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**English for Professional Communication:  
A Project-Based Approach to Teaching University  
Students (a Case Study of Music Students)**

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**Introduction.** One of the ultimate requirements for the successful integration of any specialist to the international market is his/her language skills. However, the current educational system often lacks streamlined techniques meeting challenges of dynamically changing sociocultural and professional settings, especially, when it comes to communication, field-specific terminology and self-development opportunities. The article dwells on project-based learning at universities in view of English for Professional Purpose. The aim of this paper is to specify some aspects of the project-based approach related to project content and structure, as well as to discover some of its advantages in the English for Professional Purpose-context.

**Materials and Methods.** The research was carried out at the Gnesins Russian Academy of Music, its participants having exceeded 500 students from eight faculties and amounted to 40 educators teaching different disciplines. The following methods were used to specify the ways to university enhance students' English language skills through project-based learning: analysis and synthesis to study research and methodical literature at Stage 1; survey (interviews, questionnaires) to work with at Stage 2 – getting students and teachers prepared for project-based activities; comparative analysis and description to deal with at Stage 3, related to integrating project-based learning into educational and sociocultural environment, and supervision to deal with Stages 2, 3 and to fix the results. The learning material comprised items for developing students' speaking, reading, listening and writing skills.

**Results.** The research findings include project content-and-structure-related aspects involving such factors as time, duration, form, type, activities, context and related fields. The authors also brought into the spotlight some advantages for more efficient professional training, namely, an increase in student motivation and readiness for successful communication, proper understanding and use of field-specific terms, as well as extending the range of self-development opportunities.

**Discussion and Conclusion.** The project-based approach in the English for Professional Purpose context creates new opportunities for students to learn to interact with others on an international scale in the real-world circumstances. The article is intended for English language educators and learners worldwide seeking to enrich mixed group experience by doing creative projects with real-world outcomes.

*Keywords:* professional training, project-based approach, university student, English for Professional Purposes, multicultural identity

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## Метод проектов как инструмент профессионально ориентированного обучения английскому языку студентов вуза (на примере студентов музыкальных профилей)

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**Введение.** Одним из безусловных требований успешной интеграции специалистов в современный международный рынок труда является знание иностранного языка. Однако в современной образовательной системе нередко преобладают устаревшие методики, не учитывающие особенности динамично развивающейся социокультурной и профессиональной среды, в частности, в области коммуникации, применения терминологии, возможностей саморазвития. Ключевым вопросом статьи является использование иноязычных проектов в процессе профессиональной подготовки студентов неязыковых вузов. Цель статьи – определение возможных содержательных и структурных элементов метода проектов и выявление его преимуществ в рамках профессионально направленного иноязычного обучения студентов вуза.

**Материалы и методы.** Исследование проводилось на базе Российской академии музыки имени Гнесиных; его участниками стали свыше 500 студентов с восьми факультетов и 40 преподавателей различных дисциплин. В процессе исследования был использован комплекс методов, позволивших определить пути оптимизации языковой подготовки студентов вузов посредством осуществления творческих проектов и проектной деятельности: анализ и синтез – для изучения научно-методической литературы; опрос, интервью, анкетирование – для проведения первого этапа исследования, связанного с подготовкой студентов и преподавателей к участию в англоязычной проектной деятельности; сравнение, описание – для второго этапа исследования, связанного непосредственно с применением метода проектов в образовательной и социокультурной среде; наблюдение – для проведения обоих этапов и последующей возможности зафиксировать результаты наблюдения.

**Результаты исследования.** Результаты проведенного исследования позволили определить возможные содержательные и структурные элементы метода иноязычных проектов, учитывающие такие факторы, как место проведения, длительность, форма, тип, вид проектной деятельности, ситуативный контекст, область применения; а также выявить ряд преимуществ данного метода в русле специфики профессиональной направленности обучения студентов – повышение мотивации и готовности к успешной коммуникации, адекватному пониманию и применению терминологии, расширению спектра возможностей саморазвития.

**Обсуждение и заключение.** Применение метода проектов в рамках профессионально направленного обучения студентов вузов английскому языку позволяет вывести данный процесс за рамки исключительно образовательной среды, что расширяет их возможности учиться профессионально взаимодействовать с другими людьми непосредственно в глобальном социокультурном пространстве. Статья предназначена для российских и зарубежных преподавателей английского языка и тех, кто его изучает. В ее основе лежит идея применения в работе с равноуровневыми иноязычными группами творческих проектов, направленных на практические результаты.

**Ключевые слова:** профессиональная подготовка, метод проектов, студент вуза, профессионально направленное обучение английскому языку, языковая личность

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### Introduction

Project-based learning is one of the beneficial approaches to teaching English to music students in the English for Specific Purposes (ESP) context, making them go beyond the academic walls. Incorporating project-based learning into the curriculum

helps music students master professional English in action and effectively communicate in the social, cultural and, to an ever-increasing degree, political milieu.

Traditionally, Russian music higher education embraces the fields of classical, folk and jazz/pop music. But in fact,

present-day musical art is more often than not becoming ever more sophisticated, blending diverse genres and styles and integrating other arts, such as painting, literature, dance, circus, etc. Every day dozens of music venues welcome visitors – not only concert halls, churches or clubs, but museums, libraries, old mansions, gardens, parks, and even swimming pools, promising unforgettable impressions and emotions. It makes a real challenge for any musician, be it a “pure” classical music concert or a musical fountain show. Today there exist plenty of opportunities for musicians to enter a whirl of musical life. However, sometimes lavish prospects can bring a performer to mastery and success, make him go down in flames.

But how can music performers creatively work and collaborate, or quickly promote themselves, not to fall out of the race during a never-ending competition or get lost among a myriad no less talented fellow-musicians? How can they make the audience get to know about numerous multifaceted musical events to choose the ones to become interested in?

Obviously, a modern musician should possess certain skills apart from those of music performance, which help him survive, and gain popularity, shaping up things in his favor. And communication skills are one of the key factors which make a musician’s career move forward. Communication in a foreign language, definitely, provides further professional opportunities for getting and sharing information, experience, ideas and views. At the same time, it often influences the musician’s personality, transforms his values and behavior, the way he thinks and perceives the world. In other words, by expanding a sociocultural context, it helps shape a multidimensional lingual identity.

