment. As such, these decisions helped maintain the descriptions of what makes up a pedagogy environment that Knowles et al. described, as cited by by Noor, Harun et al. (2012). These pedagogical descriptions include:

- learner needs instructor guidance

- learner experience is not motivating to the class material

- learner is ready to learn what the teacher requires (as symbolized by my custom assignment sheets)

- material is subject-centered/topical, and not life-centered.

### Criteria of Pedagogical and Andragogical Learners and Methodology

| No. | Aspect | Pedagogical Model | Andragogical Model |
|---|---|---|---|
| 1. | Need to know | Learners need to know what the teacher tells them. | Learner need to know why something is important prior to learning it. |
| 2. | The learner's self concept | Learner has a dependent personality. | Learners are responsible for their own decisions. |
| 3. | The role of the learner's experience | The learner's experience is of little worth. | The learner's experience has great importance. |
| 4. | Readiness to learn. | Learners become ready to learn what the teacher requires. | Learners become ready to learn when they see content as relevant to their lives. |
| 5. | Orientation to learning | Learners expect subject centered content. | Learners expect life centered content. |
| 6. | Motivation | Learners are motivated by external forces. | Learners are motivated by primarily by internal forces. |

*Figure 3. Source: Knowles et a.l, 1998 (as cited by Noor, Harun et al., 2012)*

Likewise, the andragogy classes utilized the prepared slideshow presentations as a way to support the andragogy environment. That is, questions and accompanying graphs/pictures were posted on the slides to keep student interest in the online tutoring space. However, the number of slides for the andragogy classes were far less in number than the pedagogy sessions. This was also an intentional decision, because it allowed me to maintain the boundaries of an andragogical environment that Knowles et al. described, as cited by by Noor, Harun et al. (2012). These boundaries of andragogical spaces include:

- valuing learner experience

- allowing students their own decision-making responsibilities

- providing life-centered content that is motivating to the learner.

**The Quizzes.** Each lesson began with a quiz that addressed the objectives of each lesson. As well, the same quiz that would begin each specific lesson would conclude each lesson. Each quiz was worth 10 points. The students are not graded in their tutoring sessions; rather, this point-value system measured the variable change of the responses between pre-and post-lesson quizzes.

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That is, the points measured the learning –before and after the lesson – of the proposed lesson objectives from the specific teaching method.

**The Survey.** At the end of each lesson, the students were also required to complete a survey (See: Appendix). The survey provided extra opportunity to measure the effects of each teaching method, and allowed the ESL learners to share thoughts about the learning experience of each teaching method. As well, the questions address the qualities that make up andragogy and pedagogy, and allow the students to share what they, as the learners, prefer in tutoring classes.

**Results**

In response to my original hypothesis, that the effective teaching methods will successfully align with the corresponding student ages and not be negatively impacted by lesson objectives, the results of the case study indicate that teaching methods correspond with student age *and* lesson objectives. In other words, student age is not enough of a determining factor for the application of pedagogy or andragogy in one-on-one tutoring. The content of the lessons also has the potential to be more learner effective when it is intentionally paired with a specific teaching method.  For instance, an older student may learn more successfully with andragogical methods; however, the content of the lesson can impede effective learner achievement. Thus, a blended approach of methods – pedagogy and andragogy – can interact with the lesson content, and enable more effective learner success.

Overall, the chart below presents the quiz results from both students. The results were collected by finding the point differences from each students pre-and post-lesson quiz. The points (i.e., pt./pts) for each student increased, as listed below. Again, this variance in points may have been influenced by the pairing of content/lesson objectives and teaching methods used for each student.

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**Case Study Results: Andragogy or Pedagogy in a Musical ESL Lesson?**

|  | 1. Andragogy (culture/vocabulary) | 2. Pedagogy (grammar) | 3. Pedagogy (culture/vocabulary) | 4. Andragogy (grammar) |
|---|---|---|---|---|
| Student10 | Increase (2 pts) | Increase (2pts) | Increase (2 pts) | Increase (1 pt.) |
| Student14 | Increase (1pt.) | Increase (2 pts) | Increase (5 pts) | Increase (4 pts) |

**Discussion: Student10**

The song was an immediate success. It was age-appropriate for a 10-year old child and provided an extra layer for their interests: female strength, princesses and history. Likewise, we listened to the song with an animated clip that included sing-along subtitles. The visuals of the clip helped maintain student interest of the song's content, as well as supported the student's understanding of the lyrics.

