

Listening as a bridge for integrating music education and english language teaching to young learners: students' perceptions^{**}

Ivana Ćirković Miladinović*

University of Kragujevac, Faculty of Education in Jagodina

Nataša Vukićević*

University of Kragujevac, Faculty of Education in Jagodina

ABSTRACT

The aim of this paper is to examine primary school students' perceptions of an integrative teaching model that combines Music Education and English as a Foreign Language, with listening as the central skill in both subject areas. The study was conducted in May 2025 with a sample of fourth-grade primary school students (n = 56), who were interviewed immediately after the lesson. An exploratory research design with a qualitative emphasis, supplemented by descriptive quantitative data, was employed. The research objectives were to examine students' perceptions of the key elements of an innovative lesson. Students' responses were analyzed qualitatively, and the findings indicated positive perceptions of the main elements of the instructional model: the use of a story in English as a motivational tool for listening to music, the integration of lesson stages through a shared task involving the connection of visual content with the story and the musical composition, and the application of vocabulary from the story when describing elements of the musical composition in English. These findings were complemented by quantitative results obtained from students' performance on a test assessing their understanding of the musical composition and their ability to apply vocabulary from the story in a new context. Despite certain limitations, which are discussed in the paper, the findings suggest that students perceived the lesson positively and indicate the potential of the proposed integrative teaching model for Music Education and English as a Foreign Language, with listening as its central focus.

Keywords: *integrative teaching approach, listening, Music Education, English as a Foreign Language, primary school students.*

^{**} The research was funded by the Ministry of Science, Technological Development and Innovation of the Republic of Serbia, contract number 451-03-34/2026-03/200140 dated 05.02.2026.

* ivanajag@yahoo.com, <https://orcid.org/0000-0001-9810-1106>

* vukicnatasa@yahoo.com, <https://orcid.org/0000-0002-6268-2508>

Introduction

The integration of different contents, disciplines, and school subjects, aimed at enhancing the functionality of knowledge and improving the quality of the teaching and learning process, has become an imperative of contemporary education at all levels. From the earliest stage of preschool education (Prtljaga, 2020), through primary education (Ignjatović & Miloradović, 2018; Stakić, 2023), the tendency toward unifying and connecting different school subjects continues throughout the highest levels of formal education (Ignjatović, 2020). In educational practice, the term correlation is commonly used to refer to interdisciplinary connections between school subjects. When the activities, tasks, and learning outcomes of two subjects are functionally integrated within a single lesson, this approach is referred to as integrative teaching.

Integrative teaching, in its basic definition, refers to “a teaching model in which the content of different subject areas is interconnected into meaningful units organized around a common theme, with the aim of enabling students to acquire holistic knowledge about phenomena and events in their environment, regardless of disciplinary boundaries” (Lexicon of Educational Terms, 2015, p. 2). It involves the simultaneous acquisition of knowledge from different disciplines and the development of skills necessary for applying that knowledge in diverse contexts and new learning situations. In particular, it promotes the development of creativity and critical thinking while fostering collaboration, teamwork, and cooperative learning (Vergara & Chua, 2020). Rather than encouraging the memorization of isolated concepts, integrative learning promotes reflection and logical reasoning, emphasizes students’ ability to investigate and combine their existing knowledge and experience with new ideas, and enables them to understand the functional unity of different disciplines (Stakić, 2023). Another important characteristic of integrative teaching is the combination of diverse teaching strategies and instructional approaches, allowing learning to be adapted to each student's individual abilities, interests, and preferred learning styles. In the context of music education, Ivanović argues that transforming the learning process into one that places the learner at its center “requires a change in the culture of teaching and learning” (Ivanović, 2019, p. 233). Alongside the use of contemporary media and educational technologies, the integrative approach has become one of the most widely adopted models in educational practice.

The widespread implementation of integrative teaching has been attributed to its suitability for learners of different ages and across a variety of school subjects (Kaur, 2019, as cited in Milanković Jovanov et al., 2022, p. 173). Among researchers investigating integrative teaching models, the integration of music and foreign language instruction has received considerable attention (Engh, 2013; Kumar et al., 2022; Omolara, 2023). As Kim, Chong, and Lee (2024, p. 2) point out, “the interrelationship between musical processes and their potential to enhance foreign language acquisition represents an important area of academic research.” In most studies, however, this integration is predominantly unidirectional, with music serving as a tool to facilitate

foreign language learning. Eldawi and Harb (2016) emphasize the effectiveness of incorporating musical content into foreign language instruction, while Fiore (2018, as cited in Kim et al., 2024) highlights the role of the rhythmic and melodic structures of music in enhancing learners' ability to retain linguistic elements. With regard to the selection of musical content, songs, musical games, and other short vocal musical forms are the most frequently used resources (Avdiu, 2022), all belonging to the domain of music performance. When music listening constitutes the focus of the lesson, the selected repertoire likewise typically includes songs and musical games with English lyrics (Kumar et al., 2022). By contrast, music is most often used to motivate learners, make the learning process more engaging, create a positive classroom atmosphere, and stimulate imagination, attention, concentration, and active participation (DiDomenico, 2017).

One notable exception to the conventional approach to integrating music and English language instruction is the SEM concept (Stage–English–Music), developed by Vidulin and colleagues (Vidulin et al., 2020). This model offers a range of innovative approaches to integrating music, drama, and the English language. The selected musical composition serves as the central element around which all instructional activities are organized. Depending on the characteristics of the composition, an appropriate musical activity (music listening, singing, or playing an instrument) is implemented, while the drama activity and English language component are integrated into a unified whole that complements the process of exploring the musical work. The sequence of instructional activities is likewise determined by the selected composition and adapted to students' ability to process different types of information simultaneously. A lesson may begin with drama, music listening, singing, instrumental performance, or an English language activity, while the integration of all three domains. provides an interdisciplinary approach to music learning (see Vidulin et al., 2020, pp. 86–92).

With the aim of moving beyond the conventional approach to integrating music and foreign language instruction, we designed an integrative teaching model based on listening as a shared skill and on the methodological aspects of teaching that can contribute to its development in both domains. Designing an integrative lesson within a specific thematic framework enables teachers to “move away from an approach based on passive reliance on textbook materials” (Prošić-Santovac, 2021, p. 295) and adopt a more independent approach tailored to students' individual needs. Given the differences in students' cognitive, linguistic, and musical abilities, it is essential to select and develop instructional materials that both challenge more proficient learners and provide appropriate support for those who require additional assistance (Bilsborough, 2020).

The criteria for selecting the content of both subjects, designing the instructional materials, and integrating them into a coherent lesson are presented below within the theoretical framework. Since contemporary teaching places the learner, their interests, abilities, and achievements at the center of the educational process, this study focuses on examining students' perceptions of the proposed and implemented integrative lesson model.