International activities of Russian music higher educational institutions involve over 13 kinds of contexts, such as master classes, festivals, competitions, lectures with concerts, meetings with teachers and students, academic exchanges, summer schools, col-

laborative performance, workshops, conferences, webinars, forums, etc. On average, Russian music universities are annually attended by 15-20 foreign delegations which include educators, students, musicians, officials, etc. from England, Austria, Germany, Italy, France, Belgium, Spain, the USA, China, Korea, Brazil, Greece, Columbia and other countries. Musical events cover all the fields of music and skills profiles, being aimed at engaging Russian music students in music-related activities worldwide. Thus, a second language competence has become not only a compulsory part of the music higher education curriculum, but a condition for the music student’s successful incorporating in international sociocultural environment and being competitive in the global cultural market.

In this case, English for Specific Purposes (to be more precise, English for Professional Purposes, or EPP) meets the most specific requirements of music students. Implying a certain purpose, it helps avoid the same old merry-go-round of a second language activities, and enjoy challenging opportunities to speak regardless of how competent they became, having covered the traditional General English syllabus. Often ESP learners in the same class do not have the similar/same level of English. However, they usually study at the same ESP area. Therefore, the teacher has to be ready, on the one hand, to work with mixed levels, on the other hand, to develop motivation both in English studies and in the specialism itself<sup>1</sup>.

Educators teaching English to music students often face a problem: as most students have creative and restless characters, the process of traditional classroom language learning quickly becomes boring. And EPP seems to be greatly facilitated by PBL. Though this approach is considered by some educators not to be helpful in case of managing multi-level groups, it often turns out to be a real panacea both for students and their teacher. Especially when English teachers involve integrated knowledge and skills and/or integrate English learning into their pro-

<sup>1</sup> Buck Institute for Education. Available at: [http://www.bie.org/about/what\\_pbl](http://www.bie.org/about/what_pbl) (accessed 21.12.2018). (In Eng.)



fessional activities, which helps utilize social relationships beyond students' academic settings. Furthermore, there are still quite a lot of students, who feel shy about speaking English, being afraid of making a mistake or being misunderstood. The reason is clear – for most Russian students the English language is not an essential part of their daily life. The project-based approach actualizes musicians' intrinsic motivation: to be confident, spirited, creative, social, ready to take on different roles, to take responsibility, to get positive feedback, to be beloved by the world. To put it shortly, to be perfect. Doing a project, students immerse themselves into it, forgetting that they are scared of not speaking the Queen's English. The only thing which English language teachers at music universities have to do is think of a project to target the right student. Using texts, contexts, situations from their specialist areas make students involve naturally the second language, no matter if the three are simulated or real.

Generally, today music higher education in Russia deals with performing musicians, music theorists and music business specialists. Performing musicians can be divided into three groups – singers, instrumentalists and conductors. The first one is involved in solo, ensemble or choral performance, the second one – in solo or ensemble performance and the third one – in choral or orchestral conducting, the last ranging from opera, chamber, wind conducting to military brass band, folk conducting, etc. The music theory field incorporates musicologists, music historians, music teachers, music journalists, composers; music business specialists – managers, producers and sound engineers. Besides music performances, the professional activities common for music specialists who have graduated from Russian music universities include teaching, organization and management, cultural and educational work and research. Professional activities of music specialists are given in figure 1.

Common professional communication situations vary from taking part in rehearsals, performances at concerts, festivals, competitions, master classes, conferences, etc. to teaching music to English speaking audience, writing scripts, librettos, articles in English and managing international projects. Communication roles embrace a music specialist's acting as a presenter, participant, jury member, lecturer, teacher, event moderator, project leader/manager, organizer, marketing expert, producer, stage director, script writer, journalist, interpreter/translator, etc.<sup>2</sup>

Verbal type of professional communication includes such means as speech, which splits into inner (thought) and outer ones. The former implies intrapersonal communication (a self-talk and talking with an imaginary interlocutor), the latter is divided into oral and written types. The first one contains such forms as monologue, dialogue and polylogue, the second one incorporates correspondence (letters, CV, applications), essays, articles, (scientific, journalistic), scripts (events, online master classes, interviews), librettos, training materials, etc. Professional communication of a music specialist is reflected in the figure 2.

All types of the music specialist's professional activities can be effectively practiced through project-based learning. "Project Based Learning is a teaching method in which students gain knowledge and skills by working for an extended period of time to investigate and respond to an authentic, engaging, and complex question, problem, or challenge <...>. Project Based Learning can be transformative for students. By presenting students with a mix of choice and responsibility, cognitive concepts and practical activities, within an environment of real-world authenticity, projects engage students in learning that is deep and long-lasting<sup>3</sup>. PBL brings product creation and presentation into the field of edutainment (educational entertainment),

<sup>2</sup> Borisova E.N. [Pedagogical Support to Form Professionally Oriented Foreign Language Competencies of University Students: Based on the Experience of Musical Specialties: PhD dissertation in Pedagogy]. Moscow; 2014. (In Russ.)

<sup>3</sup> Buck Institute for Education.