The song content was a continuation of prior tutoring material. Our previous one-on-one classes studied the information through two books. However, the case lessons allowed us to understand the information through the frame of a song. That is, the musical activity also allowed the student to *hear* a story. By doing this, the student could listen to the appropriate pace, intonation, and expression of the FL. Earlier scholarship (Koo, 2000) states these qualities as part of the inclusion of musical activities in FL classrooms.

In conjunction, the rhythm and melody of the song supported student interest, which in turn allowed student engagement with the lyrics. Koo (2000) also claims that such song traits are important for potential effective learning. In my case study, I observed the positive effects of these decisions: because of the song's musical elements, the student was always engaged with the lyrics. For example, this engagement lasted until after the lesson concluded. As reported in one of the post-lesson quizzes, Student10 demonstrated a wonderful application of the lesson material:

> ✓ **Pre-Lesson Quiz, Question: What are footsteps?**
>
> Answer*: It is that [sic] like mark that foot makes*
>
> ✓ **Post-Lesson Quiz, Question: What are footsteps?**
>
> Answer: *It's like that if you follow stranger's footsteps, you will find out [what] you never knew.*

The student's pre-lesson quiz response was correct. However, the post-lesson answer displays an improved quality of ideas and an interiorization of English syntax; this is a result of student engagement with the class material. As well, it incorporated ideas from the song and mimicked the syntactical structure of the lyrics. In other words, this example demonstrates a wonderful moment of concordance.

That said, some of the lessons were successful and others were more challenging for the student. This is possibly a result of the combined lesson objectives and teaching methods that were utilized. However, one element maintained the student's interest throughout each case study lesson: again, it was the song. As the student shared in one of the survey results, the song "was very great." This echoes Koo's (2000) work: to engage the students, the music has to support their interests and must be attached to chapter/unit concepts. It cannot be a separate learning activity. Because the song's content was an extension of previous tutoring sessions, the student was able to maintain engagement and interest – even when some lesson moments were "confusing." As the student shared in a post-lesson survey response: "…It was a little hard, but it was great."

For example, the pedagogy class of culture/vocabulary was the most difficult for Student10. My notes indicate that "the pedagogical aspects made it like a lecture." This refers to the way the teacher controls the class content, as previous scholarship (Noor, Harun, et al., 2012) considers the student as dependent on teacher leadership in the learning environment. Because of

that, "Student10 couldn't contribute as much because there was simply a lot of information presented. It wasn't as interactive or collaborative as other lessons…Student seemed so confused." The student also replicated these thoughts in the post-lesson survey: "Today's lesson was little confusing." This lack of student understanding may have stemmed from the design of the case study: each week presented new information. Although connected to the song content, the material was delivered in differing teaching methodologies. Some lessons were very teacher-controlled, content-centered (pedagogy) while others were looser and depended on the student to lead (andragogy). This may indicate that the focus of musical activities must be "intense," as illustrated by scholarship (Koo, 2000). Because each week offered different leadership roles between student and teacher, this scenario may have created a weak teaching-learning structure to motivate the student; in tutoring, there are no classmates from which to learn. For a 10 year old student, the normal American classroom environment is surrounded by an instructor that directs the material and many classmates that motivate each other's learning. However, in andragogical tutoring sessions, the young student must be independently motivated. As observed in my case study with Student10, that can become difficult.

As well, the teaching application is not always the determining factor for learner success. That is: when the student has little background knowledge of the content area, the lesson objectives can become the problem. For instance, in the lesson that utilized pedagogy and culture/vocabulary, I attempted to present an age-appropriate excerpt of indigenous America. This information was connected with the song and the previously studied material. However, for Student10 the lesson seemed physically difficult: the student's facial expressions reflected puzzlement; the answers were doubtful and lacked confidence; the student asked few questions. As well, the student shared these difficulties in the post-lesson survey by indicating that "Today's lesson was little confusing."

In other words, Student10's lack of complete background information did not support a meaningful understanding of the lesson material. For this student, their history is Korea. The people and events that make up Korean history surrounds the student's culture; it contributes to their identity. Although we have been studying an excerpt of American history in previous tutoring classes, the student has little cemented knowledge of America's historical background. Overall for this specific lesson, the lack of background knowledge impacted the student's motivation and understanding.

**Discussion: Student14**

At the start of the case study lessons, the student was concerned that singing would be a required element of the classes. While singing can be included, and has been shown to support FL learning (Busse et al., 2018), I decided that it would not be necessary for my case study because Student14 demonstrates an excellent fluidity of ESL speech. That said, I intended the musical components to help the student further correct grammar usage. As planned, this was possible through studying the grammar in two of the case study lessons.