Theoretical Framework

Designing an Integrative Lesson Model

Music, often referred to as a “universal language,” not only has numerous positive effects on individuals and the ability to bring people together regardless of their beliefs, nationality, or religion (DiDomenico, 2017), but also plays a significant role in creating a stimulating environment for learning and development. This, in turn, explains its widespread use in foreign language instruction in primary education. While music inspires creativity and emotions, it can also serve as a constant source of attention and motivation, encouraging students to engage actively in the learning process. Precisely because of these educational benefits, careful planning of the ways in which music is incorporated into integrative teaching is essential. As Heywood, Parker, and Jolley (2012, as cited in Milanković Jovanov et al., 2022, p. 180) point out, “integration requires detailed and creative planning and reflection, and subject integration often presents a challenge for teachers.” When the subjects being integrated are taught by different teachers, effective collaboration throughout all stages of the process, from the initial idea and planning of activities to the joint implementation of the lesson, is of particular importance.

The planning process begins with the selection of content in accordance with the curriculum requirements for the subjects of English and Music at a particular grade level. Special attention should be paid to identifying shared characteristics that enable the two subjects to be integrated in a natural and meaningful way. These characteristics extend beyond common themes or the conventional use of English children's songs to facilitate faster learning and more accurate pronunciation of foreign words and expressions (Ali, 2020). They also include related methodological approaches, instructional materials, and assessment methods. When the integration of foreign language instruction and music education is based on a common skill that is essential for learning in both domains, a higher level of integration can be achieved while simultaneously creating opportunities to further develop that skill.

As noted in the introduction, listening can serve as the common foundation of an integrative teaching model when applied within the context of both subjects. Listening is one of the fundamental skills that learners need to develop in foreign language learning. Compared with other language skills, listening is particularly demanding for several reasons: it provides learners with their first exposure to the foreign language; accurate pronunciation depends on well-developed listening skills; errors that occur at this stage are often difficult to correct later, making timely and constructive teacher feedback essential; and successful listening development requires a variety of stimuli, carefully designed activities aimed at achieving high-quality learning outcomes, appropriate instructional formats, and approaches based on interaction and communication (Vukićević & Ćirković-Miladinović, 2023).

In music education, alongside music performance and music creation, music listening represents one of the key domains of learning about music. In this regard,

Kafol distinguishes between the teaching methods used in music listening and those applied in the domains of music performance and music creation (Kafol, 2015, as cited in Tratnjek & Kovačič, 2023, p. 113). Listening to music requires students' cognitive engagement while, in accordance with their stage of musical and cognitive development, simultaneously allowing for emotional experience and fostering musical imagination, creativity, and expressive abilities. A fundamental prerequisite is to prepare and motivate students for active listening so that their attention is directed toward perceiving, analyzing, and interpreting the individual elements of a musical composition.

The musical composition selected for listening, which serves as the link between the two subjects, should not only meet the curriculum requirements for Music but also be suitable for integration with foreign language content, taking into account students' prior knowledge in that area. In this respect, among instrumental works, compositions with descriptive titles (e.g., excerpts from *Carnival of the Animals*, the ballets *The Nutcracker* and *Swan Lake*, piano miniatures from *Album for the Young*, and similar works) are particularly appropriate, as their titles can help teachers identify and design additional instructional materials within a shared thematic framework. Stories and fairy tales are among the content types most frequently recommended for foreign language instruction, offering numerous opportunities to select texts that are thematically related to the title of the musical composition. Well-known fairy tales have the potential to serve as authentic materials in foreign language teaching "for the development of language skills and knowledge related to other school subjects" (Prošić-Santovac, 2021, p. 295). In addition, fairy tales and other literary texts commonly used in both first and foreign language instruction present important values through the relationships between characters and their actions, including empathy, honesty, tolerance, and "respect for diversity in terms of physical characteristics (The Ugly Duckling)" (Čutović & Semiz, 2022, p. 106), as well as differences in social status.

At the preschool and primary school levels, foreign language instruction typically employs adapted versions of stories and fairy tales, most often in an abridged form. Such adaptations necessarily incorporate vocabulary that has already been introduced to learners (Prtljaga, 2020). It is the teacher's responsibility to design and integrate learning activities that foster the development of students' language and musical skills by drawing on both the title of the selected musical composition and a story whose plot reflects the same theme in any form (Prošić-Santovac, 2021).

The next stage in planning and designing an integrative lesson involves structuring and organizing the lesson. Given the balanced representation of the two subject areas—language and music—and the specific nature of listening as a perceptual activity, the lesson requires certain adaptations to the conventional lesson structure. Although the lesson incorporates listening to two different forms of artistic expression—an adapted story in English and a musical composition—these listening activities serve different instructional purposes within the teaching and learning process. Listening to the story takes place during the introductory phase of the lesson

and fulfills a dual function: it supports the acquisition and reinforcement of English vocabulary while simultaneously providing motivational preparation for the music listening activity in the main part of the lesson. Consequently, the introductory phase requires more time than is typically allocated to the opening stage of a conventional lesson. Listening to a musical composition with the specific task of identifying elements of musical expression involves activating cognitive processes (Vidulin et al., 2020) that are initially triggered by the emotional experience of music. Numerous authors regard analytical music listening, supported by clearly defined listening tasks and explicit guidance before each listening activity, as the most appropriate methodological approach for fostering conscious listening and a deeper understanding of music (Ivanović, 2007; Jeremić & Stanković, 2019; Rojko, 2012). Owing to the complexity of this methodological approach—which encompasses a sequence of activities ranging from experiencing the musical work, expressing personal impressions, discussing and identifying musical elements, to addressing the didactic challenges of maintaining attention and concentration while focusing on specific musical components, as well as the prerequisites for active listening, such as musical memory and students' musical abilities—this stage of the lesson remains within a single disciplinary domain and follows the conventional methodological framework of music instruction.

The different instructional functions of story listening and music listening suggest the need for a more balanced distribution of time between the introductory and the main phases of the lesson. In addition to the thematic coherence of these two phases, their integration can also be strengthened through the use of the same visual materials.

Visualization, as a technique employed within the demonstration method, offers numerous advantages in the teaching process at the primary school level. Visual materials, such as illustrations, pictures, and photographs, enhance students' motivation, communication, and creativity. Their use facilitates the comprehension of auditory information, making them particularly suitable for content acquired through listening activities in both foreign language instruction and music education. Selecting or creating appropriate visual materials, as well as placing them within a meaningful context, is therefore an important task for teachers during the preparation of instructional materials. In foreign language instruction, visualization is a widely used technique for supporting the development of all four language skills—reading, writing, listening, and speaking (Dzakhia, 2022; Kolodii et al., 2017). In music education, by contrast, it is used primarily in music listening activities (e.g., works of art, photographs, illustrations, and musicograms) and as a supplementary instructional resource in the development of music literacy (Vukićević & Stanojević, 2014). Within the proposed integrative lesson model, where the emphasis is placed on thematic content, the speed with which students perceive and recognize the visual motif is of particular importance. In our view, primary school students are more likely to identify the intended motif in a photograph, whereas a work of art is more likely to direct their attention to visual elements, the analysis of artistic representations of a given theme, and the interpretation of the artist's ideas and personal perspective.