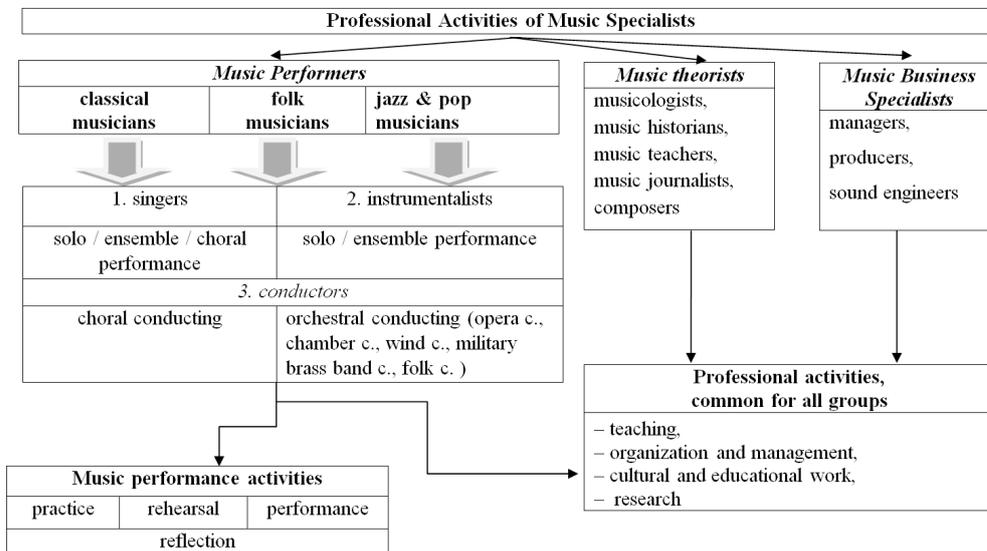


Fig. 1. Professional activities of music specialists

Communication participants	colleagues, conductor, viewers, customers, students, etc.		
Common professional communication situations	Fields of communication	Arts and Culture	rehearsals, concert performances, festivals, competitions, forums, cultural and other projects
		Science	conferences, lectures, workshops, symposiums, scientific projects
		Education	lessons, master classes, talks with teachers/students, academic exchange, lecture & concert/ pre-concert lecture, workshops, musical and educational projects, teaching music to English speaking audience
Communication roles	a participant, speaker, presenter, jury member, lecturer, event moderator, project leader/manager, organizer, marketing expert, producer, teacher, artistic director, stage director, script writer, journalist, interpreter, etc.		
speaker / sender	listener / receiver		
<b>Type of communication</b>	<b>Means of communication</b>		
	<b>Speech</b>		
verbal	<i>Inner s. (thought)</i>		<i>Outer s.</i>
	<b>Types</b>		
	Intrapersonal communication: – a self-talk; – talking with an imaginary interlocutor		oral
Forms		– monologue – dialogue – polylogue	correspondence (letters, CV, applications), essays, articles (scientific, journalistic), scripts (events, online master classes, interviews), librettos, training materials, etc.

Fig. 2. Professional communication of a music specialist



which helps to combine joyful learning with practical experience, as well as better cope with new situations, communicate ideas, interact with other people, develop professional interests.

### Literature Review

Many theorists have investigated the project-based approach, most credible being Piaget's Theory on Constructivism<sup>4</sup>, Vygotsky's Theory on Social Constructivism<sup>5</sup>, and John Dewey's My Pedagogical Creed<sup>6</sup>. While writing this article, we used some of their ideas. The first one argues that the process of knowledge construction occurs through problem-solving experiences, the second views education as a process of social interaction and daily living.

William H. Kilpatrick is known worldwide as "Mr. Project Method." It was he who defined the "project" as "whole-hearted purposeful activity proceeding in a social environment"<sup>7</sup> stressing the connection of project work with real life. W.H. Kilpatrick also developed a project typology that took into account every conceivable form of external and internal action. His typology comprised four kinds; it could mean building a kite ("production project"), solving an equation ("problem project"), memorizing a poem ("learning project"), and savoring a sunset ("consumption project")<sup>8</sup>. In case with music students "problem project" and "learning project" can work successfully.

The Buck Institute of Education has done an extensive amount of research on project-based learning. According to the Buck Institute there are eight essential elements of project design: Key knowledge,

Understanding and Success Skills; Challenging Problem or Question; Sustained Inquiry; Authenticity; Student Voice and Choice; Reflection; Critique and Revision; Public Product<sup>9</sup>.

The most complete classification of projects in Russian pedagogy is proposed by E. S. Polat, M. Yu. Bukharkina<sup>10</sup>. This classification includes the following types of projects:

1. According to the method that dominates the project – research, creative, adventure, gaming, informational, practice-oriented.

2. By the nature of project coordination – with clear coordination, with hidden coordination.

3. By the nature of the contacts – internal (regional), international.

4. By the number of participants – personal (individual), paired, group.

5. For the duration – short term, average duration, long term.

The Proponents of PBL claim that it is an integral part of the efficient educational process that helps to improve the quality of learning. In A.M. Shier and D. Williams' work it is stated that "this may be an innovative and valuable way of engaging students and supporting them to learn how to solve the real world problems that they will experience in their profession" [1]. Reviewed studies on the effectiveness of using PBL (mostly in the field of medical and engineering education) suggest that its implementation gives significant results in terms of longer-term knowledge retention [2–5]. M. Sultana, S. Zaki [6]. M. Caspray, D. Boothe<sup>11</sup> have adopted a problem-based approach to teaching first year undergradu-

<sup>4</sup> Piaget J. The Child's Conception of the World. New York: Rowman & Littlefield Adams; 2007. 397 p. (In Eng.)

<sup>5</sup> Vygotsky L.S. Mind in Society: The Development of Higher Psychological Processes. Harvard University Press; 1978. 159 p. (In Eng.)

<sup>6</sup> Dewey J. My Pedagogical Creed // Journal of the National Education Association. 1929; 18(9): 291-295. (In Eng.)

<sup>7</sup> Kilpatrick W.H. The Project Method. Teachers College Record. September 1918. p. 321. (In Eng.)

<sup>8</sup> Kilpatrick W.H. Foundations of Method, New York: Macmillan; 1925. p. 346-383. (In Eng.)

<sup>9</sup> Buck Institute for Education.

<sup>10</sup> Polat E.S., Bukharkina M.Yu. [Modern Pedagogical and Information Technologies in the Education System: Textbook]. Moscow: Publishing Center "Academy"; 2007. (In Russ.)

<sup>11</sup> Caspray M., Boothe D. Assessment of EFL Through the Process of Problem-Based Learning. In: Revisiting EFL Assessment: Critical Perspectives. Springer International Publishing Switzerland; 2017. p. 105-117. (In Eng.)

ates and have proved that PBL provide fertile environments for the development of students' learning outcomes and meta-cognition.