However, I did not plan for the student to dislike the song choice of the first lesson. Student14 is at an age to enjoy current, popular (pop) music. However, I decided against utilizing a pop piece because a wealth of that music includes "slang" or "low registers" that the student is already familiar with. While this can be considered a balance of "the Other" for many ESL students (Israel, 2013; Toohey & Norton, 2004), I decided to use a song that presented Student14's "the Other": I selected a piece that used more "standard form of American English. At the same time, I attempted to choose a song that avoided inappropriate contexts and themes that the teenage student could enjoy. Yet, the song I chose– which contained great study points of grammar and American culture– was an instant dislike for the student. Author notes mention that the lesson

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finished early because of the student's unfavourability towards the musical piece. In fact, the student shared similar thoughts in the post-lesson survey:

> ✓ **Do you think that today's lesson could have been better? Why and how?**
>
> Answer: *It can be better if the subject is what I like.*

This was the first lesson of the case study. For that reason, I decided to add another musical piece in the later classes. This second song aligned with the lesson content of culture/vocabulary and musical style, and is a popular American classic that has more rhythmic and melodic qualities that the student could enjoy. While the latter was a better success, the lyrical message of the song proved more challenging: the sentence structure presents an ambiguous story that requires the listener to search for metaphorical meaning. Thus, this syntactical quality allowed deeper class discussions and learning opportunities for the student. The student also shared these thoughts in two post-class surveys:

> ✓ **Questions, Comments and Concerns: 1. Share at least one thing you learned in today's class. 2. Share any thoughts about today's lesson.**
>
> Answer: *Counter-culture during 19[6]0s by two songs.*
>
> *It is brand new [for me] to learn social and society by songs.*

> ✓ **Questions, Comments and Concerns: 1. Share at least one thing you learned in today's class. 2. Share any thoughts about today's lesson.**
>
> Answer:
>
> *1.Verb tenses*
>
> *2. It is was cool experience that learning verb tense with songs.*

For Student14, the most and least successful lessons concerned the lesson objective of culture/vocabulary. The differences of success, however, lay in the teaching methodologies: the class that utilized andragogical teaching applications was the least effective, while pedagogical methodologies offered the more successful results. For the latter class, the student enjoyed the slideshow presentation and its function for that specific lesson. That is, my prepared visual media included questions, facts, photographs and bulleted details that helped guide the student's learning. It also better informed the student's acquisition of the lesson objectives: culture/vocabulary of post-World War II America. Moreover, the session's guided and pedagogical method allowed the student to take the information a step further and develop connections to their own Korean culture. For example, this included suburbs, McCarthyism, Socialism, the meaning of war and the presence of youth culture. Thus, the student became more involved in the tutoring discussion– this was a result of the prepared material.

**Discussion: Student14 and Student10**

While this same lesson (pedagogy and culture/vocabulary) was one of the least successful environments for Student10, it was the most effective for Student14. So, although pedagogy is often considered a teaching method for younger, elementary students it is crucial to remember content and background knowledge. In this case, Student14 has a more developed amount of background knowledge; thus, they can contribute and use it in pedagogical sessions that consider culture/vocabulary. On the other hand, Student10 is still in the developmental process of learning culture and creating an individual identity. That said, a younger student's identity in the classroom depends on the presence of classmates and instructor. Thus, the environment of pedagogy and culture/vocabulary works well for older students: they have background knowledge to support the

content. Also, pedagogical applications of a content-led, instructor-organized class are not restricting. Rather, pedagogy– allowing the teacher to fully provide and direct class content– helps students propel thoughts and discussion points.

Likewise, the same lesson objectives offer varied results when used with andragogical methods. For both Student14 and Student10, andragogy places leadership responsibilities on them: they become responsible for the material to be learned. Depending on the age and motivations, this scenario can result in little effective learning. It is a loose structure. Giving students the unknown role to lead the class, as demonstrated by the case study's results, produced the opposite: a lack of guidance in the lesson. As well, depending on the lesson objectives and background knowledge, the students require the instructor to facilitate the class – their learning requires some pedagogical instruction. For instance, the andragogy lesson for culture/vocabulary concluded early because: 1) the student (Student14) was not motivated due to song choice and 2) the andragogical lesson did not offer background information to support a discussion. In tutoring classes, Student14 is motivated to "[Learn] New Ideas." Thus, new ideas cannot be learned if new ideas are not presented by the teacher in a content-based, pedagogical environment.

