

# The auditory world of school

## Young Afghan newcomers in Sweden and their use of online music in a public context



Photo: Jenny Frejning

By: Maryam Akbari

Supervisor: Patrik Åker

Södertörn University | School of Culture and Education

Master's Thesis | 30 ECTS

Media, Communication and Cultural Analysis | Spring Semester 2018



SÖDERTÖRNS HÖGSKOLA | STOCKHOLM  
sh.se

## **Abstract**

This study explores the use of online music as a resource among young Afghan newcomers in Swedish schools in relation to social interaction and sense of belonging. The methodology consists of qualitative interviews, conducting semi-structured interviews with 16 pupils and 4 teachers in different primary and high schools based in Stockholm. A theoretical frame is developed that highlights music as a resource for 'the transformation of the experience of place', creating a 'sense of belonging', shaping 'social ordering', and how all this can be related to the distinction between 'private and collective'.

The main results demonstrate that newcomers use music to create a friendly environment in Sweden and through listening to home country music feel secure and at home. Music is used as a tool to enhance pupils' concentration and to decrease their pressure and stress of studying in Swedish education system. The results also indicate that music is an effective communication tool between teachers and pupils, and further, that the teachers utilize music widely in their teaching to improve pupils' attention and concentration. Although the teachers usually control the usage of music in the class, there are circumstances when the teachers change their decision regarding pupils' music listening or ignore pupils' disobedience in the class.

**Keywords:** Afghan newcomers, resource, online music, Swedish schools, Social interaction, sense of belonging, qualitative interview

# Table of contents

<b>1. Introduction</b>	<b>1</b>
<b>2. Statement of purpose</b>	<b>4</b>
2.1 Research questions	4
<b>3. Earlier research</b>	<b>4</b>
3.1 Music therapy	5
3.2 Music education	6
3.3 Music in everyday life	6
3.4 Music and youth culture	8
3.5 Media and migration	9
<b>4. Theoretical background</b>	<b>10</b>
4.1 Music use as transformation of the experience of place	10
4.2 Private and collective	12
4.3 Sense of belonging	15
4.4 Social ordering	16
<b>5. Methodology and materials</b>	<b>18</b>
5.1 Young Afghan newcomers	19
5.2 Research strategy	20
5.3 The process of analysis	20
5.4 Interview	21
5.5 Participants	22
5.6 Ethics	25
5.7 Transcripts	25
5.8 Limitations and potential problems	26
<b>6. Analysis</b>	<b>27</b>
6.1 Music and digitalization	28
6.2 Music for learning	30
6.3 Music as an instrument for control	33
6.4 Music as a distraction	37
6.5 Listening to music hiddenly	39
6.6 Interacting with the same cultural community	42
6.7 Music makes friendship and intimation	43
6.8 Interacting with teachers	44
6.9 Meanings and belonging	46
6.10 Memory	47
6.11 Expression of emotions	50
6.12 Mood regulator	51

<b>7. Conclusion</b>	<b>54</b>
7.1 Outlook	59
<b>References</b>	<b>61</b>
<b>Appendix 1</b>	<b>65</b>
Empirical questions for pupils	65
Empirical questions for teachers	66

## **Acknowledgement**

I would like to thank all the participants who gave their valuable responses during the interviews. In addition, I would like to thank my supervisor, Patrik Åker for his essential inputs, advices and guidance during this study, without it this work would have not been possible.

Special to thanks to my family. Especially, my parents who have sacrificed a lot for me, and have been the biggest support in my life to pursue my studies and to be who I am today. I want to dedicate this study to both of you.

Finally, I would like to thank my boyfriend, Mandeep Singh for his love, support and encouragement.

## 1. Introduction

*“All unaccompanied children who have come to Sweden carry many emotions. They have left their parents, they are completely alone, they are sad. How can you express your feelings when you cannot speak the language, when you are in a foreign country? With the help of music, you can express feelings.”*

(Linus Chen, 2017)

Recently, Saltsjöbadens Samskola has started a music therapy project for unaccompanied and newly arrived children with the aim of improving their language skills and increasing their self-esteem. According to Ulrica Roald who runs this project, music has affected largely on the behaviour of pupils as they have become more social and are able to express their emotions better with music. “Pupils have a much deeper understanding of the language and are easier to keep up with in other subjects. We have been able to see a difference in social interaction with other friends at the school. The students are strengthened by the music and it became easier for them to communicate with others” (Linus Chen, 2017).

Music is considered as a means of media and communication where in the era of digitalization and with the development of internet, its accessibility among people has become easier. Today, individuals can listen to different types of music through Internet. It can be classic or hip-hop, western or home country music. Technology facilitates individuals to access the newest music through internet, to search, download and play them whenever and wherever they want. This include not only the users who are in their home country and able to listen to music through different platforms, but also the individuals who have left their home country and living in a different environment. The individuals who are called newcomers.

Young unaccompanied newcomers are a group of individuals who have migrated to Sweden alone. They have different culture and music listening preferences. They learn Swedish language and culture in schools to connect themselves with the Swedish society. However, they are in a different cultural environment and different situation rather than Swedish pupils. Some of them are waiting for their asylum decision and some have received

rejection, risking deportation. This situation affects their physical and psychological conditions and their studies in school as well. That can be a reason for them to refuge to music in the class and spend most of their time with music listening. In this context, music could be a way to help newcomers to create a friendly environment for themselves and listening to home country music can become a way to feel at home. In addition, my experience of being study supervisor and native language teacher for young Afghan newcomers and observing how pupils use music in the school interested me to scrutinize the use of music among newcomers and write this master thesis.

In 2015, along with refugee crisis in Europe, Sweden also welcomed thousands of refugees. Among other refugees from different countries, many unaccompanied individuals migrated to Sweden. The amount of the unaccompanied minors who migrated in 2015 are counted more than 35000 individuals which young Afghan newcomers including a majority of these are waiting for their asylum decision (Girouard, 2017). According to an article by [migrationsinfo.se](http://migrationsinfo.se), more than half of Afghans who seek asylum in Sweden are unaccompanied young newcomers which encompasses 64 percent of all unaccompanied adolescents in 2015 (Adenfelt, 2016). The crisis of unaccompanied adolescents resulted in an unsustainable condition for the municipalities as well as schools in Sweden. This has created a huge responsibility on teachers to take care of these pupils who have different school background, have been traumatized, feel depressed and need huge support (Köster, 2017).

For young pupils who have recently come to Sweden, starting Swedish school may seem difficult. They have a varied school background and usually come from countries with poorly developed schools. This means that it is difficult for them to adjust themselves to Swedish education system in a very short time. This has led to both opportunities and difficulties both for pupils and the schools. (Fredriksson & Larsson, 2013) However, as I mentioned about the music project of Samskola, the use of music among pupils and teachers in schools is assumed to be effective on pupils' studies and concentration.

However, the question of whether the music can be helpful or problematic in schools among newcomers and what its relation is to social interaction and sense of belonging, will be one part of the discussion in this study. It is interesting to consider the use of music in the school as a public space where the distribution and control of music is different and dependent on teachers and the subject they are teaching. It is also important to analyse and understand the auditory world of newcomers who have different context compare to Swedish pupils who are settled and stable in Sweden.

Recently, the use of mobile phones among pupils in the classrooms has raised a lot of discussions and debates in the Swedish society. One of the leaders of Liberals Party in Sweden, Jan Björklund has suggested to prohibit the use of mobile phone among pupils in both primary and high schools to increase their physical activity. It is emphasized that pupils should not be allowed to use mobile phones in the classrooms. In addition, the Liberals states that even during break time, the principles of each school will decide whether pupils can access their phone or not (Björklund, 2018). The reason behind this suggestion is that mobile phones create disordering and disturbance in schools. To provide a better study environment for pupils, prohibiting mobiles in the classes is recognized as an alternative. However, this debate follows the general problems in Swedish school where newcomers are not considered.

Today, mobile phones are the most common device for music listening (Hassan, 2016) Music as a resource has been discussed largely among scholars. There are certain studies that are important and relevant for my study. Their concepts and main arguments will help me to investigate and develop my thesis. Among them, the work of Michael Bull (2007) has been a main influence in my research. In his book, Bull argues how music as a resource is used to create a secure and safe private bubble, a private auditory world in an unfriendly environment. His interest is centred on how individuals through music transform the experience of place and how this can be understood as inclusion and exclusion. It is interesting to examine Bulls discussion on the utilization of music in my context with the focus group of newcomers. Another author, David Hesmondhalgh (2013) highlights how music is an essential resource for social interaction. One of his main arguments is that music can function as a tool for social interaction and friendship as well as improving the shared experience of individuals to interact with each other, to create common activities and a type of community among the users. His argument on these key concepts help me to investigate and understand music among newcomers in relation to social interaction. It is interesting to explore how music affects the pupils' social interaction in school with other classmates and teachers and what is shared when it comes to school context. The next scholar who opens a crucial discussion on music is the study of DeNora (2000). One of her main arguments is that music is a resource that can facilitate social ordering and be used to control environments. Her study on utilization of music is shopping mall and discussion on the control of that auditory environment is possible to relate to my investigation and explore how online music as a resource can provide social ordering in schools as a public space and who are in the control of music when it comes to the classroom situation of newcomers.

To end, it is important how newcomers use online music in school as a public space where the freedom and accessibility of music become limited. Therefore, the focus of my research is to explore how online music as a resource is used among young newcomers with the focus on the class in Swedish schools, how online music as a resource can help or hinder young newcomers in Sweden mentally and psychologically and what is the role of music in school in providing a friendly environment for them to feel secure and in their own bubble.

## **2. Statement of purpose**

The overall aim of the thesis is to explore the use of online music as a resource among Afghan young newcomers in Swedish schools who have different backgrounds and different musical preferences. The focus of the thesis is to discover the auditory world of newcomers in a school context and how it can be understood in relation to earlier theories about music as a resource for social interaction, experience of place and creating a sense of belonging.

### **2.1 Research questions**

1. What is included and excluded in the pupils' auditory world?
2. How can their music use be related to the distinction between private and collective experiences?
3. How does the school as a public space affect the auditory world?

## **3. Earlier research**

The focus of this chapter is to provide information on the earlier research relating to music. Music has been used extensively in different areas such as music therapy, music education, music in everyday life and music and youth culture. In the following, I will discuss each of them. Another area that should be discussed in this part is media and migration.

The discussion on media and migration is not much about music. However, the study of migration has a narrow line with the focus group in my study. Young newcomers are a group of migrants that have moved to a new society. It is important to analyze what has been highlighted in the area of media and migration.

### **3.1 Music therapy**

Music therapy is one of the main subjects which is used widely as a resource for health and wellbeing. In their article, Daykin & Bunt (2009) describe that music therapy can be used in different areas to improve the quality of individuals' lives and to provide an environment favourable to rehabilitation and healing.

The authors describe music therapy as:

*“Music in therapy exists in a variety of settings, as many professionals might use music to enhance quality of life and create an atmosphere conducive to healing and rehabilitation.”*

(Daykin & Bunt, 2009, p. 455)

One of their main arguments is that music therapy can be used as a method for treatment and rehabilitation. It can affect the social life of individuals and develop their social interaction and communication skills as well as creating meaning in lives of patients. (Daykin & Bunt, 2009)

The debate on music therapy is also highlighted in the work of MacDonald, Kreutz, & Mitchell (2012). In the article, the authors describe that music therapy can affect individuals' emotions and behaviour which lead to a positive result (MacDonald, Kreutz, & Mitchell, 2012). Music therapy can be linked to Music education. Music education produces psychological benefits in various aspects to users. Along with learning the musical instruments and improving pupils' skills, they also benefit from music for their mental health and wellbeing. Thus, it is also important to define and explore the effect of music education among users.

### **3.2 Music education**

Music education is another area that has been discussed by literary scholars. In discussion about music education, the musical identity of pupils in schools has been reflected. In work of Hargreaves and Marshall (2003), music is known as a tool for communication that helps pupils to be able to express their emotions easier and to create a connection between school, home and the physical world (Hargreaves & Marshall, 2003).

The authors describe music as:

*“Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It brings together intellect and feeling and enables personal expression, reflection and emotional development. As an integral part of culture, past and present, it helps pupils to understand themselves and relate to others, forging important links between the home, school and the wider world”*

(Hargreaves & Marshall, 2003, p. 273).

Another discussion on music education is the study of Thorgersen who argues about music in school as an structure of artistic expression that helps pupils to be able to express themselves in a democratic society (Thorgersen, 2015). In addition, another author, Almqvist (2016) in her study of music education with the focus on cultural citizenship explains that music education should be known as ‘aesthetic communication’ to encourage pupils both in learning musical instrument and practicing active citizenship (Almqvist, 2016).

### **3.3 Music in everyday life**

Music in everyday life is the term has been widely discussed among scholars. The relation of music and digitalization and how the accessibility of online music has affected people’s everyday life is the focus of scholars’ debate.