However, the application of PBL in humanities, social science and music education is less frequent. Too little research has been conducted on PBL application for foreign language teaching and learning. A few attempts have been made to describe PBL scientifically in the area of teaching English, e.g. E. M. Anthony and Z. Abdul Kadir [7], J. Larsson [8], C. A. Caswell [9], D. Muñoz Campos [10], E. A. Smagina [11], O. V. Bogomolova [12], D. M. Dastgeer [13], M. A. Ghuftron, S. Ermawati [14], D. C. Iswandari [15], A. Yu. Shirokikh [16], W. K. Downing, T. Kwong, S.W. Chan, T. F. Lam [17]. The authors report on both strengths and weaknesses of PBL. Through PBL approach students improve their vocabulary, writing skills [11; 13], it reduces their nervousness, makes them responsible for their learning [10; 14], problem-based assignments enhance students' motivation and autonomy, thus contributing to their professional competencies [16]. Meanwhile, some studies show that PBL is difficult to implement, it needs more time, more preparation, good management, and it can be confusing for some students [5; 14; 17]. L. M. Bolsunovskaya, V. Ye. Mironova, A. A. Iskorkina among disadvantages of using PBL with junior students indicate that the project method requires students' good level of English as well as the ability to work in a team [18].

It is worth mentioning Content and Language Integrated Learning (CLIL) method that shares with PBL similar attitude towards learning. Both approaches have similarities in methodology such as the need to focus on specific vocabulary

and terminology, the creation of authentic learning scenarios, language usage [19], developing greater motivation, higher cognition, communication skills along with developing advanced intercultural awareness<sup>12</sup> According to D. Fernandez the difference of CLIL from PBL is that students are required to learn a foreign language by studying subject-matter content, which determines what language needs to be learnt [20].

International teaching practice shows that the PBL method is being effectively used in the global educational system. Scholars A. Potter, K. Louati<sup>13</sup>, T. Potuckova<sup>14</sup>, C. Marculescu [21] C. Mallinson [22], E. Tambouris, E. Panopoulou, K. Tarabanis [23], S. F. E. Rovers, G. Clarebout, H. H. C. M. Savelberg, J. J. G. van Merriënboer [24], M. Saqr, U. Fors, J. Nouri [25] highlight various ways of using technology (e.g. tablets, platforms, online tools) to facilitate PBL and demonstrate the value of this approach to students, educators and institutions.

It is worth noticing that project-based approach is widely used on university level for improving soft skills (S. Deep, B. M. Salleh, H. Othman [26]), listening skills (G. J. Hwang, T-CH. Hsu, Ch-L Lai [27]), ability to design test items (E. Mohamadi, Z. Basir, F. Amirian [28]), oral production in English (K. D. Gonzalez, J. C. Molina, R. Cardona, B. Steven [29]), as well as for the development of such skills as problem-solving, self-directed learning and collaboration P. Hartman, C. Renguette, M. Seig [30], T. Cullen & C. D. Jackson [31].

However not many studies exist of PBL implementation in the English for Professional Purposes (EPP) context. V. V. Polat, M. Yu. Bukharkina provide projects classification identifying their possible

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<sup>12</sup> Dale L., Tanner R. CLIL Activities. A Resource for Subject and Language Teachers. Cambridge: Cambridge University Press; 2012. 284 p. (In Eng.)

<sup>13</sup> Potter A; Louati K. Learning English Through Project-Based Learning: The Case of Engineering Education. In: Proceedings of 2016 IEEE Global Engineering Education Conference (EDUCON 2016). Khalifa Univ, Abu Dhabi; 2016. p. 301-303. (In Eng.)

<sup>14</sup> Potuckova T. Using Tablets for Project-Based Learning in English as a Foreign Language: Course Design. In: 10<sup>th</sup> Disco Conference on Analog Education to Digital Education. Inst Cryptoanarchy, Prague; 2015. p. 126-135. (In Eng.)



advantages and disadvantages<sup>15</sup>, L. I. Palaeva describes practical implementation of the project-based method for teaching foreign languages<sup>16</sup>. The PBL approach in the context of English for Professional Purposes is considered by some Russian researchers [32; 33].

We share the opinion that the project-based approach to English language teaching contributes much to developing communication skills, making it more student-centered, practice-oriented and creative.

The aim of this paper is to specify some aspects of the project-based approach related to project content and structure, as well as to discover some of its advantages in the EPP-context.

### Materials and Methods

The research was conducted in 2011–2019 at the Gnesins Russian Academy of Music. The multi-method approach, including quantitative and qualitative data collection and analysis, was used. It embraced over 500 students from eight faculties (Piano Faculty, Orchestral Faculty, Folk Instrument Faculty, Folk Singing Faculty, Faculty of Voice Studies, Conducting Faculty, Faculty of Music History, Theory and Composition, Jazz and Pop Performance Faculty), who were going to become performers (classical, folk and jazz/pop singers, instrumentalists and conductors), theorists (musicologists, music historians, music teachers, journalists, composers) and business specialists (managers, producer, sound engineers). The investigation covered professional activities, common for all groups involved teaching, organization and management, cultural and educational work and research, as well as music performance in case of musicians. Forty educators teaching different disciplines became project participants as well. The research was also joined by foreign music professors and musicians delivering lectures, master classes and workshops at the Academy, the Gnesins Monitoring Unit, which shared

some of students' questioning results, the European Association of Conservatories Commission members, who assessed some teaching and learning programs, as well as by (potential) employers of music students (alumni).

The aim of the research was to find the optimal ways for music university students' language skills mastering through project-based approach in the context of English for Professional Purposes.

The investigation was conducted in three stages.

Stage 1. Studying of research and methodical literature related to PBL, which involved the methods of analysis and synthesis.

Stage 2. Working with student/teacher surveys. It included 1) creating a set of questions on challenges of English speaking, weak/strong points, preferences of English learning at the higher educational institution and improvement ideas; 2) collecting and analyzing the responses. The method of survey (interviews, questionnaires) was used.