Providing students with immediate feedback after both the story-listening and music-listening activities is an essential component of the lesson. This is typically achieved through brief tests designed to assess students' comprehension of the spoken text and the musical composition. In addition to separately designed assessments for evaluating the acquisition of language or musical content, the proposed integrative model allows the content of both subjects to be combined within a single test consisting of questions about the musical composition presented in English. Such a test would serve a dual purpose: assessing students' understanding of the English vocabulary introduced in the story and evaluating their ability to apply that vocabulary in a new context by identifying the characteristics of the musical composition. This integrated assessment forms an integral part of the proposed lesson model and can be implemented during the concluding phase of the lesson. In this context, assessment provides feedback on students' learning in both English and Music while simultaneously reinforcing the connections among all three lesson phases—the introductory, main, and concluding stages.

Based on the above considerations, it can be concluded that planning an integrative approach is a complex process that “requires a high level of teachers' knowledge and expertise” (Cameron, 2001, as cited in Prtljaga, 2020, p. 105). Since the model integrates two different school subjects, its planning requires the collaboration and teamwork of two teachers, who subsequently alternate in leading the instructional activities within their respective areas of expertise during the lesson.

Method

The aim of this study was to examine fourth-grade primary school students' perceptions of the integration of Music and English instruction through learning activities that simultaneously focus on listening as both a musical and a language skill.

The study addressed the following research objectives, focusing on students' perceptions of the innovative lesson model in three respects: (1) the use of a story in English as a means of motivating students for music listening; (2) the degree of integration among the lesson phases through a common task requiring students to connect visual materials with both the story and the musical composition; and (3) the use of vocabulary from the story to describe the elements of the musical composition in English.

The study was conducted in May 2025 using a convenience sample of fourth-grade primary school students ($n = 56$), aged 10–11 years, from the “Boško Đuričić” Primary School in Jagodina. The methodological design was based on an exploratory, qualitatively dominant research approach supplemented with descriptive quantitative data. It should be emphasized that the primary source of data was the focus group interview, whereas the post-lesson test served only as a supplementary descriptive indicator.

The primary source of data consisted of students' responses collected through group interviews, whereas the results of the achievement test were analyzed using

descriptive statistics and employed to supplement and corroborate the qualitative findings. Given that the qualitative and quantitative findings were not integrated into a unified analysis and interpretation of the results, and that the quantitative data served solely a supplementary and descriptive role, the study was designed as an exploratory, qualitatively dominant study supplemented with descriptive quantitative data. The quantitative indicators were used to further illuminate and support the findings of the qualitative analysis but did not constitute a basis for the statistical generalization of the results. As the study was conducted on a convenience sample of 56 students from a single primary school, without a control group or a pre-test, the findings are exploratory in nature and relate to the examination of the effects of a new instructional model within a specific educational context. The primary focus of the study was students' perceptions of the implemented lesson. The qualitative component provides an in-depth understanding of the phenomenon under investigation (Litosseliti, 2010, p. 33) and constitutes the primary basis for the analysis. The quantitative data serve a supplementary, descriptive function and are used to further illuminate and support the findings of the qualitative analysis; however, the qualitative and quantitative findings are not integrated into a single interpretive framework. Accordingly, the study was designed as an exploratory, qualitatively driven study supplemented with descriptive quantitative data. The quantitative findings do not provide a basis for the statistical generalization of the results but rather serve to support and complement the qualitative findings.

Despite the evident limitations of this methodological design, we considered the use of mixed methods to be appropriate because this approach can provide a broader and more comprehensive understanding of both the research problem and the findings obtained (Patton, 2002, p. 248). To assess the effects of the implemented instructional model on students' achievement, an achievement test was administered; however, its results were used only as a supplement to the qualitative analysis of the responses obtained through the group interviews. To evaluate students' learning outcomes following the implementation of the lesson, an English-language achievement test was developed in accordance with the intended learning outcomes. The test consisted of six closed-ended multiple-choice items with two response options (a/b), each containing a single correct answer. The questions assessed students' ability to identify the basic musical elements of the composition studied (the character of the composition, the presence of vocal parts, the number of instruments, dynamics, tempo, and the title of the composition). These elements had previously been discussed in Serbian during the lesson and were subsequently identified by the students in English.

One point was awarded for each correct answer, resulting in a maximum possible score of six points. An example of a test item is: *The music is: a) Fast b) Slow*. The achievement test was not intended to serve as the primary indicator of the effectiveness of the instructional model; rather, it functioned as a supplementary quantitative measure used to support and facilitate the interpretation of the findings obtained from the qualitative analysis of the group interviews.

The test was developed specifically for the purposes of this study and was based on the intended learning outcomes of the particular lesson. The content validity of the instrument was established through expert review conducted by the authors of the study and the primary school teacher who participated in the implementation of the lesson. The reviewers concluded that all test items directly reflected the intended learning outcomes and the content covered during the lesson.

For the purposes of this study, descriptive statistics served only as a starting point for the qualitative analysis of students' responses collected through a focus group interview conducted after the implementation of the lesson. The lesson was specifically designed for the purposes of this study and is described in detail below. Semi-structured interview was selected as the primary data collection method because they enable a more in-depth exploration of students' impressions, perceptions, and experiences, which is particularly important when examining the effects of an innovative instructional approach. Although previous research has identified several factors that may affect the quality of interviews with primary school children—including the interview format, setting, and question structure (Ponizovsky-Bergelson et al., 2019)—appropriate measures were taken in this study to minimize potential limitations and ensure the validity and trustworthiness of the data. The interview was carefully adapted to the developmental characteristics of the students. The questions were formulated in simple and comprehensible language, a friendly and non-intrusive tone was maintained throughout, and the interview was conducted in a familiar and safe classroom environment in the presence of the classroom teacher, a person well known to the students. This approach helped reduce the sense of formality and facilitated more natural communication. The unit of analysis was each student's response to an interview question. Although the group interview allowed students to elaborate on their views, for the purposes of categorization and descriptive quantitative presentation, each student was assigned to a single category representing the dominant theme of their response.

The focus group interviews were conducted immediately after the lesson in seven groups of eight students each, allowing every participant to contribute actively and share their impressions. One of the authors moderated the interviews in the classroom, while the classroom teacher was present to help maintain the familiar and supportive environment that encouraged students to communicate naturally. The interviews were audio-recorded, while the second author simultaneously took notes on key responses and observations, enabling subsequent verification of the recorded data. Following the interviews, the audio recordings were transcribed and prepared for qualitative analysis. Participants were anonymized using identification codes (S1–S56). The data were coded by the author of the study. Students' responses were read repeatedly, after which key ideas were identified and initial codes were generated. The codes were then grouped into broader categories based on their conceptual similarity and relevance to the research questions. Each student was assigned to a single category according to the dominant theme of their response. An example of the coding process is provided below.

Student response	Initial code	Category
"The lesson was interesting because we sang and played games."	engaging teaching approach	Interest in the integrated lesson
"I like English and music."	affinity for the subjects	Affinity for music or English
"This lesson was different from our usual lessons."	novelty in teaching	A new learning experience

The qualitative analysis was conducted using thematic analysis with a predominantly inductive approach to coding. A combined coding approach was employed in the analysis. The initial analytical framework was based on the research questions and the topics addressed in the semi-structured interview, whereas the final categories were developed inductively from recurring patterns and meanings identified in students' responses. This approach avoided the imposition of predefined categories while ensuring that the analysis remained aligned with the objectives of the study. The findings of the qualitative analysis were then compared with the achievement test results, which served a supplementary role in the interpretation of the overall findings.