In her study, Johansson argues about the relation of internet as a technological ground to access music and its effects on individuals’ everyday life. She describes about the development of internet as a supplementary means for the use of music and how internet becomes a central place for music economies and music consumption. In her article, Johansson describes everyday life as both “an inherent setting for media use and as being

shaped by media texts, practices and technologies” (Johansson, Werner, Åker, & Goldenzwaig, 2017, p. 28). This means that the term everyday life is utilized and formed by media context. Today, individuals use internet as a platform for their daily music listening. Due to digitization music has become like “air”, you have it with you all the time and it is almost a necessary life condition.

Music as a resource in everyday life is also discussed in work of Anja Nylund Hagen (2015) who argues that music streaming has developed online music services and its consumption. Anja explains that music through streaming services become part of the individuals’ everyday life (Hagen, 2015). In addition, the work of Jeremy Wade Morris (2015) reflects on the emergence of ‘digital music commodity’ and its impacts as well as how digitalization of recorded music transformed the value of popular music among people (Morris, 2015). Morris argues that the digitalization of music has affected music to become a commodity.

Similarly, the study of North (2004) is centered on the rise of mass media which made music extensively available for the users. North argues that the distribution, consumption and production of music increased widely in which people use music in every activity of their lives. Music turned to be known more as a commodity. However, North explains that people use music in everyday life for different reasons. For instance, for some listening to music means changing emotional condition and mood and receiving positive influences from music. One of his arguments is that music can be used as a resource than commodity in different context (North, 2004).

Another important argument can be seen in the study of MacDonald (MacDonald et al., 2012) who discusses the significance of music in people’s daily life. He defines music as a form of art which is universal. North argues that the ubiquity of music by the help of digitalization and technology facilitate people to access and select every kind of music they desire (MacDonald et al., 2012).

### 3.4 Music and youth culture

The discussion on music and youth culture revolve around popular music and western youths. My study is focused on different group of young people who have migrated recently to Sweden. Although the context of this discussion is different compared to my study, it is important to explore how music affects youth culture.

The term youth culture in relation to popular music has been broadly discussed among scholars (Laughey 2006, Bennett 2001, Dearn 2013, Frith 1981). The significant studies on the relation of rock music and youth culture (Fornäs, Lindberg, & Sernhede, 1995) as well as dance music (Thornton, 1996) reflects on the importance of music among young people.

In her study, Dearn (2013) argues about the effect of popular music on daily lives of young people in relation to identity, gender structure and consumption of music. Through conducting an empirical research among young people, Dearn examines the consumption of popular music in the era of digitalization in which youths can easily access music in different platforms. Dearn's interest is centered on how youths can be affected by their taste of music listening (Dearn, 2013). One of her arguments is that the digitalization of music along with increases of web cultures changed the way youths interact with popular music (Dearn, 2013).

Another important study is the work of Andy Bennett (2001) on popular music and youth culture particularly after Second World War. In his Study, Bennett provides information about popular music and different youth cultural styles related to post- Second World War (Bennett, 2001). Emphasizing on the cultural importance of rock 'n' roll music among youths in the world, he argues that music had a main role in structuring collective identity of youths.

Furthermore, the work of Daniel Laughey (2006) is focused also on music and youth culture. One part of his study is allocated to a literature review about music and youth culture where he examines youth music practices through an empirical research (Laughey, 2006). Another study related to music and youth culture is the work of Teslenko who examines the significance of popular music among youth subcultural communities. He discusses about youth subculture and youth community in relation to youth culture and characterizes youth culture as a 'sociocultural system'. He argues that youth culture acts as autonomous social space where young people can feel themselves as powerful and authentic individuals. He describes popular music as an actual type of musical culture and a form of action of modern youth (Teslenko, 2016, p. 120).

### **3.5 Media and migration**

The role of media and its importance among immigrants have been tremendously discussed in literary resources on diasporic communities, transnational audiences and media and migration (Morley, 2002, Athique, 2017). Lately, there has been increasingly a scholarly tendency to consider the use of media among immigrants. The discussions revolve around the media practices of refugees and how they practice media in relation to belonging, memory, identity and community as well as citizenship (Georgiou 2013, Madianou & Miller 2013, MacDonald et al., 2012, Hegde 2015).

One of Georgiou's (2013) argument is about media consumption as a culture process in relation to ethnic identity construction. Georgiou explains that communication technologies shape the mediating interpersonal and cultural relations for the refugees to acknowledge their identities and ethnic belongings. Georgiou's work is focused on structuring ethnic identity with the empirical research on Cypriot community Centre based in London. The author emphasizes on media consumption and identity construction study for refugees which should be given more space in public media use. The example of Greek Cypriot community and how media provided a media talk around the people of this community to socialize about their identity and ethnicity emphasizes on the significance of media among refugee communities.

The debate about diasporic communities is another interesting subject that finds attention in recent scholarship. The argument is centered on how the emergence of internet has transformed the meaning of media among refugees in relation to the terms belonging, identity, memory, community and public relation. In this regard, media plays an essential role in structuring refugees' identity and their belongings in new societies (Georgiou, 2013). It is emphasized that media becomes important when discussing on immigrants' community building, belongings and memory. Memory helps immigrants to fulfil the missing space in a new society. Therefore, home country become important among refugees to structure their identity (Gatrell, 2013).

Furthermore, the discussion on place and mobility is centred in the study of Shaun Moores (2012). In his work, Moores discusses about young migrants who moved to UK from eastern Europe as newcomers. He argues that the development of media has led to a placeless geography (Moores, 2012). Moores in his whole book approves the approach of non-media centric for media studies. He claims that mediated mobility has changed the meaning of home and sense of place. The study of Morley on transnational mobilities is linked with Moores'.

The empirical research on Trans-European migrants resulted in transnational migration as an opportunity to explore the sense of place (Morley, 2002).

The overview demonstrates that there are large amounts of literature in which music is used as a resource in various contexts. There has been written profoundly on utilization of music as a resource, particularly in school context with the focus of music education. However, my tension in this research is to analyse the utility of online music as a resource in schools in relation to social interaction and sense of belonging.

## **4. Theoretical background**

This chapter describes the theoretical framework as well as an overview on the related literature, describing the significance of utilization of online music as a resource in school context. To develop this study, it is needed to define and describe the key concepts which will be used for the content of this thesis and connect one concept with another to draw an outcome of music usage among newcomers. The current study focuses on the work of Michael Bull (2007) and the usage of music as a way to create secure spaces in unfriendly environments. The study of David Hesmondhalgh and his emphasis on the importance of music for social interaction, and the work of Tia DeNora (2000), particularly what she writes about music and power relations in public environments.

### **4.1 Music use as transformation of the experience of place**

In his book, Michael Bull (2007) writes about how music is used as a resource for transformation of the experience of place. One of his key arguments is that music has become mobile and people who are mobile in urban spaces and move through everyday life, can take music with themselves wherever they go. Bull's study centered on the case of iPod points out that mobile music is used as a way to transform the experience of place that people move around in. As Bull discusses in the following, music helps the users to move around in their auditory bubble:

*“iPod users move through space in their auditory bubble, on the street, in their automobiles, on public transport- In tune with their body, their world becomes one with their ‘sound tracked’ movements; moving to the rhythm of their music rather than to the rhythm of the street. In tune with their thoughts – their chosen music enables them to focus on their feelings, desires and auditory memories” (Bull, 2007, p. 3).*

Bull describes that with the help of music, individuals have the power to transform their environment. What might be understood as cold and senseless time, can be transformed into delightful time for the users. Individuals are also able to choose what they include and exclude in their auditory world. First of all, we should discuss what inclusion and exclusion means in the study of Bull and how the users utilize it with music listening. For Bull, inclusion means entering and connecting to private auditory bubble while exclusion refers to disconnecting from the immediate surrounding. For example, when a person starts listening to music to connect with his/ her private auditory bubble, it is called an act of inclusion, while he /she also wants to disconnect with the real world and exclude all the external sounds. Then, it is called as exclusion. The users can also include, for example, their emotions, memories and family and exclude the thoughts and miseries of daily life. Individuals desire to have privacy, to connect with the music to move with the rhythm of the music played rather than with the rhythm of external environment. We can say here that with the help of music, the users get the power to transform their experience of places. From boring to pleasurable place, from ‘chilly’ to a ‘warm’ environment.

The terms inclusion and exclusion are also linked to ‘warm’ and ‘chilly’. As Bull describes them: *“‘warm’ representing the proximate, the inclusive; ‘chilly’ the distant and exclusive”*(Bull, 2007, p. 9). Here, the author emphasizes on how mobile technologies can affect the transformation of the experience of places. As the users warm up their private space of communication, the external environment become chillier. As a result, the need to communicate with absent others increases. This discussion has a very close connection when we talk about ‘isolation’ and ‘connectivity’. Bull states that isolation takes place when individuals approach to their own private space through music, yet simultaneously they create connectivity with invisible others. The absent others can be for example emotions, memories and family. While using mobile technologies, users are connected, yet disconnected from the immediate surrounding. As mentioned before, mobile technologies give the users the power to transform and control their surroundings continuously. In this respect, moving from isolation to connectivity illustrates how users can transform their environment (Bull, 2007).

According to Bull, isolation through automobiles disconnects the users from the physical world either at home, at work or in the street and connects them to their private auditory bubble, to a “tethered self” (Bull, 2007, p. 23). Here, isolation and refuging to private space can be also considered as inclusion and simultaneously exclusion from the external world.

Bull’s theory of music as resource for transformation of the experience of place highlights important points on how individuals in urban culture move through mobile technologies. However, what happens when we apply this theory in a completely different context. Young newcomers who have come to Sweden and they are placed in a static environment, a physical place of school, then how music is used as a resource to transform the experience of place. My interest is to explore how music is used in this physical place of school in relation to several aspects that I will develop on later.

In addition, the study of Bull on the music as a resource for transformation of the experience of place and its relation to the notions of inclusion and exclusion as well as isolation and connectivity has a central role when it comes to young migrated newcomers. The question of how to conceptualize these terms in relation to music use in school context is significant. How music is utilized to transform the experience of place of young Afghan newcomers in school? Does the inclusion and exclusion work the same for newcomers as well? What can be understood as inclusive and exclusive when it comes to the auditory world of young newcomers? Are classmates, teachers, family or friends are included in this auditory world and what is perceived as a warm space and a chilly space in school context?

## **4.2 Private and collective**

After illuminating on definition of music as inclusion and exclusion and how they are perceived to the context of new arrived pupils in school, it is important to define and analyse the concepts of private and collective which are strongly linked to the terms inclusion and exclusion. Both Bull (2007) and David Hesmondhalgh (2013) have discussed the definition of private and collective music listening.

In his book, Bull (2007) emphasizes on privileging the private life of individuals in western culture. It is said that with the development of media technologies, individuals have been able to create their private auditory world through listening to music.

The question of how new media technologies have resulted in increasing individualism in western societies revert to cultural practice of early communication technologies such as radio, phonograph and telephone when people could listen to their own sound through owning means of technology. “The space of auditory field became a form of private property, a space for the individual to inhabit alone” (Bull, 2007, p.18). In this regard, for Bull, private means when individuals create their own auditory bubbles and want to close the sounds of outdoor. As Individuals desire to privatize their surroundings through means of media technologies, utilizing music in school as a public space can be also with the purpose of privatization of public space. In this respect, private can be understood in a very different way in my study compared to Bull’s. In my study, young newcomers are a group of individuals who have come from a different environment and culture and they are not used to western culture. So, private listening for them probably do not only mean to create their own auditory bubbles but rather including other things such as family, memory and such in their auditory world. This question will be clearly answered through conducting interviews.

Bull in his work claims that media technologies have potential for both private and collective use “both a privatising technology and one that permits the possibility of collective use” and it is related to the users what type they desire (Bull, 2007, p. 111). As an example, memories can be individual and collective at the same time, yet they are always rooted to a specific geographical location (Bull, 2007, p. 136). Individuals with their memories are able to both create their own personal experience and at the same time to remember their belongings, family and relatives as a collective experience.

However, David Hesmondhalgh is another scholar who has a different perspective on private and collective. For Hesmondhalgh, music has both private and collective experience dimensions. It can provide both a ground for self-identity and collective identity. In his perspective, private and public or collective experience are connected and united. They can support and amplify each other. In his definition, the notion of “private” means closed, and “public” refers to open sociable events and states that the concepts of ‘publics’ and ‘publicness’ in contrast with ‘private’ combine “a sense of openness, visibility, and accessibility” and it should be valued (Hesmondhalgh, 2013, p. 85).

Moreover, the term ‘shared experience’ in Hesmondhalgh’s book is considered as part of collective experience. He explains that music has the ability to boost the feeling of solidarity, attachment and shared experience to other individuals (Hesmondhalgh, 2013, p. 87). With emphasis on significance of individual experience, he accentuates the value of participation

which demonstrates individuals' ability to connect with other people in relation to experience of community.