Stage 3. Utilizing the PBL approach. It included 1) adjustment of PBL general strategies to the needs music students learning English; 2) analyzing the findings and outcomes. At this Stage the authors used comparative analysis and description.

Stage 2 and 3 engaged participant observations which were concerned with integrating PBL into educational and sociocultural environment and fixing the results.

The learning material included items referred to speaking, reading, listening and writing skills of students.

### Results

The English projects done by music students were related to musical, educational, psychological, historical, scientific and other issues. They were done as a solo work, by several students, or in collaboration with educators, both in written and oral

<sup>15</sup> Polat E.S., Bukharkina M.Yu. [Modern Pedagogical and Information Technologies in the Education System].

<sup>16</sup> Palaeva L.I. [Project Method in English Lessons]. Academic Publishing; 2011. (In Russ.)

form. They were meant for short, medium or long term and were done in class or at other time<sup>17</sup>.

The projects involved performances, making up ensembles, writing of lyrics, booklets, etc., meetings with interesting people, story making, translation of poems, concert programmes, articles, dictionaries

of musical terms and many other things, including English exams in the form of a concert and various media projects. Project-based learning for music students in the EPP context is given (fig. 3).

All types of the music specialist's professional activities can be effectively practiced through project-based learning.

Time		
Classroom time		Non-classroom time
Duration		
Short-term project	Medium-term project	Long-term project
Form		
<i>Oral</i>	<i>Written</i>	<i>Combined (oral-written)</i>
Context		
<i>Simulation</i>		<i>Real-life situations</i>
Type		
Solo work	Collaboration with other students	Collaboration with educators
Related fields		
music (performance, theory, history, etc), dance, fine arts, literature, cinema, theatre, mass media, education, management, science, psychology, history, cultural studies, aesthetics, philosophy, sociology, linguistics, research, etc.		
Activities		
performance; making up ensembles (duo, trio, quartets); writing of lyrics/article/script/booklet; meetings/interviews with interesting people; story making, reports; translation of poems, concert programmes, articles, dictionaries of musical terms/ at master classes, etc.; English exams in the form of a concert; media projects, etc.		
Exemplary topics	Exemplary themes	
My Profession	Being a musician (producer, music teacher, etc.); How to Become a Successful Musician; Understanding the Performing Arts Audience; Is there a Difference between a Solo and Collaborative Performer? Challenges of a Beginning Orchestral Player; How to Avoid Burnout	
Arts Marketing	The ABCs of Arts; Music Marketing; How to Promote Myself?; Marketing Communication Channels	
Musical Events	Performing activities (Collaborative Playing; (Solo) Recital); Festival; Competition; Master Class; Workshop, Lecture & Concert/Pre-Concert Lecture; Conference on Music	
Music and Traveling	What is Musical Tourism?; 10 Places Every Music Lover Should Visit; Your Musical Tours (for performers)	
Stage Presence	How to Conquer Stage Anxiety; Audience Interaction; Several Tips on How to Wow Your Listener; What Is to Be in the Moment? Confidence and Hyperconfidence	
Music and Digital Environment	Virtual Reality: Pros and Cons; Virtualized Consciousness and Mosaic Thinking; Digitalization in Music Industry; How to Promote Your Music Successfully on the Internet;	
Music and Sociocultural Milieu	Globalization and Glocalization; What is Estranged Individual?; Value Transformations; Communication and Collaboration Challenges; Health Promotion and Disease Prevention in Music Education as a Tool for Social Interaction; Designing a Concert Programme for Physically Challenged Persons; Think Positively!	

Fig. 3. Project-based learning for music students: the EPP context

<sup>17</sup> Borisova E.N., Guseva N.V. [Creative Projects Method as a Way Of Organizing Educational Activities of University Students]. *Art and Economics: Materials of international scientific and practical conferences*. Moscow, March 13-14, 2017. Moscow: Publishing house "SCIENTIFIC LIBRARY"; 2017. p. 126-134. (In Russ.)



Students were free to speak out their ideas, which very often resulted in new angles for consideration and stimulate further discussions essential for music specialists – stage presence, habits and addictions, stage anxiety, crowd psychology, communication, behavior, attitudes, values, collaborative playing, mental practices, preserving and transmitting of traditions, necessary qualities for a successful musician, challenges for modern musicians, transformations in sociocultural milieu and music field, etc.

Let us provide an excerpt from jazz student A. Marukhin's article "Jazz Music and Drugs": "Nobody can explain exactly why those musicians took drugs. There could be many reasons related to specific features of their profession. It might have been because they had night jobs, because their free time didn't coincide with that of people who mattered to them and who they wished to communicate with. Or it might have been because of their wild desire to run away from troubles to practice creatively, thinking that they would improvise better if they took drugs. I think that these are only excuses for their weak will"<sup>18</sup>.

Incidentally, the English class setting, where students majoring in various music fields are learning, made it possible to play around with musical genres, styles, artistic images, characters, create an exciting content for an event, promote it and so on.

In fact, not only were cultural and educational projects driven by real life events, but vice versa. One of the recent examples was a concert held in October on the stage of a Moscow theatre. It was a new CD presentation by *T. Check & Magora* – the ensemble led by Timur Saied-Shakh, a fully-fledged hip-hop singer and a master student. A year ago he told us that he had reached the limit and would like to create something stylistically different. At our English lesson we introduced him to female students majoring in folk singing and suggested that they do music together.

Everything started just for fun. But then it grew into a professional collaboration – *The Soullute* project, which blended funk, rap, pop, folk, jazz and world music, poetry and video installations, and is now available on various digital platforms.

An educational project no less popular among music students is the one where they collaborate with their own students from schools or colleges as music teachers. Having worked out a music lesson plan in English in advance, they conduct a lesson with the student, say, in flute, piano or percussion, in our class.

Several years ago our music students took part in a public speaking contest held by Moscow English Language Teachers Association. The given theme was "Man is what he believes". All students became prize winners. The presentation of each essay was distinctive, as they incorporated their music performance skills in it – jazz and pop singing, saxophone playing and so on. Soon after that their essays were published in the education magazine *English*. For two students presentations turned out to be life-changing. The first one, being half-Russian, half-Cuban, managed to balance his identity, having written and presented his essay in public. The second one could find other representatives from her small ethnic group (only 100 people) and organized a community.