The study was conducted after obtaining approval on 15 April 2025 from the Faculty of Education Sciences in Jagodina and the administration of the Bosko Djuricic Primary School in Jagodina, where the research was carried out. Given that the participants were underage students, written informed consent was obtained from their parents/guardians prior to data collection, along with the students' assent to participate in the study. The purpose of the research was explained to the students in an age-appropriate manner, and they were informed that participation was voluntary and that they could withdraw at any time without any consequences. The anonymity of participants was ensured throughout data processing and reporting, and all student responses were identified using codes. Since the group interviews were audio-recorded, parents/guardians and students were informed in advance about the data collection procedure, the purpose of the recordings, and the measures taken to ensure confidentiality. The audio recordings were used exclusively for transcription and data analysis purposes, were not accessible to unauthorized individuals, and were stored in accordance with the principles of confidentiality and personal data protection. The presentation of the results did not include any information that could enable the identification of individual students.

Research Procedure and Lesson Description

The integrative lesson model is divided into three main stages - the introductory, main, and concluding stages of the lesson. In addition to the characteristics of each stage that are common to the teaching of both subjects, each stage also includes mandatory activities typical of foreign language instruction in the lower primary grades.

Introductory Stage of the Lesson:

1) The first activity with which the lesson began was listening to the story *The Ugly Duckling* in English, used as a warm-up activity with the aim of engaging students' interest in the continuation of the lesson and in discussing the story. After listening, students observed four photographs and selected one or two options that corresponded to the content of the story. The photographs depicted a turtle, cygnets, an elephant, and a duckling. The task of matching the photographs with the story served as a form of comprehension check.

2) Then, a discussion followed in which students justified their choice of photographs based on the thematic content. According to this criterion, only two of the provided photographs corresponded to the story. The story contains vocabulary that can be used to describe elements of the musical composition students listen to later in the lesson (in the main stage). The discussion of the story is also directed toward the understanding of musical terminology. It should be noted that the English-language story, in addition to words corresponding to expressive features of the composition (playful, fast, soft), also includes their opposites (fast and slow; soft and loud) as well as related concepts (happy and playful), which were later used in the achievement test in the concluding part of the lesson. In this way, the first segment of the lesson and the research procedure was established, representing the initial level of integration. In the field of music listening within music education, analytical listening is typically preceded by a demonstration example through which students are given instructions on how to listen to the composition (Ivanović, 2007). In this context, the story can be understood as a form of demonstration presented in another medium, as it enables students to anticipate that the musical composition to be listened to is thematically connected to the introductory story.

3) After this segment, listening to music was announced by asking the following question: Apart from listening to a story, what else can we listen to? (Expected answers: sounds around us, sounds in nature, music, people talking), which leads to the main/central part of the Music lesson or the introduction to the main part of the English lesson (presentation stage).

The main stage of the lesson¹:

¹ For the purposes of this study, the structure of the English language lesson proposed by Kang Shin and Crandall (2014, pp. 89–99) was used. It consists of the following stages: Warm-up (motivating students for the lesson content, announcing the lesson topic, and connecting the previous lesson with the one that follows); Presentation (the stage in which new content is introduced, including new vocabulary and language structures in context with extensive repetition); Practice (practice of new vocabulary and grammatical structures with teacher support through less demanding language tasks such as filling in missing words, matching concepts, and multiple-choice exercises); Application (a stage requiring more independent student work without teacher support, where language is used in new contexts, typically focusing on productive skills such as writing and speaking); Assessment (students practice what they have learned through activities such as pair work, group work, project work, and discussion); and Follow-up (instructions for the next lesson and explanation of homework).

1) At the beginning of this lesson stage, listening to *Dance of the Little Swans* by P. I. Tchaikovsky was planned and implemented, accompanied by the observation of the same set of photographs.

2) After that, students selected the appropriate photograph and justified their choice, which involved analyzing both visual and musical content and establishing analogies between visual and auditory elements.

3) This was followed by a lesson segment that included practice activities (practice part) designed to provide feedback on whether students had understood the English-language story. For this phase of the lesson, language tasks were specifically designed to assess vocabulary acquisition from the story (e.g., a *matching words task*), followed by an activity in which students determined whether given statements were true or false.

In contrast to the thematic linking of the story and photographs, the connection between the visual motif and musical elements in a “pure form” represents a more complex task for students. When selecting the photographs, the criteria were based exclusively on aesthetic components and the motifs depicted in the images, which leaves room for subjective interpretation of their appropriateness. Although the provided visual examples were chosen as counterparts to the cygnets musically depicted in the composition, some students, in line with their musical and emotional experience, may have selected an image with a different motif. Such responses should not be criticized; rather, students should be asked to provide a reasoned justification for their choice.

The connection between the photograph and the musical composition may also be reflectively influenced by the preceding story, thereby establishing a link among three media of artistic expression. Although the story is indirectly included in the process of connecting visual and musical examples, the primary task remains the identification of shared characteristics between the visual and musical works. The story is therefore used purposefully within this context so as not to direct or constrain students’ musical experience. In the presented integrative lesson model, the English-language story plays a multi-layered role in fostering intrinsic motivation: it is introduced as a new and engaging content, previously known content is creatively interconnected, and discussion of the story initiates the English language lesson phase referred to in methodology as *the application part* (Kang Shin & Crandall, 2014). Students also receive feedback that enables active participation in the subsequent lesson stages and the transfer of knowledge to another (musical) domain (Vizek Vidović et al., 2014). As a concluding segment of the main lesson phase in both subjects, a discussion of the musical composition is conducted, followed by the identification of musical expressive elements and the naming of the composition.

Concluding Stage of the Lesson:

1) In this stage of the lesson, students completed an English-language achievement test consisting of questions related to the musical composition, i.e., the

musical elements that had previously been discussed in Serbian and for which they had received feedback. This part of the lesson was used to assess whether the lesson objectives had been achieved and whether the intended learning outcomes had been met (*assessment part* of the English lesson according to Shin & Crandall, 2014). Feedback from both subject areas is important for obtaining valid results regarding students' understanding of the English text, as it largely eliminates the possibility that incorrect answers were due to misperception of musical elements. In other words, based on the feedback provided, the use of whole-class instruction in the central part of the lesson, and students' prior experience, it can be assumed that students correctly identified the musical expressive elements, while any incorrect answers related to the composition likely resulted from incorrect translation or misunderstanding of English vocabulary.