In work of Hesmondhalgh, music is essential due to its capacity to improve the sense of shared experience, solidarity and attachment. Hesmondhalgh states that participating in musical events with friends and talking about music, discussing upon the best music and musicians are recognized as the positive perspective of musical sociality. Music also gives users the opportunity to share their experiences with other people and friends. Discussing about music, having different perspectives on musicians and music enable users to share their feelings and experiences with each other.

Another important notion linked to inclusion and exclusion as well as private and collective is social interaction. Individuals interact with each other to send and receive messages and influence each other. In this context, music can influence humans as "social creatures" to interact with each other (D'Ausilio, Novembre, Fadiga, & Keller, 2015, p. 111). Within media and communication studies, social interaction is considered as a main concept to perceive the feature of social life. The way individuals act and react with each other in different settings such as home, in the streets or at school is the process of social action to accomplish social activities. In their article, Francis and Hester argue that individuals need to interact with each other in order to resolve their emotional needs. The authors describes social interaction as "a product of individuals and the 'choices' they make (Francis & Hester, 2004, p. 3). One of their key arguments is that interaction can affect and shape individuals' behaviour. "An arena within which the social forces that constrain individuals and shape their behaviour are played out" (Francis & Hester, 2004, p. 3).

In this context, the relation of music as a means of media among newcomers as a group of forced migrated community is highlights. In the work of Hesmondhalgh, music is known as "a forum for social interaction and friendship" which provide individuals to communicate and interact with other people in society (Hesmondhalgh, 2013, p. 113). In his study, Hesmondhalgh describes music as a base for communication which represents a "mutual tuning -in relationship, the experience of the 'We'" (Hesmondhalgh, 2013, p. 116). He argues that music functions as a model system related to social interaction.

With a consideration on studies of Bull and Hesmondhalgh, it is interesting to understand what the notions of private and collective mean to newly arrived pupils in school. What can be defined as private and collective in my context? Does private means the same thing as

Hesmondhalgh and Bull states? Is music at school a type of private or collective experience? How does the music impact the interaction of newcomers with each other? Does it help them to improve their interaction with other members of school or it weaken their communication? How can the experience of listening to music can be expressed when it comes to newcomers who have different taste of music and preference in school?

### **4.3 Sense of belonging**

Another important concept in this study is the term sense of belonging which is also connected to social interaction. Sense of belonging has a profound meaning when it comes to newcomers who have migrated to a new country. Among other means of media and communication, music provides highly a sense of belonging to its users. Thereby, it is important to define and describe the term and its relation to music in this study.

In his book, Hesmondhalgh (2013) describes music as an effective medium which provides a 'sense of identity' and create the feeling of 'belonging' to the users. This demonstrates the potential of music in connecting individuals both physically and emotionally as well as in cognitive ways. Hesmondhalgh argues that music's potential can be obtained from the ways which enables a medium to connect both collective membership and individual consciousness (Hesmondhalgh, 2013) Another scholar which discusses the term sense of belonging is the study of Magdalena Waligórska (2013). One of her arguments is that music has potential to support collective identities and induce individuals' emotions. She claims that musical experience can encourage a sense of belonging. Yet music can also increase limitations among social groups (Waligórska, 2013, p. 1). In addition, Music provides a sense of belonging to users who feel themselves as part of a community. In his book, Bull describes how public spaces through the production of various forms of collective recognition provide iPod users a sense of belonging as they feel they belong to an 'imaginary community'(Bull, 2007, p. 63)

The term community has a close relation to sense of belonging. In his study, Hesmondhalgh describes community as "people are bound by numerous ties, know each other, and have some consciousness of personal involvement in the locality of which they feel part" (Hesmondhalgh, 2013, p. 114). The study of McMillan and Chavis (1986) highlights an important aspect of community in this study. The authors divide community into four

elements which the term 'membership' is linked to this study. Membership is known as "feelings of belonging or sharing a sense of personal relatedness" (McMillan & Chavis, 1986, p. 9). The authors argue that community is a sense in which individuals involve part of themselves to become members and feel the right to belong. Furthermore, Silverstone determines community as "a version of home" with the distinction of being public and not private (Silverstone, 1999, p. 97). In his work, Silverstone claims that community and sense of belonging are tied to each other. People feel a need to belong and they find this sense in a community. The author argues that community has two contrary aspect in social life. Community creates boundaries to people who want to feel secure in that circle. However, it also restricts them to not be able to exit that community (Silverstone, 1999).

The question of the role of music in creating community can be answered in study of Hesmondhalgh (2013). In his study, Hesmondhalgh describes that music can help to produce the feeling of community and sociability in users and enables them to make new friends as well as to strengthen their old friendships. Music has potential to merge "individual's self-expression with the collective expression of shared taste, shared attachment" (Hesmondhalgh, 2013, p. 102). Hesmondhalgh argues on various notions of community in the era of modernity and states that music is associated with motivating and strengthening affirmative experience of community and will be maintained the same in the modern society.

With a consideration on the importance of sense of belonging and community in relation to music, it is crucial to consider the relation of community in auditory world of young newcomers. It is also interesting to discover how music gives a sense of belonging to newcomers to see themselves as part of the community they have left and seek for a new one in another country.

#### **4.4 Social ordering**

In her book, DeNora (2000) refers to the concept of 'in-store music' as a device of social ordering. The use of music in shopping malls encourages costumers to purchasing or to consider some clothes or items more than others. Music, here, in shopping centres is used to determine, distinguish and connect the spaces of the malls by utilizing the auditory settings. Indeed, the parameters of auditory environment is mostly out of costumers' control as well as music is considered flexible and easily controlled. What should be considered is to highlight

how music is utilized as an ordering device in relation to ‘social control’ (DeNora, 2000, p. 134).

The author discusses how music is politicized in relation to social ordering. She states that:

*“If music is a medium for the construction of social reality, then control over the distribution of the musical resources in and through which we are configured as agents is increasingly politicized and the movements [...] have been spawned in reaction to what is perceived as the commercial dominance of the public sonic sphere”*(DeNora, 2000, p. 162).

Media have an essential role in structuring social ordering which in study of DeNora (2000), music is emphasized to organize social ordering. In her book, DeNora describes that music can be utilized as a means of ordering different individuals in such a way that their behaviours may vary. “Music can be conceived of as a kind of aesthetic technology, an instrument of social ordering” (DeNora, 2000, p. 7). Indeed, it is important to consider the role of music in structuring and producing agency in actual time.

DeNora emphasizes on the role of music in formation of aesthetic agency and argues that music enables a pattern for ‘styles of being’ and can be understood as deputizing different parameters of physical and emotional behaviours. Although music can provide social ordering, it can also function conversely and provide social trouble and discomfort. It can also transform the relationships among individuals, friends and user’s behaviours. For instance, a change in listening music routines can lead to a decline in relationships either in school or at home.

Furthermore, Music is perceived as a material for social organization since social and emotional roles and movement approaches relate to it and even are provided from it. According to DeNora, music functions as ‘prescriptive device’, and a notion for social agency in which users can see themselves as special talented agents who serve for social action. Music is also used as a resource for generating social life. It is determined as “‘solution’ to the ‘problem’ of social control and management”(DeNora, 2000, p. 130). Indeed, Music is utilized to organize manners in public such as emotions, morality, identity structure and behaviours in which music functions as a means to centralize conduct, “drawing conduct into channels associated with a range of organizationally sponsored aims” (DeNora, 2000, p. 130).

Another important argument in DeNora’s book is that music can be used as a resource for mood regulation. DeNora describes that music help users to transform their mood or the level

of their energy. Her main argument is that music is a mood regulator which in that way, can be used for social ordering.

To understand how music can be used as a means of social ordering in all social and synergic levels, DeNora describes that actors can “mobilize musical materials in an attempt to define the parameters of social scenarios, to provide cues for crafting agency in real-time social settings” (DeNora, 2000, p. 110).

In relation to what DeNora explains about the control of distribution of musical resources, it should be questioned how it functions in school context. School is known as a public space for the pupils. For instance, music is used in shopping malls with the aim of commercial interest to stimulate consumption, but in school as a public space who control the distribution of music. Is that the teacher or pupils in the class? And what struggles might exist in this public space? In my study, music is used as a resource to organize social ordering in school context. Here, the aim is not to stimulate consumption, but through music provide social ordering that the pupils become good citizens.

The question of whether music as a device can provide a social order in the school or if it is problematic should be considered. It is interesting to explore how much teachers rely on music to control the atmosphere, how they use or interrupt control of musical resources to shape social ordering? It seems that social ordering is in the centre of other mentioned theories in my study. It is interesting to understand if the arguments on social interaction, sense of belonging, private and collective can help or hinder in maintaining social ordering in schools.

## **5. Methodology and materials**

This chapter describes the methodology which is utilized in this study in step by step manner. Following this chapter, I began with a brief background about Afghan newcomers, then an introduction of ethnography approach and the motivation behind choosing this method. Then, the outline and design of the method is described. Moreover, this chapter presents the process of selecting pupils to be interviewed, interviews process as well as the process of analysing the collected findings. Further, the limitations and problems related to interviews process is also highlighted.

## 5.1 Young Afghan newcomers

In 2015, a large number of Afghan refugees entered to Sweden in which the majority of them were unaccompanied teenagers. The amount of unaccompanied minors reached to more than 35000, out of which 64 percent are Afghans (Girouard, 2017). Most of the young Afghan newcomers in Sweden are boys. The youngest son in the family often leaves the country. The number of girls who have migrated to Sweden are less in comparison with boys. Because of cultural and traditional norms and restrictions, it is unusual for girls to leave the country.

Further, these young Afghan newcomers are divided into two groups. Those who were born and raised in Iran as refugees and never visited Afghanistan. Others were born and raised in Afghanistan and migrated directly from Afghanistan to Sweden. Those Afghan newcomers who have migrated from Iran to Sweden, therefore have somehow different musical preferences than those who migrated directly from Afghanistan. The national languages in Afghanistan are Dari (Persian language) and Pashto, but the majority who have migrated to Sweden among newcomers belong to Hazara community who speak Dari. However, the accent is different depending on which part of Afghanistan they belong to. In my research, I have included both groups of young Afghan newcomers. The focus group are those unaccompanied adolescents between the age of 15 to 18 years old.

When it comes to the question of why choosing Afghan newcomers, there are two main reasons that I decided to conduct the interviews with these groups. The first is that, as mentioned above, the majority of unaccompanied children in Sweden are Afghans who are struggling to integrate themselves to Swedish society. My experience as a native language teacher and study supervisor in Swedish schools and observing how newcomers use online music as a resource interested me to do this investigation. In addition, as an unaccompanied Afghan girl, I carry the same experience of being in a different environment as other Afghan newcomers. That is why I was interested in conducting interviews among Afghan newcomers. Another important reason is the recognition of the language which make the process of conducting interviews easier as well as less misunderstanding between interviewee and key actors.

## **5.2 Research strategy**

Research strategy is used in a research to describe how the research study will be implemented. In his book, Biggam (2008) refers to the use of research strategy and states that “what matters is not the label that is attached to a particular strategy, but whether it is appropriate for your particular research” (Biggam, 2008, p. 220). In principle, this study is basically qualitative. Qualitative research as part of ‘in-depth exploratory studies’ is linked to studying “things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them” (Biggam, 2008, p. 86). The research strategy for this thesis is based on ethnographic research which is utilized to accomplish an empirical research. Ethnography is defined as “the study of people in their natural environment, in effect, the study of cultures”(Biggam, 2008, p. 84).

An ethnographic study provides multiple interpretation of reality and alternative interpretations of information throughout the research (Fetterman, 1989, p.12). Thereby, it is suitable for this study. The ethnographic approach is recognized effective because it enables detailed information to be obtained. It is also the responsibility of an ethnographer to analyse which research can impact the research. Fetterman stresses that an ethnographer should differentiate among various kind of sources and “relative worth of one path over another at every turn in fieldwork” (Fetterman, 1989, p. 13).

## **5.3 The process of analysis**

In the process of analysing the interviews, I followed mainly the instructions of what Rubins (Rubin & Rubin, 1995) describe in the study of qualitative interview. After transcribing the interviews and being assured that nothing has been missed from recorded interviews, I started analysing the materials. To make the process of analysis and particularly finding the concepts and themes easier, I decided to start with five interviews which consisted rich information and go through other interviews later.

While reading the interviews, examining each word and paragraph several times, I attempted to search for related concepts and ideas which were mentioned by the participants. In each paragraph, I highlighted both concepts and ideas that could probably lead to a theme

and indicated in a code the subject of every paragraph. Examining each paragraph, considering what theme could be related to each paragraph was important. In the process of coding, I reread the interviews, thinking over the relevant concepts, I let the interpretation comes to me as I assessed each response. Some sentences and paragraphs were coded and placed in several categories. After coding, I assembled the findings in categories to estimate and realize what different participants mentioned, what themes they emphasized and discussed and what concepts were discovered.

In the process of selecting the themes, I looked for repeated words and sentences where participants emphasized on some words and when they wanted highly my attention. After defining the relevant concepts, themes and related stories in each paragraph and in each group, I started naming the themes for all related stories and ideas. Then, after finalizing and selecting themes, I began analysing other 15 interviews to add more materials to the defined themes and concepts to enhance the analysis. As a result, I found 12 themes through findings and structured them. I will explain the process of structuring the themes in part of analysis.