Here is an excerpt from saxophonist Alex Leon-Reyes's essay. "If a house is not repaired in time, it deteriorates one day. Similarly, we should take care of our self-identity, if our objective is to be strong and full of life force. I was born in Cuba to Cuban-Russian parents. When I was a kid, my parents moved to Russia. It was a shock for me. I was reluctant to accept the reality and... created my own world. As a grown-up, I encountered many more intercultural problems inside me. The habit of thinking that I was not like others <...> affected my personal identity badly. <...> Now I tune myself to positive, inspiring thoughts. And music helps me greatly. I consider music

<sup>18</sup> Marukhin A. Jazz Music and Drugs/English, February, 2012. p. 58. (In Eng.)

to be reflection of life, a source of energy, joy and enthusiasm. It sometimes has incomparable fusions, and mirrors my inner condition. I stick to two principles which prevent my identity from splitting and help me harmonize the two cultures inside me. They are the following: *Choose your own way and respect your dignity*. Once I used to think that I got lost between two cultures. Now I share Socrates' words, "I am not an Athenian or Greek, but a citizen of the world". Man is what he believes. The depth of his belief and the strength of his convictions determine the power of his personality<sup>19</sup>. We need to say, that currently Alex teaches saxophone in one of the world famous universities in the USA and help his students to live in harmony with themselves.

It should be noted that project-based learning contributes much to develop interpersonal and intercultural communication. Some time ago our English group was joined by two female jazz/pop students, who had a certain affinity to each other, until they found out that their countries were at war and that they belonged to different denominations. Everybody in our group could feel their resentment. Nevertheless, we took a risk and asked them to collaborate in a musical project aimed at writing a song on peace, where the first girl was to write lyrics, the other – set it on music. The situation was saved, and since then they have been inseparable.

A very important thing is that, being thoroughly worked out, some ideas and scripts can be used by those who seek to do music-and-around projects, but lack time or concepts for it. Consider the case of the annual cultural and educational series «Stories of Musical Journeys» – a project cradled together with students and teaching staff of the Department of Music Pedagogy at the Gnesins Russian

Academy of Music, which embraces music students of all educational levels and is intended for different age groups as the target audience (for example, see: *Stories of Musical Journeys*)<sup>20</sup>. There is a digital version of each musical journey's collection of scripts, programmes and posters with music numbers given in a certain order, available for use<sup>21</sup>. British musical critic Geoffrey Norris, who attended last-year's journey taken through the music of Austria and Germany, said that he appreciated "perennially impressive poise and confidence" with which the students presented the project and noted: "A tightly woven, informative and lively script written by students and their English teacher formed the basis and bonding agent for repertoire ranging from Bach in the Baroque era through Mozart, Beethoven and Schubert and on to Mendelssohn, Schumann and Brahms. The variety of styles was matched by the diversity of forces deployed, from instrumental and vocal solos to ensembles and to choral items performed by groups ranging in age from tots to teenagers and compellingly conducted by both students and their teachers".

A significant output of almost any project may be a certain glossary/vocabulary, done by students (may be done in collaboration with their English and subject teachers) – a valuable contribution to EPP for music specialists as a whole, and in particular to other students' learning. It may be specialist field-centered or more general. The structure may not only be alphabetized, other priorities can also be used. They are presented in tables 1 and 2. We should notice that Table 1 has been built together with music students doing linguistic-centered projects helpful for master classes, conferences, etc.

Table 2 was designed as Appendix for *8 Steps Towards Your Profession: The Electric Guitar Guide*, a project (student's book) created in collaboration with students and

<sup>19</sup> Leon-Reyes A. Man is What He Believes. English. 2011. No. 1. p. 47. (In Eng.)

<sup>20</sup> [Stories of Musical Journeys: Spain]. Available at: <https://yadi.sk/a/yJ47SHFzo5GhHw> (accessed 01.06.2019). (In Russ.)

<sup>21</sup> Borisova E.N., Mishina O.E. [Cultural and Educational Project as a Form of Student's Communicative Activity in University in a Changing Sociocultural Environment]. *Problems of modern pedagogical education. Ser. : Pedagogy and psychology. Collection of scientific papers*: Yalta: RIO GPA; 2017; (55, part 6):31-41. (In Russ.)



intended for beginning electric guitar students, as well as for musicians and electric guitar lovers. The book can be used in class or as self-study material and contains 8 chapters (Steps), each involving teaching, learning and illustrative materials, super-

vised tasks; five Appendices containing sheet music, exercises, the Russian-English and English-Russian Glossary “The Lexical Companion to the Electric Guitar” (The e-version includes a digital teaching and learning resource, available on Instagram)<sup>22</sup>.

Table 1. The lexical companion to music: some Russian-to-English translation challenges

Field	Russian Original	English Translation	
1	2	3	
Culture	культура звука	the quality of sound	
	культура исполнительства/исполнения	stage presence	
	культурно-просветительский проект	a cultural and educational project	
	музыкант-просветитель	a musician and educator	
	культурный человек	a cultured man	
Arts	интеллигентный человек (в рус. яз. «интеллигентный» означает «умный, образованный и хорошо воспитанный»)	an intelligent, well-educated and man with good manners (в англ. яз. «intelligent» означает «умный»)	
	музыкальное искусство	контекст.: music; music performance	
	искусство игры на фортепиано	контекст.: the art of pianism; piano performance	
	искусство народного пения 1) умение, мастерство 2) название образовательного профиля, подразделения (факт □; профиль □)	1) folk singing skills 2) folk singing (Department of □; □ skills profile)	
	народно-певческое исполнительское искусство	folk singing	
	духовный стих	spiritual verse	
	отечественное искусство (напр. в России)	Russian art; domestic	
	оперный театр	opera house; theatre	
	Work vs Creativity	творить	чаще: to work контекст.: to create (писать муз. сочинение, создавать ч-л)
		жизнь и творчество композитора	the composer's life and work
творчество музыканта		a musician's professional life/work	
творческая деятельность		creative endeavors	
творческий почерк □ композитора □ исполнителя		the idiom of (a composer) – □ of Bach performance style	
творческий тупик, кризис также: у композитора у исполнителя преодолеть □		a creative block, creativity crisis writer's block artist's (artistic) block to overcome, beat, kill, get out of	
быть творческой личностью		to be creative	
творческий проект		контекст.: a creative/educational/arts-related project	
музыкально-творческий замысел		musical idea	
творческое преломление исходного материала		creative interpretation of the original	

<sup>22</sup> Barsukov K.P., Borisova E.N. Eight Steps to Profession: An Electric Guitar Tutorial. Moscow: Consensus Publishing House LLC; 2018. (In Russ.)