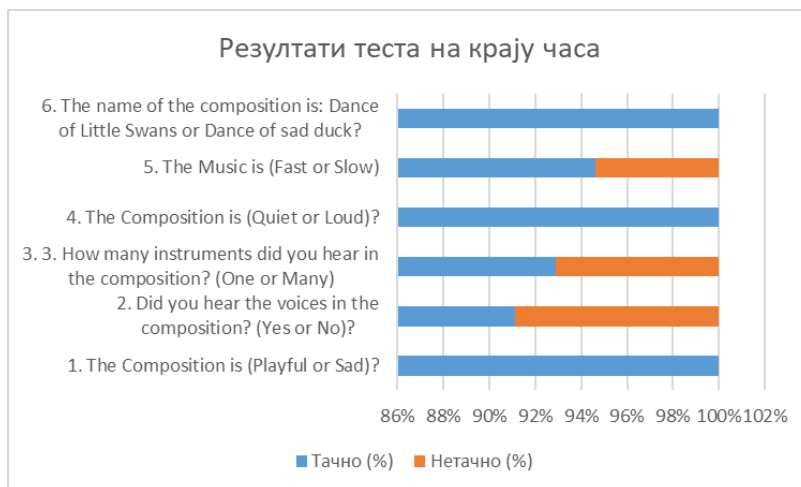
The proposed concept of integrative teaching is based on the shared characteristics of Music and English instruction presented in the theoretical framework. In accordance with students' age, prior knowledge, and the unconventional structure of the observed lesson, which was conducted by the researchers/authors of the study, the lesson employed thematically related content. The thematic connection between the components was achieved through the use of visual media and a story that, in addition to being thematically aligned with the musical composition, was familiar to students in their mother tongue.

This selection of content significantly facilitated both the perception of the musical work and the comprehension of English-language content. For this reason, the test results should be interpreted exclusively within the context of the implemented lesson, without generalization or drawing broader conclusions about students' achievement in foreign language learning or music perception.

Results and discussion

After analyzing the students' responses on the final test, we found that students best understood the character, dynamics, and atmosphere of the composition (questions 1, 4, and 6 – 100% correct answers). The greatest difficulties were observed in recognizing the absence of voices (8.9% incorrect) and the number of instruments (7.1% incorrect), which indicates the need for additional explanation regarding the characteristics of orchestral music.

The need to reconsider the approach applied in the field of music listening, particularly in the domain of instrumental music, is also emphasized by Sudzilovski and Tanasković (Sudzilovski i Tanasković, 2025), based on findings from their research indicating a significant level of interest and preference among fourth-grade students for instrumental music. The results of the test for all 6 questions are presented in Figure 1.

Figure 1*Results Obtained from the Students' Achievement Test at the End of the Lesson*

Testing of this sample of students showed that the overall understanding of musical content and its connection with the English language was at a very high level. Since quantitative data analysis provides insight into the extent or magnitude of phenomena, relying on probability theory and statistics (Given, 2008), it is used in this study only as a starting point for the interpretation of data obtained through student interviews, which will be analyzed using thematic analysis with a predominantly inductive approach to coding. Based on the test results, descriptive statistics were calculated and are presented in Table 1.

Table 1*Descriptive Statistics of the Data Obtained from the Students' Achievement Test at the End of the Lesson*

Statistics	Correct Answers	Incorrect Answers
Mean	54.0	2.0
Standard Deviation	2.28	2.28
Minimum	51	0
Maximum	56	5
Median (50%)	54.5	1.5
Lower Quartile (25%)	52.25	0,0
Upper Quartile (75%)	56.0	3.75

The table presents the average number of correct answers per item, i.e., the results were analyzed at the item level rather than as total student scores. The high mean value (54/56 correct answers per item) indicates a high level of understanding of

the content. The low standard deviation (2.28) indicates that responses were consistent across all students, with no major fluctuations. These results can be explained by the fact that the students involved in the study were taught by the same English language teacher and followed the same curriculum, although they belonged to two different classes in which different classroom teachers taught Music and other subjects.

The highest number of incorrect answers was recorded for the item related to the presence of voices in the composition (5 students), which represents the only result below 92% accuracy. Descriptive statistics indicate that students successfully understood both the content of the composition and the instructions in English, which supports the potential of the implemented integrative teaching approach. The high average number of correct answers (54 out of 56 students per item) indicates a high level of understanding of both the musical content and the English instructions. The low standard deviation ($SD = 2.28$) shows that students' responses were consistent, with no major deviations. The largest number of incorrect answers was again observed for the item concerning the presence of vocal parts in the composition, where five students provided incorrect answers, while on the remaining items almost all students answered correctly.

Since the results of the knowledge test served only a supplementary function within the exploratory, qualitatively dominant design of the study, supplemented by descriptive quantitative data, their analysis was restricted to descriptive statistical measures (frequencies, percentages, arithmetic mean, and standard deviation). The obtained results served as quantitative support for the findings of the qualitative analysis of the group interviews, rather than as an independent basis for drawing conclusions about the effects of the implemented instructional model.

Although the results of this study cannot be generalized to the population of fourth-grade primary school students, they represent a relevant indicator of the potential of the applied instructional approach and may serve as a starting point for future research on larger and more diverse samples. Although the obtained data should not be considered valid for the entire population of fourth-grade students, this micro-study may represent a basis for further research on the given topic. The study conducted on this sample thus indicates that the integration of Music and English as a foreign language can be effective in developing comprehension of content and vocabulary, as well as in motivating students for active engagement in music listening activities.

The interview as a research instrument was selected in order to provide deeper insight into the perceptions and attitudes of younger primary school students regarding the integration of Music and English instruction, where listening is considered both a musical and a language skill. The interview provided students with space and opportunity to express their emotions and preferences (Ćirković-Miladinović, 2019, 2024), while offering researchers a more comprehensive and detailed understanding of the investigated phenomenon.

Qualitative data were analyzed using thematic analysis with a predominantly inductive approach to coding. Following the transcription of the interviews, students' responses were read repeatedly, initially coded, and subsequently grouped into thematic categories according to the dominant meaning of the statements. The coding procedure, the researcher's approach to coding, the phases of the coding process, an example of coding, the procedure for reaching agreement, and the criteria used for category development are described in the section of the paper presenting the research methodology.

Question 1. *Was the lesson interesting to you? Why?* Inductive analysis identified three thematic categories: (1) the interest of integrated teaching, (2) affinity for music or English language, and (3) new experience.

Table 2
Categories of Students' Responses to the Question "Was the lesson interesting to you? Why?"

Category	Number of students (n)
Interest in integrative teaching	41
Affinity for music or English language	8
New experience	7

The largest number of students stated that the lesson was interesting because they were learning content from English and Music simultaneously for the first time. Some students emphasized that they liked either music or the English language, while others highlighted the novelty of this way of working as their most significant impression. Illustrative student statements include: S3: "The lesson was interesting because we combined Music and English." S11: "I like these kinds of combinations of different subjects." S18: "I liked the musical composition." S27: "I like that we spoke in English."

Question 2. *What was unusual or new for you in the lesson?* Students' responses were grouped into three categories: (1) subject integration, (2) a new way of working, and (3) linking instructional content.

Table 3
Categories of Students' Responses to the Question "What was unusual or new for you in the lesson?"

Category	Number of students (n)
Subject integration	33
New working methods	14
New experience	9

Students' responses show that most of them recognized as new the integration of English language and Music within a single lesson. A significant number of students emphasized that they encountered this type of task for the first time. Illustrative statements include: S5: "It was new that we had both English and Music in the same lesson." S12: "It was unusual to talk about the composition in English." S19: "We connected the English story with the musical composition." S28: "The English tasks that tested knowledge from Music were new for me." S36: "I have never talked about musical compositions in English before."