#### **5.4 Interview**

In this research, interview has been chosen as a way of gathering the findings. Interviews are considered as the most fundamental and widely research techniques which enable researchers to gain the information they cannot obtain in other ways or only with observation (Berger, 2015). Indeed, in media and communication research, interviewing is known as the most extensively used findings collection method as Jensen states that “the best way to find out what the people think about something is to ask them” (Jensen, 2002, p. 240). This study is based on semi-structured interviews. This type of interview is highly useful “when the fieldworker comprehends the fundamentals of a community from the insider’s perspective” (Fetterman, 1989, p. 48). To obtain information from newcomers, individual interview is the best way of receiving information. Berger emphasizes on ‘one -on-one’ interviews which “get beyond superficial opinions and at the deeper meanings people hold, generally bellow their level of awareness, about things” (Berger, 2015, p. 161).

In this thesis, all the interviews from pupils were conducted in Dari language which later were translated to English. For the reliability of this study, I have recorded all the interviews both through my mobile phone and laptop and saved them in a file to access easily. From

some pupils, I forgot to ask about their ethnicity and where they were born which was important in my research. This resulted in contacting some pupils twice and asking for full information.

During the interviews with newcomers, they mentioned some key platforms that they use for music listening. I briefly introduce these platforms which may be unfamiliar for the reader.

Telegram is a cross- platform messaging application where users can share videos, photos, audio messages or any other files for free. YouTube is a free platform for video sharing. The users can watch, search, download, create and upload unlimited number of videos and share them with other people through this platform. Spotify is a platform for music listening. The users can access to unlimited number of songs. It has both free and subscription version for music service. Snapchat as a multimedia messaging app gives the users the opportunity to create and share different messages such as photos and short videos. Radio Javan is a website that provides Persian and Iranian music for the users for free.

## **5.5 Participants**

In his book, Fetterman uses the term key actor instead of the term “informant” as he believes that it is an old and traditional term in anthropology. According to Fetterman “ Key actors can provide detailed historical findings, knowledge about contemporary interpersonal relationships ( including conflicts) and a wealth of information about a nuances of everyday life” (Fetterman, 1989, p. 58). In this study, the number of key actors are in total 20 persons. There are 12 young males and four young female pupils as well as four teachers both in primary and high schools. The participants of this research in primary schools study in special preparation classes for newcomers besides studying in usual Swedish classes. In the preparation classes, the newcomers form different countries (Afghanistan, Syria, Somalia, Eritrea and such) get help to improve their education level and to be prepared for exams in different subjects. However, newcomers in high schools are placed in special classes to join the introductory program separated from other usual Swedish classes. In these classes pupils with multi-cultural background study the introductory program to be qualified for a national high school program.

As mentioned, some of the participants in this study were my former pupils. I started interviews with them as available sources and to observe how the responses can be related to my research. As these group of pupils are more vulnerable than other pupils, I believed that familiarity can take less effort to approach them and pupils will feel more comfortable to be interviewed. However, I noticed that familiarity can also have opposite effect as I can be biased in the process of interview and in relation to their responses as well as the pupils do not dare to say the truth or share everything with me because of this familiarity. That is why I decided to interview more pupils that I do not know. With the help of teachers who were my past colleagues, I could find more pupils to interview.

In order to acknowledge the participants, I will introduce them briefly in this thesis. The (Table 1) describes the background of the pupils in the interviews. The table is divided into seven columns where it shows the name and age of the participants, which ethnicity they belong to, where they have been born and raised, how long they have lived in Sweden and their current situation as well as the means used for conducting the interviews.

Table 1: The background of pupils

Name	Age	Ethnicity	Born/raised	Years in Sweden	Current situation	Interview
1. Rahman Shafayee	16	Hazara	Afghanistan/ Iran	2	Permit residence	Viber
2. Fariba Alemi	18	Hazara	Iran/Iran	2	Permit residence	Face to face
3. Basir Ahmadi	16	Tajik	Afghanistan/ Afghanistan	2	Rejection, deportation	Viber
4. Reza Mohebi	16	Hazara	Afghanistan/ Afghanistan	2	Permit residence	Facebook
5. Hamida Bayati	18	Hazara	Afghanistan/ Iran	3	Permit residence	Face-to-face
6. Hassan Hassani	18	Hazara	Afghanistan/ Afghanistan	2.5	Rejection	Face to face
7. Akbar Akabri	15	Hazara	Afghanistan/ Afghanistan	2	Permit residence	Viber
8. Najaf Mohammadi	17	Hazara	Afghanistan/ Iran	3	Permit residence	Face to face

9. Murtaza Rahimi	17	Hazara	Afghanistan/ Afghanistan	2	Rejection	Face to face
10. Hossien Noori	16	Tajik	Iran/Iran	2	Permit residence	Viber
11. Sara Sharifi	18	Tajik	Iran/Iran	3	Permit residence	Viber
12. Zakir Hassani	16	Hazara	Afghanistan/ Afghanistan	2.5	Permit residence	Viber
13. Salma Dosti	18	Uzbek	Afghanistan/ Afghanistan	2	Permit residence	Face to face
14. Asef Jafari	17	Hazara	Afghanistan/ Afghanistan	2	Permit residence	Viber
15. Soheil Esamili	18	Hazara	Iran/Iran	3	Rejection	Face to face
16. Jafar Mohammadi	18	Hazara	Iran/Iran	3	Rejection	Face to face

For the pupils, I have provided the above table. For teachers, I will write a brief information about their background.

Maja Isaksson is 61 years old woman. She is teaching History, Geography, Social Science and Swedish as a second language for newcomers in a primary school. The next teacher is Mahshid Ayazi, a 58 years old woman. She has been working as a native language teacher and study supervisor, but currently she teaches Swedish as a second language in a high school in Stockholm. Hannah Nordström, is a 53 years old woman who teaches Math and Science in a primary school.

Karin Calderon is a 45 years old woman. She is also a singer and teaches Music and Swedish as a second language to newcomers. She utilizes music widely as an educational resource. In addition, Karin is a project manager in culture where she works a lot with children in different festivals and concerts to help them to integrate in Swedish society.

## **5.6 Ethics**

As working with teenagers and interviewing them is not easy, I decided to give pseudonym names to both pupils and teachers, so that all the interviews will be anonymous. I assured pupils that the interviews will not be shared with anyone and will be kept confidential. There is a regulation that the pupils in primary school should have the parental consent. Since my focus group are unaccompanied adolescents who have come to Sweden without their family, then I received the consent from the principal of each school. I also left my contact information to both teachers and principals of the schools as well as pupils in case they wanted to contact me. I also took the contact information of both pupils and teachers which was useful as I contacted some pupils for the second time.

## **5.7 Transcripts**

The process of transcribing the interviews consumed a large part of time in this study. The interviews were conducted in three different languages, Dari, English and Swedish. Since most of the interviews were conducted in Dari language, they were translated and transcribed to English. The interviews with all pupils and one teacher were conducted in Dari, while two teachers in English and one teacher in Swedish.

The process of transcription was performed in three steps. In the first step, I transcribed the interviews in an attempt to include mostly the information relating to the key concepts. In the second step, the interviews were transcribed completely containing every small detail. After returning to some pupils and receiving more information, more material was added later in the process of transcription. In the last step, I listened to the recorded interviews again and reviewed the transcriptions to be sure that nothing has been missed out. To operationalize the theoretical frames, I have structured 14 questions for pupils and 7 relevant questions for the teachers. The empirical questions are placed at the end of this thesis. The reader can find them in Appendix part.

## 5.8 Limitations and potential problems

To analyse and understand whether the theoretical concepts are appropriate with what I aim to do, I decided to first conduct the interviews with a small group of three pupils as a pilot test interview. First, I began the interviews with my former pupils due to familiarity and based on the assumption that they feel more comfortable to be interviewed by me. The interviews were initially planned to be conducted via Skype, but later I realized that most of the young Afghan newcomers do not use Skype and are active in other platforms such as Viber, Facebook, WhatsApp and Telegram. Therefore, using the platforms that were more suitable for pupils could encouraged them to feel more comfortable with the interviewer.

It should be highlighted that the interviews have been conducted with different pupils who are in various emotional conditions. Some have received their residence permit, some are waiting for the decision on their asylum application and some have received rejection and risk deportation. All these conditions may affect the responses of an interview. My primary attempt was to provide a friendly and comfortable atmosphere for pupils in relation to their responses to interviews. However, in the beginning of some online and face to face interviews in school, and particularly when they were informed that their voices will be recorded, I noticed that they were afraid of interviewing as some asked me directly if I report their responses to migration office in Sweden.

The interviews were conducted with different pupils in different schools, both in primary and high schools where they are examined to enter the usual Swedish classes. Both boys and girls were interviewed to compare the use of music among them. However, only a limited number of female pupils were interested to be interviewed. This raised a limitation on the precise comparison with male pupils. Moreover, most of the interviews were conducted in different online platforms as well as face-to-face interviews in some cases. The interviews were supposed to be recorded. As mentioned, some pupils were afraid of recording their voices and some did not feel comfortable with recording. I attempted to assure them that the recorded interviews will not be shared with anyone else and will be kept confidential.

The process of interview differed for each pupil. With some pupils, communication was limited. Although the interviews were conducted in Dari, the same language as pupils', some of them had very condensed accent when speaking which made the process of communication limited. Similarly, for some pupils, understanding my accent was difficult. This resulted to

replicate questions both between participants and interviewer. Working with and interviewing unaccompanied adolescents who are in more vulnerable situation is not easy. Some of the pupils did not take the interview seriously and responded each question very shortly or with yes and no. I had to go through the questions several times and ask them for more details or examples. Some did not want to say the truth particularly when asked how long they listen to music and if they listen to music hiddenly. For example, in the beginning of the interview, some pupils claimed that they do not listen to music at all, but later in the interview, they began to speak and describe with examples how long and why they listen to music hiddenly.

Moreover, during the process of interview, more questions were added based on the pupils' responses. Another limitation was the lack of commitment from pupils, as some of them were not fully interested in the interview. Some of the interviews were cancelled as the participants did not show up for the interview.

Another limitation that disturbed the interview was the loud voice of other pupils in the class which made it difficult to hear what the informant is saying. Further, due to some reasons, the teachers could not leave the pupils alone in the class, and they were also present around when interviews were conducted.

## **6. Analysis**

In this chapter, the interviews of all participants will be analysed. Here, the focus is to analyse the meaning of what has been said in the interviews (Rubin & Rubin, 1995). This part includes step by step methods of analysing interviews along with indicating each themes and sub themes in this study. The process of analysis resulted in 12 important themes.

The first theme is assigned to music and digitalization where I discuss the participants' daily use of music, which platforms and medium they use for music listening. Music for learning is the next theme I selected for the analysis. As both participants and teachers emphasized on the use of music for the purpose of education, the theme was highlighted as the second important theme in this part. Music as an instrument for control is the next theme which is linked to music for learning. Here, I discuss how music can be utilized as a tool for controlling the study environment. Then, I move to another theme, music as a distraction,

where I explain if music is problematic in the school among pupils, Then I move to next theme, listening to music hiddenly and discuss why the pupils intend to listen to music hiddenly in the class. The mentioned themes were related to the discussion about social ordering.

Interacting with the same cultural community is another important theme which is related to social interaction. I discuss about how music is used as a resource for newcomers to interact with other pupils from the same community. Then, I move to another theme and explain how music among newcomers can lead to interaction with pupils from different background. This leads to another theme discussing the interaction of teachers and pupils. Later, the theme, meaning and belonging, describes how home country music among newcomers connects them to their community and belongings. Then, I move to another theme, memory and explain how home county music is related to newcomers' past memories. The analysis ends with a discussion about music and emotions around the themes expression of emotions and mood regulator as well as how music is used as a resource to transform pupils' moods.

## **6.1 Music and digitalization**

### 6.1.1 Daily music use of the participants

The findings of the interviews demonstrate that young newcomers use music regularly in their daily life. Further, it was observed that the majority of pupils use music in schools, although the usage varies among each of them. It varies from 10 minutes per day to six hours per day, depending on their school schedule and the psychological situation. Music listening among pupils varies due to different reasons.

For Rahman Shafayee, a 16 years old boy, the use of music is dependent on school schedule. For the days with longer stay at school, music listening is shorter.

*“It depends on our schedule. If we have a long lesson, it is between one hour and thirty minutes to two hours. Our break time is short and if our teachers allow us to listen to music, then it becomes between two to three hours.”*

Rahman, 16 years old

However, for Hassan Hassani, music listening depends on his health situation.