1	2	3
Music-related processes and activities	формирование воспитание 1. (как состав. часть образования) 2. □ творческой личности образовательный процесс здоровьесберегающий подход в музыкальном образовании музыкально-исполнительская деятельность умение вести себя на сцене (исполнительское поведение, коммуникация (с другими артистами на сцене, с публикой) с точки зрения артистизма) реализовывать/воплощать замысел/идею соединять, синтезировать (жанры, стили и т.д.) клиповое мышление	development; shaping  1. education 2. fostering of individual creativity teaching and learning health protection and disease prevention approach in music education music performance activities  stage presence (skills)  to embody a musical idea  to combine, fuse, meld, blend, merge, mix, integrate, incorporate mosaic thinking
Music-related notions	<b>интонация:</b> 1) звуковысотность 2) интонируемый смысл (в рамках теории Асафьева)  комбинаторика интонаций  <b>академический:</b> 1) академическая музыка 2) академический вокально-хоровой коллектив 3) академический (учебный) год 4) Государственный академический Большой Театр России  синтез (напр. жанро-стилевой)  репетиция музыкальное переживание «предслышание» мертвые ноты (приглушенные ноты) дать петуха: Он «дал петуха» сыграть по соседям (мимо нот), киксануть (сфальшивить) прокачать скилы (усовершенствовать умения) барабанить по клавишам, брэнчать на пианино фишка (изюминка) чёс (гастроли артистов, приносящие доход) зазвездиться, поймать звезду (звездная болезнь, мания величия)	1) intonation ( <i>pitch</i> ) 2) ( <i>semantically intoned meaning</i> ) musical expressivity, expressive shaping of a melody, expressive/emotional coloring a combination of expressive colorings; intonation <del>combinatorics</del>  1) <i>контекст.</i> : traditionalism-oriented/classical/serious/symphonic music 2) choir  3) academic year 4) ( <i>офиц.</i> ) the Russian State Bolshoi Theatre; ( <i>чаще</i> ) The Bolshoi (Theatre) combination; merge, blending, melding, fusion, integration, mixture; synthesis rehearsal; repetition musical feeling anticipation ghost (dead) notes His voice cracked (went higher and lower) to play/sing out of tune (to play/sing a bit lower/higher); to play wrong notes to improve skills  to tickle the ivories = play the piano  spice, flavor (feature) profitable tours  to get star fever, to be starfevered (star fever)
Musical Jargon	мертвые ноты (приглушенные ноты) дать петуха: Он «дал петуха» сыграть по соседям (мимо нот), киксануть (сфальшивить) прокачать скилы (усовершенствовать умения) барабанить по клавишам, брэнчать на пианино фишка (изюминка) чёс (гастроли артистов, приносящие доход) зазвездиться, поймать звезду (звездная болезнь, мания величия)	ghost (dead) notes His voice cracked (went higher and lower) to play/sing out of tune (to play/sing a bit lower/higher); to play wrong notes to improve skills  to tickle the ivories = play the piano  spice, flavor (feature) profitable tours  to get star fever, to be starfevered (star fever)



Table 2. The English-Russian glossary: the lexical companion to the electric guitar

amplifier – усилитель	– bridge – бридж (машинка, струнодержатель)
arm – рука (обычно от плеча до запястья)	– bridge pin – кнопка
– elbow – локоть	– body – корпус
– finger – палец	– fret – лад
– index (first) f. – указательный п.	– fret marker – метка на ладах
– middle (second) f. – средний п.	– fret wire – ладовый порожек
– pinky (fourth) f. – мизинец	– fretboard (or fingerboard, or neck) – гриф
– ring (third) f. – безымянный п.	– heel – пятка грифа
– thumb – большой п.	– neck pad – накладка грифа
– fingernail – ноготь пальца руки	– head stock – головка грифа
– forearm – предплечье shoulder – плечо	– jack input – гнездо под джек
– hand – кисть	– lower bout – нижняя дека
– left-handed/right-handed guitar player – леворукий/праворукий гитарист	– nut – верхний порожек
– left-handed/right-handed guitar – гитара для леворукого /праворукого гитариста	– rib – обечейка
– palm – ладонь	– saddle – нижний порожек
– underarm – подмышечная область	– single coil pickup/humbucker pickup – звукосниматель сингл/ хамбакер
– wrist – запястье	– pickup selector – переключатель звукоснимателей
guitar technique – гитарный прием	– strap button – пуговица для ремня
– alternate picking – переменный штрих	– string – струна; струнный
– barre – баррэ; small b. – малое б.	– mute s. – приглушенная с.
– feedback – обратная связь (контролируемая)	– nylon s. – нейлоновая с.
– finger rolling – фингер-роллинг	– open s. – открытая с.
– flageolet – флажолет	– steel – металлическая с. s.
– complex f. – сложный ф.	– sound hole – резонаторное отверстие
– natural f. – натуральный ф.	– tone control – регулятор тембра
– pinch f. – искусственный ф.	– tremelo arm – рычаг
– glissando – глиссандо	– tuners (or: tuning keys, machine heads or tuning pegs) – колки
– hammer-on – хаммер	– upper bout – верхняя дека
– imitation snare – подражание малому барабану	– volume control – регулятор громкости
– legato – легато	– whammy-bar – тремоло система
– pizzicato – пиццикато	pick (American Eng.), plectrum (British Eng.) (множ. ч. – plectra) – медиатор
– Bartok pizzicato – пиццикато Бартока (п. bartok)	playing – игра
– pull-off – пулл	– flatpicking – игра на гитаре медиатором
– rasgado – расгеадо	– fingerpicking, fingerstyle – игра на гитаре пальцами
– staccato – стаккато	– playing technique – техника игры
– string skipping – пропуск струн – string skipping	– hybrid picking (практика игры, как медиатором, так и пальцами правой руки) – гибридная т.
– sweep-picked arpeggio – скольжение медиатором по арпеджио	– to play the guitar – играть на гитаре
– tambourine – тамбурин	– to pluck, strum a guitar/strings – перебирать струны гитары, наигрывать на гитаре
– tapping (finger-t.) (звук, извлекаемый ударами пальцев левой руки по грифу) – тэппинг	– to start the guitar – начать заниматься гитарой
– вибрация (вibrато) – vibration	– to shred (shredder – шреддер, «поливальщик» (жарг.)) – играть на электрогитаре быстрое соло (жарг.)
metronome – метроном	rhythm – ритм
beat per minute (bpm) – количество ударов в минуту	– rhythmic – ритмический
mode (music) – лад (музыкальный)	technical elements of guitar – технические компоненты гитары
– Aeolian m. – эолийский л.	adapter – адаптер
– Dorian m. – дорийский л.	jack input – гнездо
– Ionian m. – ионийский л.	volume – громкость
– Locrian m. – локрийский л.	
– Lydian m. – лидийский	
– Mixolydian m. – миксолидийский л.	
– Phrygian m. – фригийский л.	
parts of guitar – части гитары	