Question 3. *Did the English story motivate you to listen more carefully to the composition?* Inductive analysis resulted in three categories: (1) motivation for listening, (2) reliance on prior knowledge, and (3) emotional experience.

Table 4

Categories of Students' Responses to the Question "Did the English story motivate you to listen more carefully to the composition?"

Category	Number of students (n)
Motivation	35
Prior knowledge	13
Emotional experience	8

Most students stated that the story motivated them to listen more carefully to the composition, while some emphasized that they were already familiar with the story, which made it easier for them to understand. Illustrative statements include: S2: "Yes, the story motivated me." S9: "I like stories." S15: "The story was interesting." S23: "I already know that story, so it was easy for me." S33: "It was nice, but I didn't understand everything."

Question 4. *Was it difficult for you to connect the photograph and the story?* Three thematic categories were formed: (1) understanding of the English language, (2) visual support, and (3) prior experience.

Table 5

Categories of Students' Responses to the Question "Was it difficult for you to connect the photograph and the story?"

Category	Number of students (n)
English language comprehension	34
Visual support	14
Prior experience	8

Students generally assessed that the task was not difficult, emphasizing that the photographs contributed to their understanding, as well as that their knowledge of the story and English language helped them complete the task. Illustrative statements

include: S4: "It was not difficult, I knew the story." S13: "The photographs were nice." S21: "It was not difficult because I know English well." S35: "I immediately knew those words."

Question 5. *Was it difficult for you to connect the composition with the photograph?* Three categories were identified: (1) recognition of musical elements, (2) linking music and the story, and (3) individual pace of comprehension.

Table 6

Categories of Students' Responses to the Question "Was it difficult for you to connect the composition with the photograph?"

Category	Number of students (n)
Recognizing musical elements	9
Connecting music and story	40
Individual pace of understanding	7

Most students successfully connected the listened composition with the previously studied story, while a smaller number needed more time to recognize the link between the musical and visual content. Illustrative statements include: S6: "At first it was difficult, but later I understood." S14: "I just needed a little more time." S25: "I knew it was about swans." S39: "The story helped me recognize the composition."

Question 6. *Which task was more difficult for you?* The analysis identified three categories: (1) expressing oneself in English, (2) understanding the English text, and (3) understanding musical content.

Table 7

Categories of Students' Responses to the Question "Which task was more difficult for you?"

Category	Number of students (n)
Expressing oneself in English	38
Understanding the English text	12
Understanding musical content	6

Most students stated that expressing and understanding content in English represented a greater challenge than recognizing musical elements. Illustrative statements include: S8: "It was harder for me to talk in English about the composition." S17: "It was harder for me to understand the story." S29: "It was easier for me to listen to the composition."

Question 7. *Did this type of lesson help you learn new words?* Responses were grouped into three categories: (1) acquisition of new vocabulary, (2) teacher support, and (3) transfer of knowledge.

Table 8

Categories of Students' Responses to the Question "Which task was more difficult for you?"

Category	Number of students (n)
Acquisition of new vocabulary	37
Teacher's support	11
Knowledge transfer	8

Students generally assessed that the integration of Music and English helped them acquire new words and apply them in a new context. Students also stated that teacher support during the lesson was important, as well as the use of English words for musical terminology. Illustrative statements include: S7: "Now I know how to say quiet, fast, and loud composition." S16: "The teacher helped me." S22: "I understand new words better." S31: "I learned new words." S40: "I knew these words, but I didn't know they could also be used for Music."

Question 8. *What was the most difficult part of the test?* Inductive analysis identified three categories: (1) language barrier, (2) unusual task format, and (3) perceived difficulty.

Table 9

Categories of Students' Responses to the Question "Which task was more difficult for you?"

Category	Number of students (n)
Language barrier	41
Unusual task format	8
Perceived difficulty	7

Most students stated that individual English words represented a greater challenge than understanding the musical content itself. Some students emphasized that they were confused by the fact that questions from Music Culture were presented in English, which was a novelty for them in classroom practice. Illustrative statements include: S1: "Some words were difficult for me." S10: "It was difficult because the questions were about music." S26: "The questions were both about the composition and in English." S38: "I have never practiced like this before." S44: "I like English, so everything was easy for me."

Based on the qualitative analysis of data collected through interviews with fourth-grade primary school students, the following conclusions can be drawn: the participating students reacted positively to the integration of English language and Music Culture; according to students' responses, motivation and interest were at a high level compared to traditional instruction; language barriers were identified but were overcome with teacher support and with visual and contextual aids; students stated that the meaning of musical vocabulary was clearer when these words in English were connected to concrete artistic content; the test showed that understanding of the musical composition and the interconnection of the two subject areas was at a high

level, with a somewhat greater need for work on vocabulary within artistic disciplines. In addition to predominantly positive student impressions, special attention should also be given to responses indicating difficulties in implementing the integrative teaching model. A small number of students stated that they did not fully understand the English story, that it was difficult for them to speak about the musical composition using English vocabulary, or that they were confused by “mixed questions” in which musical content was presented in English. Although such responses were less frequent compared to positive ones, they represent an important finding as they indicate limitations of the applied teaching approach. The obtained results show that integration of teaching content, while encouraging motivation and active student participation, simultaneously increases the cognitive demands that students need to meet. Students are expected to simultaneously understand musical content, use the English language, and establish connections between these two subject areas. For students with less developed language competencies or those encountering this type of instruction for the first time, such demands may represent an additional cognitive load, which was reflected in their statements and in the results of certain tasks. It is particularly important that some students emphasized that the difficulty was not in understanding the music itself, but in formulating answers in English or understanding the questions. This finding indicates that the limitation was not in the musical content, but in the simultaneous application of knowledge from two subject areas. Therefore, it can be concluded that successful implementation of the integrative approach requires careful calibration of language demands, gradual introduction of new vocabulary, and sufficient time for students to become familiar with this unfamiliar way of learning.

Accordingly, the results of this study should not be interpreted solely as confirmation of the effectiveness of the integrative teaching model, but also as an indicator of its limitations and possibilities for improvement. Future research should examine how gradual introduction of integrative activities, increased language support, and more frequent application of this approach may contribute to reducing the observed difficulties and enable a larger number of students to successfully complete the set tasks.

Looking back at the research tasks, it can be said that they were achieved and that this micro-study provided insight into the research questions posed in the paper. Namely, the first task aimed to determine whether the use of a story in English could serve as a means of motivating students to listen to music. Most students stated that it was precisely the English-language story that motivated them to listen to the composition and that they were highly motivated to participate in activities linking the story with music. All students recognized the composition as “quiet”, and 94.6% as “fast”, which indicates successful recognition of musical characteristics based on emotional perception. In light of these data, it can be argued that the English-language story was an effective motivational tool for listening to music. The combination of familiar narrative content and a new context (the English language) successfully directed attention and encouraged active listening.