*“Those days that I do not feel well, I listen to music all the time. I listen to music a lot. when I come to school, even during the lectures. I listen to music. Maybe 6 hours every day.”*

Hassan, 18 years old

The findings show that the majority of pupils listen to music through mobile phone as an available and easy medium to use music. Internet and digitalization has provided pupils an easy access to music from home country. YouTube is a main platform for the pupils to be able to listen to their home country music although they also use other platforms to find their favourite music. Social Media such as Facebook, Snapchat, Instagram and Telegram are the examples of other platforms where pupils can search and download their home country music. Other platforms and apps such as Spotify, Radio Javan and Iran Music are also used for music listening.

For Rahman, YouTube is the main platform where he can find and search his desirable music. He claims that music from his home country or Persian music cannot be found in other platforms.

*“I listen to music through YouTube because it is fast and the newest music are available in YouTube where I can download them. I download music more via my mobile, sometimes on laptop. On other websites or apps, you cannot find Persian songs.”*

Rahman, 16 years old

According to Reza Mohebi, a 16 years old boy, YouTube provides the facility to find any type of music. He says, *“I search in YouTube for the music because it is easier to download the music and you can find any music from there.”*

Although for many pupils, YouTube is the best option to search and use music, there are some pupils who are not interested in using YouTube as a platform for music listening. For Soheil Esmaili, YouTube is not the main platform for music listening. He uses other platforms to search his favourite music.

*“I search in Radio Javan, Music Iran, rap IR, and also in Telegram. I can also follow their news and new albums, so I download their new albums through these apps and websites. It is free and easy to download music. In YouTube I just watch newest western clips, but I am not so interested.”*

Soheil, 18 years old

Similarly, there are pupils who discover their preferred music in other platforms rather than YouTube. Jafar Mohammadi is one of those pupils who claims that his desired songs are not available on YouTube.

*“I do not use that site much. I listen to those rappers who are not very famous, but they have music albums. They (the rappers) post them through Instagram and Telegram, then I can go directly to those platforms and listen to them. Telegram is the easiest way for me because I have their account. They are not much active in YouTube or any other sites.”*

Jafar, 18 years old

An interesting point in this study is that only one participant mentions Spotify as his main platform for music listening. Hassan listens to music through Spotify. When asked if there is any limitation to listen to his home country music through Spotify, he refuses and says:

*“You can find any Persian and English song in Spotify when you start paying.”*

Hassan, 18 years old

Mobile is considered the most significant medium to create pupils' private auditory world in school. Although Laptop and iPod are also utilized for music listening purposes among pupils, mobile use is extensive. The accessibility and connectivity to internet is the main reason pupils use mobile for music listening. Soheil claims that he uses mobile because *“It is accessible anytime and it is with me.”* The accessibility of music through internet is a reason that music becomes an important resource for learning.

## **6.2 Music for learning**

One aspect of music use for social ordering is music for learning. The findings illustrate that the majority of participants use music to learn and improve their Swedish language. The question of “What kind of music do you listen more, your own language, western or Swedish?” created approximately similar responses among pupils. Although pupils' music listening lead to many different emotional and psychological factors, Swedish music means almost the same thing for pupils. Swedish music listening is performed with the aim of learning. For Rahman Shafyae, listening to Swedish music means enhancing his language skill.

*“When I am with my Arab friends and classmates, we listen to Swedish music. Recently, I mostly listen to Swedish music to improve my language and sometimes they sing very beautifully.”*

Rahman, 16 years old

Similarly, Soheil Esmaili listens to Swedish music to learn the language even though it is unpleasant for him.

*“I don’t listen much to Swedish music because when I listen to it, I get annoyed, but any way I listen to improve my language.”*

Soheil, 18 years old

Not only pupils, but also the teachers use music extensively as a resource in the class. Using music is a method for teachers to provide pleasant and suitable study environment for pupils. It is a way for teachers to structure social space and create social ordering in school. The pragmatic use of music is observed among the teachers who utilize music as a resource for learning in their lectures.

An example of the pragmatic use of music is what Mahshid Ayazi, the teacher of Swedish subject for newcomers, uses in her lessons. She explains that she considers two emotional and pedagogical aspects in her teaching. For the pedagogical aspect, the type of music is connected to the language in which the music should be explicit and easy to understand for her pupils. The other is the emotional aspect in which she evaluates the rhythm of the music.

*“There is a song by the name of “Sparvöga” which both rhythm and text are beautiful and so emotional. It is more classic, but it can also be happy music. The important thing is to be clear for the pupils.”*

Mahshid, 58 years old

She continues that she uses music in the class for her pupils to improve their language skills.

*“I have used music previous years and I have started this year to write Swedish songs on a paper that they (pupils) can listen to them through YouTube. They watch and at the same time sing with the music because it is good for their accent and also for the emotions as well as I feel that it becomes more interesting in the class.”*

Mahshid, 58 years old

Similarly, Karin Calderon, teacher of music and Swedish defines music as an efficient device in her teaching. She explains that music enables pupils to enhance their skills in different subjects.

*“Music is an important part of my lessons. The music is an effective educational tool that enables pupils to develop different abilities in all subjects, such as reading comprehension, listening comprehension, pronunciation, rhythm and space and time.”*

Karin, 45 years old

Karin uses various medium for music listening in her teaching. According to Karin, beginning the lesson with music is very efficient in learning capacity and pupils’ concentration.

*“We use different sources to listen to music, for example, through mobile and laptop. When we listen to music together with pupils, then I use the projector. There, pupils can watch different pictures as well as listen to music. Every day, I start a lesson with a small session of mantras<sup>1</sup> before starting a subject. They (pupils) become more receptive and already focused”.*

Karin, 45 years old

The findings demonstrate that both teachers and pupils utilize music as a resource for learning. An aspect of social ordering in school context is when the teachers take over the control of music listening in the class. An example of that can be when the teachers use music for the whole class both as part of their lectures or during the given task to pupils. Collective music listening help teachers to moderate the class better via creating a structured and organized environment. It also assists pupils to pay more attention to the lessons.

Jafar describes that his teacher uses music to inform pupils about both the language and the society.

*“Our Swedish teacher plays pop music for the whole class. They have beautiful Swedish words about the society and then all the pupils listen.”*

Jafar, 18 years old

For Fariba Alemi, an 18 years old girl, collective music listening is the best moment in school when she can be fully focused and calm.

---

<sup>1</sup> Mantras is a sound or word used in meditation to increase concentration.

*“When the teacher plays music for the whole class, then I love it. I really can focus on my studies. Everyone becomes silent and does his/her task. That moment is so peaceful for me.”*

Fariba, 18 years old

### **6.3 Music as an instrument for control**

As mentioned, collective music listening is efficient both for pupils’ learning as well as maintaining the study environment organized. However, the findings illustrate that music use is dependent on subjects and teachers. The teachers usually decide in what subjects music should be utilized. In addition, the teachers decide if the pupils can use music in the class. Many pupils state that they are able to listen to music in specific subjects and under certain conditions. For example, in Rahman’s class, the pupils are allowed in specific times and subjects to listen to music.

*“We don’t use music in our Swedish lessons, but in mathematics, or resource time we are sometimes allowed to listen to music. When we are doing our homework, we can listen to music, but music volume should be low to not disturb others. In our new school, mostly pupils focus on their studies to receive score, but sometimes teachers allow us to listen to music.”*

Rahman, 16 years old

The utilization of music varies in different schools. As there is no clear and specific regulation on the use of music in schools, each teacher can decide how to lead the class and the lessons. The interview shows that the teachers in different schools follow different rules regarding music listening. Music as a tool is employed variously among teachers as they want to structure social space with their own methods. Reza Mohebi who is studying in one of the high schools in Stockholm, claims that music use is not allowed in his classes unless they have free time or private tasks to do.

*“Teachers don’t allow to listen to music in the class. We have just one lesson which is open lesson that we can listen to music on our free time, but other classes we are not allowed. When we have a task, then we can listen to music in the class.”*

Reza, 16 years old

Similarly, Hossein Noori, a 16 years old boy, describes that he is allowed to listen to music only in some particular subjects. Otherwise, music usage is limited.

*“Some allow, for example in picture, domestic science, technic, carpentry and sewing classes, they allow us to listen to music, but in mathematics and Swedish subjects, the teachers don’t allow to listen to music because they say that it makes distraction in the class.”*

Hossein, 16 years old

However, in Fariba’s school, the pupils have more freedom in specific subjects. For the collective listening in the class, they can choose what they want to listen.

*“When we have painting lessons, then we can choose ourselves what kind of music we play with the whole class. It makes sometimes problem because the pupils are from different countries. One wants to listen to Persian music, one to Somalian and one to Arabic music, but at the end we all come to an agreement”.*

Fariba, 18 years old

Music use can be also limited for pupils when the teachers want to control the study environment. When asked the teachers how they decide about music listening in their classes and based on what conditions they decide to do so, each of them responded differently. Some follow very strict rules regarding music use in their class. However, some desire to be more flexible with pupils and give them freedom in a study environment. Hanna Nordström is an example of a strict teacher in school who attempts to have a total control in her class. She does not let any pupil to use mobile for music listening. In the beginning of her lessons, all pupils should give their mobile to the teacher. No one can listen to music through laptop or iPod without her permission.

*“I collect all mobile phones in the class and the rule I have in my classes is that they are not allowed to listen to music with their own mobile phones. They can listen through their computers when I say that it is okay to listen and I control it”.*

Hanna, 53 years old

Similarly, Mahshid Ayazi, is another teacher who accentuates on pupils’ attention during the lectures and the importance of controlling the class when it is about music listening.

*“They are not allowed to listen to music when I have lecture, when I am standing in the class and talking. I want everyone to pay attention to me and what I say. I decide when they should listen to music and when they are not allowed.”*

Mahshid, 58 years old

At the same time, Mahshid does not want to be very strict about pupils' music use. She asserts that it is important for pupils to learn how to obey the rules and control the situations.

*"I know that we can take their mobile phones in the class whenever we want and in relation to anything, but personally I try to avoid this and teach them they should control it themselves."*

Mahshid, 58 years old

Nevertheless, for Maja Isaksson, the use of mobile phones among her pupils and particularly among newcomers is very important. She allows pupils to use their own mobile in the class as she claims that mobile is a crucial device for their learning.

*"They use them (mobiles) for translation if they don't have the computers and it is not a problem. To me, it is not a problem because they don't use their mobile if I ask them. Sometimes when I want to translate something and if they don't have the computers, then they can use their mobiles and it is not a problem for me. They listen to music sometimes, yes!."*

Maja, 61 years old

According to Maja, Music listening allowance among pupils takes place under some conditions. The pupils cannot listen to music when the lecture is performed.

*"Sometimes they have handsfree and listen by themselves and sometimes in loudspeaker that all of us can listen to. When they are working by their own, I don't want it to be so loud because I am annoyed by all the sounds, but they are allowed to listen to music when I allow."*

Maja, 61 years old

Regarding the use of music in school, Hamida criticizes her teacher's extensive control of music in the class. She argues that teachers should include music more in their teaching method and use it as a routine to have an effective result.

*"I think music will be helpful if the teachers use it as a routine in the classes, but when teachers interfere continuously, pupils feel themselves limited because they (teachers) say that you should just study and do this task, but they don't understand that I can both listen to music and understand the lessons better. In school, if you study and at the same time listen to music, then it is very helpful for pupils because then they don't think of other things. They focus better and also keep away other thoughts. When I miss my family or I have sorrow in*

*my life, then I try to listen to music to forget them for some moments otherwise they are always in my mind.”*

Hamida, 18 years old

Although the use of music is limited and controlled related to various subjects and the teachers, the mental status of pupils affects teachers' behaviours and decisions on pupils' music listening. In the following similar cases, music listening in the class and during the lectures are not allowed. However, the mental and emotional state of pupils transform the teachers' decisions.

Basir Ahmadi, a 16 years old boy, studies in a high school. He has received rejection on his asylum application and there is a risk of deportation for him. According to Basir, the music is not allowed in his class and during the lectures. The teachers do not let any pupil to use music. However, when he is depressed, the teachers ignore his inattention in the class.

*“One day, English teacher saw me and asked me why I am not focused on my studies, I said that I do not feel well. Then I could listen to music otherwise we are not allowed to listen to music.”*

Basir, 16 years old

The findings show that one of the reasons of disobeying the rules in school can be the contemporary situation of pupils who are waiting for the result of their asylum application or have received rejection and risk deportation. In this stage, according to pupils, they neglect the rules in school. Hassan is one of these pupils who spends six hours every day with music listening in school. He explains that his situation obliges him to listen to music a lot.

*“I was not listening to music that much last year in school, but after receiving rejection from migration and my own problems in family, I felt worse. I did not understand any subject in school, then I started to listen to music. I am depressed every day in school.”*

Hassan, 18 years old

However, Akbar Akbari is another pupil who has recently received his residence permit. According to Akbar, his music preference has changed since he received the permission in Sweden.

*“I listened to sad music more when I was waiting for the decision. Now, I listen less to sad music since I got my residence permit. Before, I was worried and did not know if I can*

*stay here. I was thinking that I came all the way with difficulties and if I get a rejection response and deportation, then it will be hard.”*

Akbar, 15 years old

#### **6.4 Music as a distraction**

Music has a diverse meaning for each pupil. The findings indicate that all pupils listen to music less or more in school. However, pupils have different perspectives on music listening. For some pupils, music in any condition is helpful and increases their concentration. Yet, for others, music is a distraction.