## Final Results: Author Notes and Observations

**1. Andragogy (culture/vocabulary)**
**Student10:**
- We were not able to finish discussing class objectives, because of "unstructured" student-led andragogical qualities of the lesson design – this, however, may not have been a bad result: the student learned what they were able to absorb, by leading the lesson.
- The student was able to participate quite extensively and unknowingly guide the lesson

**1. Andragogy (culture/vocabulary)**
**Student14:**
- The class finished early because: the song didn't motivate the student to participate for a thorough discussion, and I did not prepare much because the class was designed to be led more by the student

**2. Pedagogy (grammar)**
**Student10 and Student14:**
- The lesson went well for both students!
- They were able to successfully use their assignment sheets to guide their understanding of the lesson objectives, as well as follow my prepared lecture in the slideshow presentation.
- In the form of song, music works: the lyrics function as textual emphasis to study the grammar objectives. However, it has to be well-paced for student and teacher.

### 3. Pedagogy (culture/vocabulary)
**Student10:**
- The assignment sheet acts as guide for student's learning and facilitates the acquisition of lesson objectives
- However, the pedagogical aspects combined with the lesson objectives made the lesson become a lecture – the student did not contribute, and the lesson was not as collaborative/interactive as previous lessons.
- There was too much information. The student seemed very confused.
- For the information to be better processed, the student needs examples that relate to their experiences.

### 3. Pedagogy (culture/vocabulary)
**Student14:**
- The student complimented my use of the slideshow presentation and its function in the lessons.
- Today's lesson allowed the student to help link the information to their culture. Result: the student was more involved with the prepared material for the lesson objectives.
- This works very well for older students.

### 4. Andragogy (grammar)
**Student10 and Student14:**
- Both students were involved with the lesson material. In fact, the andragogical qualities of the lesson allowed them to unknowingly lead the class with their questions – in turn, I helped teach the grammar material (verb tenses: present, past, present perfect, past perfect) and what they wanted to know.
- They asked many questions, in comparison to the pedagogy version of this class.

### Final Reflections

Thus, what is the most effective teaching methodology in ESL tutoring with music as the source material? The results indicate that there can be a fluidity of answers. Although the results present clear indications of which methodologies work in tutoring sessions that use music, they also suggest that there is not a specific answer. That is, pedagogical applications will work with certain objectives and age groups. In a post-lesson survey, Student14 reflected a student's understanding of this dynamic:

> ✓ **Do you prefer if the teacher controls the tutoring class? And why?**
>
> Answer: *I think it should be flexible by case by case.*

The quiz results share one message, while the student's voices and thoughts (within the survey forms and lesson observations) indicate another. For instance, Student10 presented a quiz score for lesson 3 that is similar to their average quiz scores; that is, a value of 2 points. However, Student10 reveals in the survey that "Today's lesson was little confusing." In facilitating the lesson, I observed the difficulty and misunderstanding in the student's lesson performance. Thus, the quiz result was not an accurate portrayal of the student's learning.

To offer more learner success, the teaching methods can be combined. This echoes Noor et al.'s (2012) claim that lessons can be blended, "utilizing both pedagogical and andragogical principles at the same time" (674). Therefore, there can be a fluidity of pedagogy and andragogical methodologies in one-on-one tutoring. Lesson objectives are responsible for this, as well as student background knowledge. For a lesson, a blended approach can be:

- Simple verb tenses (pedagogical method) + adult FL learner (andragogy) + a short story to see the grammar in action (andragogy)

- A specific historical event (pedagogy) + teenage FL learner + discussion (andragogy/pedagogy)

- Reading a short story (pedagogy/andragogy) + young FL learner + questions and discussion (pedagogy/andragogy)

As my case study responds to Chi et al.'s (2001) report, my findings echo an element of that previous scholarship: interaction between tutor and student. In building their case, Chi et al. (2001) considered three learning dynamics: "a tutor-centered approach, a student-centered approach, and a tutor–student interaction approach" (Wood & Tanner, 2012). My case study results defend the concept that a blended approach can be most effective. This can also be seen as a "tutor-student interaction approach": the lesson structure depends on the control from both subjects. That is, the *student's voice* is just as important in leading the lesson as is the *tutor's*

*instruction*. As well, *the student must be receptive to the tutor's voice* just as the *tutor must remember that the student should contribute* to the class and engage with the material. This can be through questions, comments and reflections.

**Implications for Further Research**

Regarding the chart, "Case Study Results: Andragogy or Pedagogy in a Musical ESL Lesson?," the quiz points represent the student's fresh acquisition of ideas. That said, the case study did not measure the long-term attainment of material. This can be suggested for future research.