The second research task – to examine the degree of connection between teaching stages through a shared task involving linking visual content with the story and

the musical composition – led to the following conclusions: students' responses also show reflectiveness, as some students stated that they "needed time" to understand the task, which is a sign of engagement and cognitive activity. Most students (92.9%) recognized multiple instruments, and 91.1% recognized the absence of voices, suggesting successful listening and understanding of the musical content in the context of visual and verbal material. In this sense, the teaching stages of the integrative approach were connected through a shared task in a way that enabled contextual and multimodal learning. During the lesson, students recognized and understood how story, image, and music intertwine. The third research task referred to collecting data on whether the application of vocabulary from the story in describing musical elements in English could positively influence the understanding of words/terms in both subject areas (Music Culture and English as a foreign language). Student responses collected through interviews clarified their views on this issue: students reported that they learned or expanded their English vocabulary ("quiet", "loud", "fast", "slow"), and also that they already knew some terms but did not know they could also be used in a musical context. Furthermore, the participating students emphasized that teacher support was important for understanding words during the lesson. Therefore, it can be concluded that the application of vocabulary from the story in describing music was effective with teacher intervention, whereby students demonstrated functional understanding and active use of new words in the foreign language, all within an artistic context. Сумирајући изнете налазе, закључујемо да су одговори на појединачне истраживачке задатке пружили потребне податке о питањима којима се рад бави а тиме је остварен и циљ истраживања – испитано је мишљење ученика млађег школског узраста о интеграцији наставе музичке културе и енглеског језика са фокусом на слушање као музичку и језичку вештину.. A modified integrative lesson model, with the possible changes already proposed, and a different methodological framework of the research would provide new and more valid results on the integration of the contents of the aforementioned subjects.

Conclusion

In the integrative lesson model on which this research is based, one of the innovations is the dual role of musical content and activities, which, in addition to supporting English language learning, retain their basic function in the acquisition of musical knowledge (perception of musical elements) in the fourth grade of primary school. The selection of the composition is the first step in designing an integrative lesson, since other contents, such as the story and the image, can be adapted accordingly. The subjects are equally represented, the contents are interconnected and interwoven, and the applied approaches simultaneously correspond to the specificities of both Music Culture and English as a foreign language instruction.

The testing of students applied in the lesson is aimed at checking the acquisition of knowledge in the context of both subject contents and their interconnection. Although students' performance on the test with questions about the musical composition in English is an indicator of the effectiveness of the proposed integrative model, it must be taken into account that the choice of content largely facilitates the

perception of the musical work. Namely, the visual medium and the story as a medium connecting content from the domains of foreign language and music were selected on the basis of thematic coherence, which contributes to better understanding of the English-language content and better perception of musical elements. In this sense, the inclusion of content that is not thematically close and interconnected across all segments of the integrative model, both in the preparation for listening and in the listening activities, would enable the collection of more relevant data on vocabulary acquisition and text comprehension in the foreign language, as well as on the degree of understanding of expressive musical means among students. Therefore, the test results serve only as a starting point, while the focus of the study is on students' opinions about the implemented lesson that integrates foreign language teaching and Music Culture. Students responded positively to the integration and alternating application of content from both subjects. The fact that, in the introductory part of the lesson, students described segments of the story with the teacher's support, and then used the same terms in English to describe musical characteristics of the composition, leads to the conclusion that students successfully "translated" terms from one context into another. Understanding words in a new context, comparing them, and distinguishing between them goes beyond the level of basic knowledge and represents a step toward a higher category of cognitive understanding. However, as already emphasized, due to the thematic framework of the model lesson, students' responses do not fully reflect their level of knowledge of musical expressive means or their degree of musical perception and understanding. This limitation of the study provides a starting point for further research in this area, focused on the structural integration of content and the development of functional knowledge.

The achieved connection between musical and linguistic expression shows that the integration of teaching content can encourage deeper understanding and more active use of acquired knowledge. The study indicates that such teaching models not only strengthen students as listeners and speakers, but also as reflective and creative interpreters of artistic and linguistic content. Students evaluated the implemented lesson positively and demonstrated a high level of success on the immediate post-lesson test. However, the quantitative results were obtained through an exploratory examination of the effects of the applied teaching model in a specific school context, on a convenience sample; therefore, due to these methodological limitations, they cannot be fully considered reliable or generalizable. The qualitative results, also due to the limitations of the applied methodology, do not provide a complete picture of the advantages and disadvantages of the proposed integrative model. In line with the research findings and implications for future research directions, it can be recommended that teachers design lessons that enable interdisciplinary connections, where artistic content is used to support the development of language skills and vice versa. It has also been shown that it is both effective and important for teachers to encourage students to engage in reflective thinking and to connect concepts from different domains through tasks that stimulate creativity and analytical thinking. Finally, it should be emphasized that continuous monitoring of students' opinions and impressions can be a valuable source of feedback for the further improvement of teaching practice.

References

- Ali, A. A. (2020). Using English songs to improve young learners' listening comprehension. *International Journal of English Literature and Social Sciences*, 5(4), 949–959. <https://doi.org/10.22161/ijels.54.19>
- Avdiu, T. A. (2022). Non-native English teachers' views on using music and songs in teaching English as a foreign language to primary school learners. *Rast Müzikoloji Dergisi*, 9(3), 3105–3119. <https://doi.org/10.12975/rastmd.20219310>
- Bilsborough, K. (2020). *How to write primary materials*. ELT Teacher 2 Writer. <https://eltteacher2writer.co.uk/our-books/how-to-write-primary-materials/>
- Ćirković-Miladinović, I. (2019). *Afektivne strategije učenja engleskog kao stranog jezika [Affective Strategies in Learning English as a Foreign Language]*. Fakultet pedagoških nauka Univerziteta u Kragujevcu.
- Ćirković-Miladinović, I. (2024). *Zastupljenost afektivnih strategija učenja engleskog jezika kod učitelja i vaspitača [The Use of Affective Strategies in English Language Learning among Teachers and Preschool teachers]*. Fakultet pedagoških nauka u Jagodini.
- Čutović, M. i Semiz, M. (2022). Uloga književnoumetničkog teksta u razvoju vrednosnih kriterijuma kod učenika mlađeg školskog uzrasta [The Role of Literary and Artistic Texts in Developing Value Criteria in Younger School-Age Students], *Zbornik radova Pedagoškog fakulteta u Užicu*, 25(24), 95–114. <https://doi.org/10.5937/ZRPFU2224095C>
- DiDomenico, J. (2017). Effective integration of music in the elementary school classroom. *i. e.: inquiry in Education*, 9(2), Article 4. <https://digitalcommons.nl.edu/ie/vol9/iss2/4>
- Dzakah, Dz. (2022). Visual media in English teaching and learning. In *Proceedings of the International Conference on Islamic and Interdisciplinary Studies (ICIIS)*, (Vol. 1, pp. 564–568). <https://jurnal.uindatokarama.ac.id/index.php/iciis/issue/archive>
- Eldawi, F. & Harb, J. (2016). Implementing music in ESL learning. <https://www.diva-portal.org/smash/get/diva2:1491276/FULLTEXT01.pdf>
- Eng, D. (2013). Why use music in English language learning? A survey of the literature. *English Language Teaching*, 6(2), 113–127. <https://doi.org/10.5539/elt.v6n2p113>
- Given, L. M. (2008). *The SAGE encyclopedia of qualitative research methods*. SAGE Publications.
- Hsieh, H.F., & Shannon, S.E. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*, 15, 1277–1288. <https://doi.org/10.1177/1049732305276687>
- Ignjatović, A. i Miloradović, B. (2018). Interdisciplinarni pristup u nastavi fizičkog vaspitanja u osnovnoj školi [Interdisciplinary Approach in Primary School Physical Education]. *Zbornik radova Pedagoškog fakulteta u Užicu*, 21(20), 235–248.
- Ignjatović, G. (2020). Integrative learning approach in ESP/ELP: Theoretical framework of intradisciplinary, multidisciplinary, interdisciplinary, and transdisciplinary integration. *Zbornik radova Pravnog fakulteta u Nišu*, 59(88), 179–198. <https://scindeks-clanci.ceon.rs/data/pdf/0350-8501/2020/0350-850120881791.pdf>
- Ivanović, M. (2019). Savremeni mediji u nastavi muzike-didaktičke specifičnosti i potencijali [Contemporary Media in Music Education: Didactic Specificities and Potentials], *Zbornik radova Pedagoškog fakulteta u Užicu*, 22 (21), 227–242.