For Basir, music is just a distraction during the lessons although he sometimes listens to music during lectures hiddenly.

*“It is problematic. I cannot focus on my studies if I listen to music. It reminds me of my bad situations and make me sadder, then I cannot focus. That is why I try to not to listen to music during lessons.”*

Basir, 16 years old

Similarly, Najaf Mohammadi explains that music destroys his concentration in the class even if he is not really listening to music.

*“I cannot focus on my studies at all if I listen to music. Even if I do not listen, but I have the headphone on my ears, it still distracts me. I cannot focus on my studies, so I do not listen if I want to study.”*

Najaf states that music not only distracts the pupils’ attention in the class, but also destroys a friendly relationship with teachers.

*“Music destroys our good relationship with teachers. If we want to study in the class, then there is no need to listen to music. It makes distraction in the whole class. For example, during the lecture if you listen to music and the teacher asks you and you cannot answer, then the teacher maybe becomes so angry and kick you out of the class.”*

Najaf, 17 years old

However, some pupils disagree that music is a distraction in the class. According to some pupils, music enhances their concentration and helps them to forget other thoughts and personal problems during the lessons.

For Soheil Esmaili, music is an effective medium to release his thoughts and be concentrated.

*“Music helps me more rather than being a distraction even during the lessons. For example, if I do not listen to music during Swedish lessons, then I think about my private problems and many other things which hurt and distract me, but when I listen to music, I can focus both on my studies and feel better. Otherwise I become absentminded.”*

Soheil, 18 years old

Likewise, Jafar Mohammadi is another pupil who claims that music is a support for him during the lessons and assists him to understand the lessons.

*“If we use a light music with a nice volume, then we can also listen in teacher’s lecture, for example, I do not like mathematics in the class, so I listen to music. I play an Arabic song which helps me to think more about the subject and to be able to understand the lesson.”*

Jafar, 18 years old

For Rahman Shafayee, music is an efficient medium to concentrate better on his studies. *“Music helps me a lot. When I listen to music during the lessons, I can do it faster and I feel calm and so focused with music.”*

Rahman, 16 years old

Similarly, for Hamida Bayati, music enhances her concentration and makes her calm.

*“It increases my concentration and I can rest my mind to become fresh, to be able to understand and focus better on the studies, so it is good to use music in school.”*

Hamida, 18 years old

Moreover, Hannah Nordström, math and science teacher believes that music is helpful for pupils if it is used properly in school.

*“I think music helps them to focus and concentrate on the questions especially in math.”*

Hannah, 53 years old

Mahshid Ayazi believes that pupils can make themselves relax and calm while listening to music particularly when pupils are given individual tasks.

*“I think it gives them somehow calmness. Their concentration becomes better. They will pay attention more on their own task rather than surroundings.”*

Mahshid, 58 years old

The discussion around the relation of music and motivation highlights crucial points in this study. The question of whether music is helpful for pupils or it is problematic in the class leads to various perspectives. The majority of pupils define music as an impressive medium which motivate them on their studies. However, there are a number of pupils who disagree with the use of music in the classes at all. Even though they use music themselves, they define music as a problematic issue in schools. The findings demonstrate that music for some pupils can be a motivation, a medium of inspiration, to focus on their studies.

As Hamida Bayati explains, the utilization of music in the class affects pupils’ mind to develop their studies.

*“It motivates newcomers to study more. Besides, listening to music helps them to keep away their own problems and thoughts because they are always with them.”*

Hamida, 18 years old

Akbar Akbari describes that music is crucial to be used by newcomers and claims that music is efficient for pupils’ studies.

*“I think it is important for newcomers because they are alone here and with music they will be encouraged to study in the class. When they think of their bad situation or family, they can become calmer in the class and focus better with listening to music.”*

Akbar, 15 years old

## **6.5 Listening to music hiddenly**

The way teachers use online music as a resource in school and their attempt to build a friendly and warm environment for pupils illustrates how they want to structure social order in school. However, some pupils tend to listen to music hiddenly. It can be during the lectures or during the exams. Pupils’ interest in listening to music hiddenly indicates a way of

disobeying structuring. When asked pupils why they want to listen to music hiddenly in the class, different responses covered the question. Two main reasons were observed. The majority of pupils do not have sufficient understanding of the subjects. Therefore, they tend to entertain themselves and escape from the lessons with music listening hiddenly.

For Fariba Alemi, mathematics is the most difficult subject in school. She asserts that whenever she does not understand the lessons, she listens to music hiddenly.

*“When we have math, I do not understand it and become so tired. My mind does not work, then I start listening to music to get better. I escape form the lessons to focus on myself and my mood.”*

Fariba, 18 years old

Similarly, Reza explains that he listens to music in mathematics classes because of his difficulty to understand the subject.

*“We had a task in mathematics which was so difficult and I did not understand it. I answered some questions, but later it became so boring and difficult. I could not answer most of them, I got bored and started to listen to music hiddenly for almost thirty minutes and the teacher did not notice it.”*

Reza, 16 years old

Although for some pupils, the difficulty to understand the lesson is the reason to escape it. For some other pupils is reverse. According to Hamida Bayati, when a lesson is repeated several times, it becomes boring for her which makes her turn to music and listen hiddenly.

*“When we study a lesson frequently then it becomes so boring for me. For example, in our Swedish class, we were studying the same page few times, and I did not feel well that day. Then I started listening to music hiddenly. If the lesson is new, then I do not want to listen to music hiddenly, but to focus on my studies. However, if the lesson is repeated, I do that in the class.”*

Hamida, 18 years old

Similarly, Najaf is another pupil who listens to music more often in the class. He describes that he gets bored with large volume of studies in school. That is why he starts listening to music hiddenly.

*“Those days that we have many subjects in the same day or we have Swedish so much, the lesson becomes so boring. Then I put my cap on my head, use handsfree on my ears and listen to music. The teacher does not notice it.”*

Najaf, 17 years old

In some cases, pupils’ music listening create a disordering inside the class. According to Jafar Mohammadi, there are some pupils who create disturbance in the class even though the teacher warns them. This affects other pupils’ behaviour and distracts their concentration on lecture.

*“In our social science class, most of boys listen to music with very loud volume. Once, the teacher saw a boy who was listening to music with headphone, but the volume was so high that the whole class could hear it. The teacher asked him once, twice and the third time, he had to go out of the class. This made a little bit of trouble in the class. The teacher became angry.”*

Jafar, 18 years old

However, according to pupils, there are some circumstances when the teacher ignores pupils’ disobedience. Sara Sharifi explains that some teachers relinquish pupils’ music listening in the class.

*“In Mathematics, Biology, Social science and English, the teachers do not care even if we listen to music. Most of pupils listen to music, so I listen as well.”*

Sara, 18 years old

In similar case, Soheil Esmaili claims that the teachers disregard pupils’ music listening and let them do what they want to do in the class.

*“The teacher can see us. I cannot say hiddenly, but it has happened that I have been listening to music without asking the teacher and when she has noticed it, she did not say anything”.*

Soheil, 18 years old

## 6.6 Interacting with the same cultural community

The findings illustrate that the majority of newcomers in the class listen to music from their home country. The language is usually from their native language or Persian music. Listening to music from homeland often results that newcomers interact and socialize with their own community. The participants communicate with other Afghan pupils about music. This interaction encompasses their interest about various songs, different singers and how to find and listen to different type of music.

The case of Rahman shows that newcomers from the same community interact with each other. He explains that music reminds him of his past memory and provide an opportunity to share his stories with other Afghan pupils.

*“There is a famous Afghan song by Dawood Sarkhosh, by the name of ‘My Land’. It reminds us of our misery life in Iran as refugees and when I listen to that music with my classmates, we share our bad experience. We remember our bad memories in Iran and we talk about it together that how Iran oppressed us there.”*

Rahman, 16 years old

Likewise, Hamida Bayati states that her Afghan classmates talk and discuss about music and their desired songs.

*“Sometimes in our class, they (pupils) talk about old music that Ahmad Zaher’s (an old Afghan singer) songs are original Afghan music and it needs very deep understanding. Sometimes we talk about Iranian singers and who sing better.”*

Nevertheless, Soheil Esmaili has a different view on the use of music for social interaction. He does not socialize with other newcomers in school and usually listens to music privately. He shares music with his friends when it is requested, but he claims that he does not talk about music with other pupils in school.

*“I listen to music mostly alone with handsfree. No! I just search music and I listen to music alone. If they (pupils) request me to share, then I do it. For example, a friend has seen a music clip and he liked it. He asked me if I know the name of the music, and if I can share it. Then I told him about that.”*

Soheil, 18 years old

Soheil claims that the current situation of newcomers hinders them to talk about music as well as he believes that talking about music needs adequate knowledge.

*“We have a lot of other problems to think about and we don’t have any knowledge or experience to talk about it (music)”.*

Soheil, 18 years old

## **6.7 Music makes friendship and intimation**

The findings show that music provides an opportunity for newcomers to interact within the same cultural community. It also helps them to socialize with individuals from different cultures and languages in school. Some pupils assert that music helps them to make friendship with classmates and other pupils with different cultural backgrounds in school.

Fariba Alemi explains that the use of music transforms the environment of the class and facilitates pupils to interact with each other.

*“When our teacher plays music in the class, the pupils from other classes come to our class. Then we dance together and start talking to each other, asking about how long we have been living here, what our name is and where we live. That cold mood and moments among us when we passed each other without greeting in breaks changed completely. Music made an intimate and friendly environment among us and we became friends.”*

Fariba, 18 years old

Sometimes, music becomes a reason for pupils to dare and communicate with each other. Hamida describes that music drove her to interact with another pupil in her school and get information about music.

*“One day, a boy played a song which was very beautiful. I didn’t know the singer, but I liked the music, so I went to him and asked about the name of the music. Then it became an excuse for us to become friends together.”*

Hamida, 18 years old

As mentioned, the dialogue about music among pupils often leads to intimation and friendship. Occasionally, social interaction among pupils takes place in an unexpected location. An example of a rare occasion is when Rahman meets another pupil in library while

listening to music. Rahman describes that his music listening in library raised another pupil's curiosity to communicate with him.

*“I was listening to music with low volume in the library. A boy came close to me and asked me about the music and what the name of the artist was and I answered him. He was also looking for a downloader which I helped him to find a good downloader. Now we are very good friends. It was Swedish rap music and he found it in YouTube. He is Turk.”*

Rahman, 16 years old

## **6.8 Interacting with teachers**

Interaction provides an intimate environment in school. Indeed, music transforms the way pupils socialize with teachers. According to participants, music creates a friendly and positive atmosphere among teachers and pupils.

Fariba Alemi states that music improves the teachers' and pupils' relationship. It provides a friendly milieu in the class.

*“We become closer to our teachers as well. That fearful condition and stress go away and I feel comfortable with the teacher. We can communicate better.”*

Fariba, 18 years old

Moreover, the relation between music and social interaction leads to various perspectives among teachers. The question of “Can music help your students get closer with you?” was responded variously, but mostly with positive reactions among teachers. Showing interest and discussing with pupils about music provide a better communication according to teachers.

Mahshid Ayazi speaks Persian as her native language and teaches Swedish for newcomers. She has a regular dialogue on music with her pupils and particularly with Afghan newcomers. She observes this dialogue as a way of efficient communication.

*“Yes, absolutely! One of the subjects we talk about with pupils or at least with Persian speaking pupils is music. They ask me what kind of music you listen, then I play for them the music I listen to and we talk about both Afghan and Iranian musicians. It is interesting for them that I listen to Afghan music and I have even listened to them in my childhood. It is a way of positive and effective communication.”*

Mahshid, 58 years old

Maja Isaksson, History and Swedish teacher has a similar experience and asserts that the conversation on music facilitates a way to learn more about pupils' music interest.

*“I have also heard from the newcomers that they listen to music from their own countries, then I ask what it is about and then they try to explain it for me. They try to translate it to Swedish. When I came here, my kind of music was more classic music and it sounds kind of strange for them, hehehehe! But hmm! It is mostly music that I do not know about it, but it is quite fun because I have learned a lot.”*

Maja, 61 years old

When asked if music can help pupils to get closer to teachers, all of the teachers had positive responses. For Maja, music is a subject that she can both speak to and hear from the newcomers. Maja explains that her homesick pupils share their experience and information about their home country music.

*“Yes, I think so, because they have told me, like one of the boys here and the other newcomers. They tell me about Afghan or Arabic music. They tell me because they are homesick. They talk about their home country, what kind of song it is and which artist it is. We talk about it and we get close because I do not know about Afghan music and artists. I do not know rappers. I am not interested but with the traditional music, it is fun to listen and we get closer. We have a subject to talk about and they are the experts. They teach me, and that is very good situation when they teach me. We learn more from each other. Either it is about music, football or something else that they know a lot about their own home country and want to talk about.”*

Maja, 61 years old

Similarly, Mahshid thinks that music is efficient to connect both teachers and pupils. For Mahshid, the emotional aspect of music is very important as teachers get the opportunity to know their pupils' situation and interests.