Additionally, my case study was conducted as remote learning. This decision, a result of the current pandemic COVID-19, may have altered results. Thus, what can the outcomes look like through in-person lessons? This is another implication for further exploration. As well: would the results change if the ESL learners were non-Korean? That is, would the reported trends remain similar among any ESL learners, or do the Korean ESL students have results that are considered unique?

Would the results have changed if the students were musicians? That is, a student with an intense musical background, such as a vocalist or instrumentalist, may be interested in studying FL music in their FL lessons; as well, the interest may be greater than that of a non-audiophile. These student characteristics are two different extremes. However, there also rests a middle ground between the extremes. This is another recommendation for future research.

As well, what would be the influence of song choice in maintaining student interest and impacting teaching methodology? The process of my case study highlighted the importance of song selection, as observed with Student14, and underlined the variability that song choice can present; however this was not the objective focus of the case study. More research can be

conducted to discover the results of such aims. For example, syntax and dialect differ among Classic Rock and R&B genres; additionally, there are musical differences between the English-language pieces of Euro Pop and Classic Rock. Even studying a selection of rap songs – American, British and Canadian, for example – would introduce a discussion of culture, agency and language composition. In other words: the plethora of English-lyric music, by English language artists, reveals the many types of accents, vocabulary, and culture that surround English-speaking history. These are important aspects for language learning. Thus, genre of song, or song source, can be suggested as an aspect for future studies.

## Conclusion

Music is a thread within the fabric of the world's cultures. It is an energy, a routine, a connection to one's self, and a rhythmic link to language learning. Music is universal: "… it's a language that we don't know that we are all fluent in" (Rhodes, 2016). This universality extends into FL learning environments that include assumedly age-dependent teaching methods: pedagogy and andragogy. With that, music motivates student engagement and furthers learner acquisition of many lesson objectives. As my case study explored, music as source material succeeds with the objectives concerning culture, vocabulary and grammar.

However, with success comes an important note: student age is not enough of a determining factor for the choice of pedagogy or andragogy in one-on-one ESL tutoring. That is, the content of a lesson carries the potential to further successful learning, with music, and when intentionally paired with a specific teaching method. For instance, a young child may learn more successfully with pedagogical methods; however, the content of the lesson can impair the success. Simply, *what* is taught for *whom* it is taught will impact *the choice of effective teaching methodology*.

Consequently, the choice of teaching approach can be blended. As my case study results have revealed, this can be more effective than the utilization of a single teaching methodology. As the original case study of this thesis responds to Chi et al.'s (2001) scholarship results, the conclusions echo the "tutor–student interaction approach" (Wood & Tanner, 2012) that was incorporated in Chi et al.'s (2001) study.

As well, implications for further research include studying the long-term attainment of material; the differences provided by remote and in-person lessons; and language learner traits, such as musicianship and the interest of song choice. How would the results of my case study – the successful, blended approach of teaching methodology – be impacted by such new, studied variables? Until then, the blended use of teaching methods will remain as a successful decision: pedagogy *and* andragogy.

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## Appendix

## Post-Lesson Survey:

1. Did you like this lesson?
   Answer selections: Yes/No
2. How much did you like this lesson?
   Answer selections: scale 1-10, 1: "I did not like it at all" and 10: "It was a great lesson!"
3. Which score do you think you received on the SECOND quiz? The quiz is worth 10 points. Each question is worth 1point.
4. Do you like participating in your tutoring classes?
   Answer selection: scale 1-10, 1: "No. I do not like to participate. I like to listen and learn from the teacher." And 10: "Yes. I think participating is very important, because I can add my own ideas, thoughts and experiences while I learn."
5. Do you prefer if the teacher controls the tutoring class?
   Answer selection: Short answer
6. What motivates you to learn in your tutoring class?
   Answer selections: Fear of failure, Good Grades, Self-Confidence, Learning New Ideas
7. What is the role of a teacher?
   Answer selection: Short answer
8. Is the learner responsible for their own learning?
   Answer selection: scale 1-10, 1: "No, a learner/student needs a teacher to teach them new ideas. A student cannot do that by themselves." And 10: "Yes, a learner/student does not need someone to help them learn. A learner/student can do it by themselves."
9. Do you think that today's lesson could have been better? Why and how?
   Answer selection: Short answer
10. Did you want to say something in today's class, but did not? Why?
    Answer selection: Short answer
11. Questions, Comment and Concerns: 1) Share at least one thing you learned in today's lesson. 2) Share any thoughts about today's lesson.