- Ivanović, N. (2007). *Metodika opšteg muzičkog obrazovanja za osnovnu školu [Methodology of General Music Education for Primary School]*. Zavod za udžbenike.
- Jeremić, B. I Stanković, E. (2019). *Metodika nastave muzičke kulture za predškolski i mlađi školski uzrast [Methodology of Music Education for Preschool and Early Primary School Age]*. Pedagoški fakultet, Sombor.
- Kim, H. J., Chong, H. J. & Lee, M. (2024). Music listening in foreign language learning: Perceptions, attitudes, and its impact on language anxiety. *Frontiers in Education*, 9. <https://doi.org/10.3389/educ.2024.1372786>
- Kolodii, O., Kovalchuk, I. & Syvak, O. (2017). The impact of visualization techniques on students' learning vocabulary. *International Journal of New Economics and Social Sciences*, 6(2), 359–367. <https://doi.org/10.5604/01.3001.0010.764>
- Kumar, T., Akhter, S., Yunus, M., & Shamsy, A. (2022). Use of music and songs as pedagogical tools in teaching English as foreign language contexts. *Education Research International*, 2022(2.2), Article 3384067. <https://doi.org/10.1155/2022/3384067>
- Leksikon obrazovnih termina [Glossary of Educational Terms] (2015). Učiteljski fakultet, Beograd.
- Litosseliti, L. (2010). *Research methods in linguistics*. Continuum International Publishing Group.
- Milanković Jovanov, J., Ivkov-Džigurski, A., Stanisavljević, J., Ivanović Bibić, Lj., Petrović, M., & Đukićin, S. (2022). Is the integrative teaching approach beneficial for learning? *International Journal of Cognitive Research in Science, Engineering and Education*, 10(2), 173–183. <https://doi.org/10.23947/2334-8496-2022-10-2-173-183>
- Omolar, I. (2023). The method of teaching English using music. *International Journal Papier*, 4(1), 17. https://www.researchgate.net/publication/367151939_The_Method_of_Teaching_English_Using_Music
- Patton, M. Q. (2002). *Qualitative research & evaluation methods* (3rd Ed.). SAGE Publications.
- Ponizovsky-Bergelson, Y., Dayan, Y. & Roer-Strier, D. (2019). A qualitative interview with young children: What encourages or inhibits young children's participation? *International Journal of Qualitative Methods*, 18, 1–9. <https://doi.org/10.1177/1609406919840516>
- Prošić-Santovac, D. (2021). From teachers to young learners: Integrating personal development instruction into foreign language teaching in Serbia. In P. Vinogradova & J. K. Shin (Eds.), *Contemporary foundations for teaching English as an additional language: Pedagogical approaches and classroom applications* (pp. 294–297). Routledge.
- Prtljaga, J. (2020). *Učenje i poučavanje engleskog jezika na ranom uzrastu [Learning and Teaching English at an Early Age]*. Viša škola strukovnih studija za vaspitače „Mihailo Palov”.
- Rojko, P. (2012). *Metodika nastave glazbe: Teorijsko-tematski aspekti [Music Teaching Methodology: Theoretical and Thematic Aspects]*. Sveučilište Josipa Jurja Strossmayera.
- Shin, J.K., & Crandall, J. (2014). Teaching young learners English: from theory to practice. National Geographic Learning. Heinle Cengage Learning, Boston.
- Stakić, M. (2023). Primena književnog teksta kao polazišta integrativnog pristupa u nastavi u prvom ciklusu osnovnog obrazovanja i vaspitanja [Using Literary Texts as a Basis for an Integrative Approach in Teaching in the First Cycle of Primary Education]. *Inovacije u nastavi*, 36(2), 35–47. <https://doi.org/10.5937/inovacije2302035S>
- Sudžilovski, D. i Tanasković, M. (2025). Slušanje muzike – gledište učenika mlađih razreda osnovne škole [Listening to music – the point of view of young learners of primary school]. U J. Stamatović (ur.), *Vaspitanje i obrazovanje između teorije i prakse*, Pedagoški fakultet Užice, 1, 343–356. <https://doi.org/10.46793/zbVO25UEI.343T>

- Tratnjek, M. & Kovačič, B. (2023). Video as an alternative approach to teaching folk dances in music lessons. *Inovacije u nastavi*, 36(4), 110–126. <https://doi.org/10.5937/inovacije2304110T>
- Vergara, E. & Chua, E. N. (2020). Integrative teaching strategy in Grade 7 science and students' learning and innovation skills. *International Multidisciplinary Research Journal*, 2(4), 175–185. <https://doi.org/10.54476/iimrj326>
- Vidulin, S., Plavšić, M. & Žauhar, V. (2020). *Spoznajno-emocionalno slušanje glazbe u školi [Cognitive-Emotional Listening to Music in School]*. Sveučilište Jurja Dobrile u Puli, Muzička akademija u Puli.
- Vizek Vidović, V., Rijavec, M., Vlahović-Štetić, V. & Miljković, D. (2014). *Psihologija obrazovanja [Psychology of Education]*. IEP-Vern.
- Vukićević, N. & Ćirković-Miladinović, I. (2023). Improving English pronunciation by using instructive musical exercises: University teaching context in Serbia. *Journal of Language Teaching and Research*, 14(5), 1159–1167. <https://doi.org/10.17507/jltr.1405.02>
- Vukićević, N. & Stanojević, K. (2014). Likovna umetnost u funkciji tumačenja muzičkih fenomena u nastavi muzičke culture [Visual Arts as a Means of Interpreting Musical Phenomena in Music Education]. U S. Pajić i V. Kanački (ur.), *Srpski jezik, književnost, umetnost, Pagansko i hrišćansko u likovnoj umetnosti & Satira u muzici*, (Knjiga III, str. 189–196). Filološko-umetnički fakultet, Univerzitet u Kragujevcu.