*“I even talk about music with pupils with other languages. I went to a class and I saw that Somalian pupils are listening loudly to their own music when it was break time. When they saw me, they lowered the volume, but I said no! Do not do that! It is very nice song and I even danced with them a little to show that it is not a negative thing, but good if it is used in a*

*proper time. I think music has a very emotional aspect that we can find a common thread with pupils to talk about without considering where he or she has come from or how it is and everyone can talk about it. Music is a common experience for everyone and the emotions that comes with it, is important for me.”*

Mahshid, 58 years old

## **6.9 Meanings and belonging**

Being in the same cultural community is perceived crucial when it comes to newcomers’ music use. The majority of pupils listen to music from their home country because according to them, they understand the language and its meaning. Although the pupils do not refer to community directly, but emphasizing on native language music due to understanding its meaning and their belonging such as family and friends indicates that they desire to remind themselves as part of Afghan community.

Soheil is one of the pupils who listens to his native language music because he perceives the meaning.

*“I listen to my native language music because I understand it much better and I feel good about it. Its understanding and meaning are easier. Sometimes I learn a lot about music when I listen to it.”*

Soheil, 18 years old

Similarly, for Hossein Noori, music from home land reminds him of his country and his people as refugees. Here, Hossein by referring to ‘refugees’ means his community.

*“Sometimes when I listen to Afghan music, I ask myself why we are refugees and I think I should be able to do something for the country.”*

He continuous:

*“Dari music makes me sad and I think about why it is war in Afghanistan, why we are not in our own country, why we should be refugees in neighbour countries and it makes me sad.”*

Hossein, 16 years old

The interviews show that the meaning and understanding of the language is mainly included in pupils' music listening. They need to know the meaning of the music they are listening to connect themselves with the community and to fulfil their emotional needs.

Hamida Byatai argues that it is more useful to utilize native language music rather than Swedish music for newcomers.

*“If the music is happy and from our native language, then it is very helpful. We came to Sweden 2 or 3 years ago. We do not understand much Swedish or we are not perfect in Swedish. We just listen to the rhythm which does not make any sense to listen, but if we understand the meaning, then you enjoy more both from the rhythm and the meaning”.*

Hamid, 18 years old

## **6.10 Memory**

Music is extensively used in relation to memory. For new arrived pupils, music has different meaning when it comes to memory. According to some pupils, music reminds them mostly of their families, their childhood as well as home country. In other words, the term inclusion encompasses pupils' past memories and their families.

For Rahman, who was raised in Iran as a refugee, music is a reminder of his childhood and his family.

*“When I listen to music, it reminds me of my parents, I miss my family so much and some music reminds me of memories I had with my friends in Iran, but more I remember my family. There are some songs about mothers which reminds me of my mother. I cannot even listen to them because I become so emotional and cannot control myself. I also remember our people and think why we are so miserable and do not have a safe country.”*

Rahman, 16 years old

Similarly, Najaf Mohammadi who listens often to Afghan music explains that native language music is more understandable and it reminds him of his relatives and home country.

*“I listen more to Dari music which is my native language because I understand the lyrics better and it reminds me of my past memories, my old classmates and friends in Afghanistan.”*

Najaf, 17 years old

Likewise, For Asef Jafari, music reminds him of his past life as well as his country.

*“I remember my life in past. I remember myself in migrating and think why my life is like that or if this life is real. I remember my brother, family and friends in my home country and those good memories that I had.”*

Asef, 17 years old

There are pupils who feel themselves isolated in Sweden. They are not used to Sweden’s social and educational system. Being alone without family has given them the feeling of isolation and lack of home in Sweden. In this context, the feeling of being isolated in a new country is always with them. The ways music is used in relation to their situation points at a complexity. On one hand, they listen to music to intensify the feeling of being isolated individuals. In other hand, they sometimes want to exclude this feeling and transform their mood through music listening.

The feeling of not belonging to a country make pupils to turn to music. Occasionally music helps pupils to reflect this sense of alienation and feel better.

*“When I am happy with my friends, I listen to happy music and dance, but when I am sad, I listen to sad music. I usually listen to sad music because we are alone here and feel isolated and alienated in this country. Happy music is boring and I prefer to listen to sad music, not only me, but most of my classmates listen to sad music.”*

Rahman, 16 years old

This sense of alienation can be realized in Fariba’ statement as well. The word of “strange” demonstrates the meaning of being alienated in Sweden.

*“Most of us have not studied before in Iran or Afghanistan. The studies, the system, school and routines are all strange for us. It is so stressful to live with this system, but music can make us calm that without fear and stress, we can continue our daily life.”*

Fariba, 18 years old

In a similar case, Reza Mohebi uses the term “home” to express his feeling in relation to the sense of being isolated. He does not observe Sweden as home and the memory of family is included in his music listening.

*“When I am sad, I think of my situation that I do not have a home, so I listen to music. It helps me to forget that. I remember my family. My family is not here and I do not have any contact with any other families here.”*

Reza, 16 years old

The focus on the term inclusion was aimed to realize what contains in auditory world of pupils with music listening. However, it is also crucial to discover what pupils aim to exclude with music listening. In other words, what they want to escape from when they listen to music. For Fariba Alemi, music is a way to exclude the thoughts and overthinking about her family.

*“Loneliness and being far from my family that I miss them a lot are the problems. I try to stop thinking about them through music.”*

Fariba, 18 years old

Similarly, Soheil listens to music to escape from his problems and thinking over his situation.

*“When my asylum application was rejected, I became so angry and could not study. I told my teachers that I cannot focus and need to just listen to music. Then, they allowed me to do that. It really helped me to forget my problems for some time.”*

Soheil, 18 years old

Meanwhile, Hassan Hassani explains that music listening makes him occupied to exclude his difficulties.

*“When I listen to music, it makes me busy to not think much about my problems. I cannot forget them because they are a lot, but just to escape from my problems, I listen to music.”*

Hassan, 18 years old

The term “privacy” is used by Hossein Noori to illustrate what he aims with music listening. Hossein listens to music to exclude from the world and have his own private bubble as well as to have a control on his studies. Hossein’s statement is close to what Bull (2007) refers to creating a private bubble.

*“When I put my headset, then I want to be alone in my privacy.”*

Hossein, 16 years old

Likewise, for Jafar Mohammadi music use means excluding the school world and creating his own private bubble.

*“Sometimes I do not have any tolerance and everything becomes boring for me. I do not want to talk to other people and every word is boring and annoying to hear. Then, I just want to be in my own world and listen to music in school.”*

Jafar, 18 years old

The majority of pupils listen to music privately in school due to different reasons. For Soheil music listening means to create his private bubble and exclude any outdoor sound.

*“I do not have patience to study all the time in school. I want to listen to music to be with myself and feel better. I can even study and at the same time listen to music because it is much easier for me to focus. Sometimes I study and listen to music, I do not listen to any voice from surroundings and it is better for me”.*

Soheil, 18 years old

### **6.11 Expression of emotions**

The interviews show that the majority of new arrived pupils use music in relation to emotions. The participants listen to music in both happy and sad moments of their lives with various aims. All participants of this study have migrated alone to Sweden. According to pupils, music is an important medium for them to express their emotions and deal with their loneliness.

For Rahman Shafayee, music is a way to treat his loneliness in Sweden and to be able to express his emotions.

*“We are alone in Sweden and music is the only thing that fill our loneliness. Music is for expression of emotions. Music makes a great contribution to me. For example, when I am upset and listen to music, then I feel better and become happier or sometimes that I am depressed, I listen to sad music and go deeply into the music.”*

Rahman, 16 years old

Rahman continues that the use of music is essential for newcomers and music can help to stabilize mental condition.

*“Most of us are not in a good psychological state which music can be a great help. The problem is also that being away from family and loneliness are very annoying to newcomers. The only thing which can help in our happiness and sadness is music. Without that, life becomes boring.”*

Rahman, 16 years old

Similarly, Soheil Esmaili believes that music helps to release his pain when it is not possible to be expressed or shared with other individuals.

*“I think it (music) is very important. We are alone here and sometimes you cannot share your pains and feelings with other people, but music helps you to release these pains.”*

Soheil, 18 years old

Among participants, there are pupils who use music only for entertainment. Hossein is one of these pupils that listen to music to spend his free time.

*“When I am free and have break in school, I listen to music. It is an entertainment for me because I do not have any lesson and I listen to music to pass the time and then go to another lesson.”*

Hossein, 16 years old

Furthermore, the teachers also claim that music help pupils to express their emotions easier with them. Maja Isaksson describes a story of one of her pupils that took place in her class.

*“Mostly I remember one boy, he got very sad and emotional when he was listening to his home country music and then we had a moment to talk about feelings in Swedish, so he managed to express his feelings in Swedish.”*

Maja, 61 years old

## **6.12 Mood regulator**

Music is known as a tool to transform mood. The interviews show that all participants use music to shift their moods, happiness to sadness or inverse.

Zakir explains when he feels exhausted in the class, he listens to music to shift his mood.

*“I listen to music because I want to change my mood. I become so tired in the lessons and do not have more patience to follow the lessons. Then I listen to music to become better, change my mood and get energy.”*

Zakir, 16 years old

In similar way, Soheil utilizes music with the aim of shifting mood.

*“It depends on my mood. If I am sad and listen to music, then it makes me calm and peaceful. If I am angry, it also makes me calm again, but when I am happy and listen to music, then it makes me happier and I feel like I want to dance.”*

Soheil, 18 years old

However, some pupils use music to reinforce their emotional states. Basir’s music utilization is not with the aim of transforming his mood, but to get deeper into his contemporary condition and increase the degree of that feeling.

*“When I am depressed and sad, I listen to music to become more worried and more depressed. I want to become sadder and I think about my situation. It reminds me that I have received three rejections on my asylum application from migration. I become sad and music makes me more depressed. I want to become sadder to lose all my hope. I want to be alone, and feel my loneliness. I do not want anyone’s attention.”*

Basir, 16 years old

However, Najaf listens to music only when he feels delighted. Yet he keeps music away when he feels down.

*“When I am happy, I listen to happy music, but when I am sad, then I try to not listen to music because if I listen, it makes me sadder and depressed, so I avoid it.”*

Najaf, 17 years old

For some pupils, music can encompass both aspects of happiness and sadness. Hamida claims that music at the same time reminds her of her difficult situation and also transform her mood.

*“It depends on kind of music. Music often reminds me of my problems and difficulties, but at the same time it makes me better because it matches with my mood on that moment. When I am happy, I listen to happy music and when I am sad, I listen to light music. It changes my mood.”*

Hamida, 18 years old

Music can provide a sense of resistance to some pupils. According to Jafar Mohammadi, music helps him to resist against difficulties and struggles and find his courage through music listening.

*“When I am happy, I listen to happy music and when I am sad, I notice about the texts of the songs. I listen more to rap music. It has a different rhythm than other music. It increases my spirit for combat and struggle. Because life is currently very repetitious. Every day is the same. Wake up in the morning, go to school, eat and then come back home and then sleep. Every day is the same. Rap music helps me to think about my future. It gives me energy to think about positive things in my life and do not waste my time or be happy without any reason. It makes me think to have a goal in my life”.*

Jafar, 18 years old

The findings demonstrate that newcomers listen to music to improve their mental states. According to participants, music gives them a sense of peace to be able to follow their studies.

Fariba who usually uses music in her loneliness describes that music comforts her and it is efficient for her spirit.

*“Music consoles me because first I am alone here. It gives me peace of mind. It cannot do anything physically, but it affects my soul so much. It helps me to forget my problems”.*

Fariba, 18 years old

Likewise, Sara recognizes music as “sympathizer” to express that music makes her peaceful.

*“Sometimes when I do not feel well, I listen to music and it gives me peace. I listen to music in school when I am sad. I listen to those music that can express my feelings and I feel like I have a sympathizer.”*

Sara, 18 years old

Asef Jafari is another pupil who describes music as “food for the brain” which makes it placid. He explains that he listens to music to make his mind peaceful.

*“When I go to school, my mind is not calm, so music helps me to make my mind calm and peaceful, but it depends what kind of music it is. Music is like food for brain and when we study, the brain becomes so tired, so music helps my brain to work.”*

Asef, 17 years old

Although music is known as mood regulator and peace provider for participants, but there are some situations when music turns to a dangerous medium for pupils. Losing control, feeling aggressive and hopeless as well as creating health problems through music are the side effects of music utilization among pupils.

For Asef, excessive usage of music particularly when he feels down, make him aggressive.

*“When I am sad, then I pay attention to music a lot. I become so angry and lose my whole control. I just remember my life when I am sad that how my life was in past.”*

Asef, 17 years old

Similarly, music gives Basir a desperate feeling and he feels worthless and nullified.