### A questionnaire for English teachers

1. Have you ever used PBL to teach university students in the EPP context? If yes, please answer what specialism-fields have been involved, and which language aspects have been targeted.
2. Have you ever built interdisciplinary collaboration with other educators?
3. Do you think this approach can be practiced in multi-level groups? Why?
4. To which extent is PBL helpful for your students?
5. Do such projects contribute to your professional development?
6. How much is the approach time-consuming for you and your students? Are benefits worth it?
7. Do you consider PBL in the EPP context to be a forward-looking approach? Why?

Generally, the survey participants concurred on the following.

When a music student graduates from university, he faces challenges in his real-life professional activities. PBL helps him get to know many things still being a student. For example, indentifying the target-audience and dealing with it, getting aware of certain inconveniences/conditions which can badly affect a performance. Challenges range from church bells ringing near the venue, an event was being held, to loud sounds produced by an old air conditioner in a small local cultural center, or a sudden appearance of a snow removal machine, when a musician is immersed in playing a nuanced composition. Not mentioning music sheets suddenly turned back by the wind when a pianist is playing an accompaniment for a singer performing operatic arias in an open-air concert. Test cases and participation in real-time events helped students get through real-life challenges more easily.

Project-based language learning in the context of developing professional English did not meant just doing the drilling in such specific aspects of language as grammar, pronunciation, vocabulary, etc. It rather made students immersed in communication, for usually they do remember the theoretical rules of, say, Present Perfect or Passive Voice, but often mix everything up when using it in practice, especially in unfamiliar situations. Thus the approach was an essential part of more comprehensive English studies.

Correct usage of the above aspects was not enough to make a message delivered to the audience. In many cases it also required a good stage presence, the awareness of the public's cultural traditions and values, the emotional feedback, etc.

The results of a successful project were taken into account in assessing a student at their final exams.

PBL in the EPP context involved master, bachelor and PhD students at the same time.

The approach turned to be advantageous for multi-level groups.

PBL proved to be in demand with the public attending creative, atmospheric events.

The successful projects were implemented as full-fledged on real-life concert venues in different parts of the world, some of them having become long-run ones.

### Discussion and Conclusion

In fact, the project-based approach is student-centered. The research shows that the role of the PBL teacher boils down to the following: to be a language consultant, materials provider, collaborator (working with students, subject teachers and other people engaged in a project), researcher (not only gathering material and translating terms, but preferably, understanding the EPP specialism nature), project designer (if necessary).

There are several pillars of project-based learning strategies.

- 1) Projects are carried out in the classroom and outside of it.
- 2) Project duration varies from short term to long term time frame.
- 3) Projects can be conducted in oral, written and combined forms.
- 4) Contexts of doing a project may involve simulating real-world environment or real-life situations.
- 5) Types of projects ranges from individual work to various collaborations (with other students, educators, etc.).
- 6) Project activities engaged range from solo working to building a cohesive team to



deal with writing (lyrics, articles, scripts, etc.), meeting interesting people, translating (talks, poems, concert programmes, articles, dictionaries of musical terms), story making, English exams in the form of media projects, a concert, etc.

7) It is advantageous that project-related fields are interdisciplinary and include the ones from curriculum or which could contribute to a student's specialist field (pedagogy, psychology, management, etc.), and can be practiced by alumni at different levels of education.

The English class setting allows involving different fields, concepts, ideas, create meaningful content, present created products, etc., which can be used by other teachers and learners, and often bring to the creation of something brand-new.

When it comes to creative projects a sudden turn of events cannot be excluded - no wonder, as it is predetermined by its synergetic nature – take, for example, collaborative improvisation or any other action/

speech being made up on the spur of the moment. Such cases contribute to students' social communication skills, as any improvisation is “a holistic and complex social phenomenon in which improviser, material and surrounding social environment are in close and constant dialogue” [34].

The PBL outcomes for English learners (and educators as well) can be as follows: better involvement into real-life environments, positive transformations in attitudes and values, more developed interpersonal and intercultural communication skills. Creative projects develop students' skills to listen and response, make them more responsible, empathetically creative and attuned, encourage their taking creative risks. Project-based approach in the ESP context makes students engage in real-world professional situations, promotes deeper learning not limited to academic content, encourages more creative and critical thinking, better self-awareness, self-reflection, self-assessment and develops multicultural identity.

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