*“Sad music gives me the feeling of hopelessness and I want to be hopeless sometimes. I want to be nothing.”*

Basir, 16 years old

## **7. Conclusion**

Today, music is used in different areas; its utilization can be seen for pedagogical purposes, therapy and wellbeing as well as commercial purposes. In this study, the usage of online music as a resource among unaccompanied young Afghan newcomers in Swedish schools was investigated. The aim of this thesis was to explore the use of online music among these newcomers. Of interest was to understand music in relation to social interaction and creating a sense of belonging for young people who have arrived in a totally new social situation. The key concepts inclusion/ exclusion, private/ collective and social ordering were chosen to construct the theoretical framework. For this study, qualitative interview method was chosen to answer the research questions. Moreover, semi-structured interviews were conducted with 16 pupils, (12 male and 4 female) and four teachers in different primary and high schools situated in Stockholm. To analyze the interviews, different categories relating to

music listening of participants were defined with the help of thematizing each interview. After interviewing and categorising, 12 themes were defined for the thesis.

The first important finding was that YouTube is known as the main platform among newcomers to seek their music preferences. However, Spotify had the least number of users when it comes to home country music among these newcomers. Another important finding was that the majority of newcomers use their mobile phones to listen to music. Some teachers determined mobile phones as a helpful tool not only for pupils' music listening, but also for the use of translation. After finalizing the analysis, it is time to answer the research questions for this study. I believe with this research, I have been able to achieve my aim and answer the research questions for this thesis.

In response to first research question, what is included and excluded in the pupils' auditory world, the collected findings led me to conclude that their cultural background and memories are always part of the pupils' auditory world. When it comes to the school context, the findings show that Afghan newcomers utilize music extensively. Listening to home country music is very important for pupils' music listening as they understand the language and its meaning. The lyrics used in their home country music make a connection to pupils' community and provide the feeling of belongingness. In the auditory world of the newcomers, memories also have an important role. Based on findings, the majority of pupils listen to music in school to revive their past memories. These memories can include earlier times spent with family, relatives and friends.

Furthermore, school is a public place where some of the pupils desire to escape the lessons, to refuge to silence from the external environment and to include their thoughts and memories. "In tune with their thoughts – their chosen music enables them to focus on their feelings, desires and auditory memories" (Bull, 2007, p. 3).

Two related aspects are significant for the pupils' music listening. They make their own private space, their own private auditory bubble to keep away any external sound. Instead of the school context and the new situation, they want to think about their family and friends back in their home country. With this action, they create a warm space with music listening. Thereby they transform their experience of the place. With music listening, they are able to transform their school, with the words of Bull (2007), from a cold and chilly place to a warm and favourable place.

Moreover, when it comes to exclusion or what pupils intend to exclude in their auditory world, the findings refer to different aspects. The current situation of each pupil varies on their asylum application which affects their auditory world. According to findings, some pupils intend to isolate themselves from their current situation and make their own private space. As mentioned before, on one hand, some pupils want to listen to music to include their family in their private space. On the other hand, there are some pupils that state that this can become so overwhelming, that they have to stop listening to music that makes them remember their background.

To conclude, Bull's (2007) theory of music for transformation of the experience of place is in many aspects confirmed in my study. As he describes that music enables individuals to transform their environment, the pupils are also able to transform their school context, from cold to warm, from boring to pleasurable. Pupils are also able to, in some degree (more about that below), choose what they include and exclude in their auditory world. However, their music use does not have any relation to urban culture or mobility. In this regard, we can say that Bull's theory also is relevant in a very different context where music stands for mobility and the environment is static.

In relation to second research question about the distinction between private and collective, the findings show that music listening can be both a private and collective experience for newcomers.

Based on findings, both pupils and teachers use online music as a resource in school. Their music use can be both private and collective. In the discussion about school and learning, the findings show that pupils listen to music privately in the class when they are given a chance to do it. However, when the teachers use music in the class, as part of the lessons or during the tasks, the pupils get the opportunity to listen to music with the whole class and have a collective experience of music listening.

The private and collective experience is what Hesmondhalgh (2013) emphasizes in his book. In his study, he determines shared experience as collective experience. According to findings, most of the pupils have almost the same experience of becoming migrants. Leaving the family, passing through many European countries and having a difficult journey is an experience many of the newcomers' share. During the interviews, most of pupils mentioned that they listen to home country music. It reminds them of their belongings and give them an opportunity to share their stories and interact not only with the other Afghan newcomers, but

also with the teachers and classmates from different background. Here, music is used as a way for pupils to share their experiences. The interaction between teachers and classmates about music and how they feel about the journey they made shows that they have the same experience. The experience of newcomers is shared between teachers and other pupils and music becomes a medium that the pupils dare to express their feelings and talk about their experiences. Through music their private experience is transformed into a collective experience.

Another aspect is that listening to music is a way to remember their family, friends and other memories they want to recall. These memories of each pupil are highly private experiences. In this respect, music listening in relation to the pupils' cultural background, ethnic belonging and migration can be a both private and collective experience.

Furthermore, when pupils listen to music to create their own auditory bubbles, to be alone, to focus on themselves, they experience music use privately. Another example of private music listening is when the pupils listen to music in the class hiddenly. One important aspect of private music listening is to enhance feelings. The results show that some pupils use music to reinforce their emotional states. They want to feel sad or happy and intensify that feeling. The results indicate that for young newcomers who have come alone, experienced a difficult journey and have lost their feelings and hope, music is a kind of therapy, a resource to feel alive. This shows that music matters for newcomers to be in contact with their feelings.

In this perspective, the Bull's (2007) theory of private contradicts with my context. In Bull's perspective, individuals create their own private space with listening to music through iPod to disconnect with urban culture. However, in the context of newcomers, private does not mean only creating private auditory bubble and it does not have any relation to urban culture. Urban culture is a part of lifestyle that newcomers are not accustomed to. In Bull's study, people are mobile on their way all the time and the way they listen to music is different. In my study, newcomers have made their travel and they are now stuck in a specific situation and place. Moreover, ethnic belonging and community is not that important in Bull's material. It is more about privatization and private memory. In my study this becomes a central aspect.

The theory of private and collective experience borrowed from Hesmondhalgh has been useful in my study. Hesmondhalgh argues that private and collective experiences are connected and united. They can support and amplify each other. In my study, as mentioned

before, music is both private and collective as pupils listen to music privately and at the same time they have the same experience as other pupils. Their private experience and sharing their stories through music become a collective experience.

In relation to third research question which is how school as a public space affects the auditory world, the discussion on social ordering arises. When it comes to auditory world of pupils in school as a public space, there are different reasons that make music use limited. Findings show that the teachers usually control the usage of music in the class and the pupils do not have total freedom to listen to music whenever they want. The teachers attempt to create a warm and friendly environment in school for all pupils. Therefore, the teachers usually control the usage of music in the class.

Collective music listening along with all pupils as we discussed above can be related to shared experiences but it can also be related to controlling the class and seeking for pupils' attention. However, there have been circumstances when the teachers change their decision regarding pupils' music listening. The mental state and their unstable psychological situation can transform the teachers' behaviour and control on music. Despite the teachers attempt to structure social order in the class, some of the pupils may intend to disobey the rules. Music listening hiddenly is a clear example of disobedience of pupils. Along with this, there are teachers who ignore pupils' disobedience in the class. This may lead to create distraction for some pupils who get annoyed about classmates' music listening with high volume.

However, music in school can be both helpful and problematic depending on how newcomers utilize it in the class. The teachers had a positive perspective on the use of online music for newcomers. All the teachers use music in their teaching. Some are even interested in pupils' music listening and try to make a closer connection with pupils through music. The findings show that music has been effective in improving communication between teachers and pupils. In this way, music can promote a social agency where pupils can be given free choices to decide upon their music listening. Music can give power to pupils and this power can be led to a more including environment. Many pupils also mentioned that music has helped them to focus better. They have been able to manage the high stress and pressure of the school as well as the educational system in Sweden. The results show that music helps newcomers to create a friendly environment for themselves and listening to familiar music become a way to feel at home. Moreover, music is an effective tool that teachers utilize in their teaching to improve pupils' attention and concentration.

To summarize, DeNora's (2000) theory of social ordering can be related to my study. In the findings, I showed how teachers attempt to structure the environment of school for pupils and in some way, control the use of music. My study shows that there is a continuing negotiation about music use between teachers and pupils. In certain ways this can be understood as an expression of an environment where the pupils' have some agency.

## **7.1 Outlook**

One of the interesting findings in this study was that during and after interview, the teachers started to reflect more upon using music in teaching. During the interviews, the teachers had a chance to hear each other's perspective on the use of music in their teaching which caused that some of them started to think about the use of online music as a resource in their teaching in a different way. It points at that research has effect on the "reality" it investigates. This is an important reflection that can be developed in future research for anyone interested in improving the use of music as a resource in educational contexts.

As it can be observed in the findings of this research, music has been an effective medium among newcomers, but also it is an essential tool in teachers' teaching. Music is used as a resource among newcomers to help them in relation to social interaction and sense of belonging. In this research, I have focused on the use of online music as a resource among newcomers and my study can be placed in the research area about media and migration. Music could be investigated further in line with earlier research about how media use can become essential for refugees in order to acknowledge their identities and ethnic belongings.

Furthermore, the findings of the current study highlight the importance of music in the life of newcomers as immigrants. Suggestions for future research can for example be, how young newcomers can integrate to Swedish society through the use of music. More research questions can be added in relation to music for integration as we have seen that newcomers use online music as a resource to learn about Swedish language and society. Relating to this research, recently, an organization has started a music project for the integration of newcomers. 'Projektet Fri' (Projektetfri.se, n.d.) is a music and integration project which aims to engage and activate music-interested young people to write lyrics, sing and improve their knowledge about popular music as well as to help them in the process of integration. A part of this project is performing concerts such as hip-hop music in Swedish and Dari languages in different cities in Sweden. A possible future research area, in relation to music and youth

culture, could be to investigate how a specific music genre – in my study hip hop was the most common genre - can be used as a resource for integration of newcomers.

Another area for future studies could be how young newcomers with families living in Sweden use online music as a resource in Swedish school. Do they have the same experience as unaccompanied newcomers or do they use music in different ways? This future research can be a comparison between unaccompanied newcomers and those that migrated to Sweden with their families.

## References

- Adenfelt, O. (2016). Afghanska ensamkommande barn flyr från fattigdom och förtryck. Retrieved April 20, 2016, from <http://www.migrationsinfo.se/afghanska-ensamkommande-barn-flyr-frn-fattigdom-och-frtryck/#fn-2078-1>
- Almqvist, C. F. (2016). Cultural Citizenship through aesthetic communication in Swedish schools. *European Journal of Philosophy in Arts Education (EJPAE)*, 1(1), 68–95.
- Athique, A. (2017). *Transnational audiences: Media reception on a global scale*. John Wiley & Sons.
- Bennett, A. (2001). *Cultures Of Popular Music*. McGraw-Hill Education (UK).
- Berger, A. A. (2015). *Media and communication research methods: An introduction to qualitative and quantitative approaches*. Sage Publications.
- Biggam, J. (2008). Succeeding with your Master's Dissertation: a step-by-step handbook. *Design and Technology Education: An International Journal*, 14, 208.
- Björklund, J. (2018). Lagstifta om att göra klassrummen mobilfria. Retrieved from <https://www.dn.se/debatt/lagstifta-om-att-gora-klassrummen-mobilfria/>
- Bull, M. (2007). Sound Moves. *Ipod Culture and Urban*.
- D'Ausilio, A., Novembre, G., Fadiga, L., & Keller, P. E. (2015). What can music tell us about social interaction? *Trends in Cognitive Sciences*, 19(3), 111–114.
- Daykin, N., & Bunt, L. (2009). Music as a Resource for Health and Well-Being. In *International Handbook of Occupational Therapy Interventions* (pp. 453–456). Springer.
- Dearn, L. (2013). *Young People And Popular Music Culture: The Impact Of Popular Music Within The Everyday Lives Of Children Aged 10–16*. University of York.

- DeNora, T. (2000). *Music in everyday life*. Cambridge University Press.
- Fetterman, D. (1989). *Ethnography: Step by Step*. Applied Social Research Methods Series, Beverly Hills. CA: Sage Publications.
- Fornäs, J., Lindberg, U., & Sernhede, O. (1995). In *garageland: rock, youth and modernity*. In *Garageland: Rock, Youth and Modernity*.
- Francis, D., & Hester, S. (2004). *An invitation to ethnomethodology: Language, society and interaction*. Sage.
- Fredriksson, E., & Larsson, H. (2013). Ensamkommande flyktingbarns motivation till skola och arbete:-” Varje dag människor går framåt ett steg, och det händer genom kunskapen.” Abbe.
- Frith, S. (1981). Sound effects; youth, leisure, and the politics of rock’n’roll. *Sound Effects; Youth, Leisure, and the Politics of Rock’n’roll*.
- Gatrell, P. (2013). *The making of the modern refugee*. OUP Oxford.
- Georgiou, M. (2013). Diaspora in the digital era: Minorities and media representation. *JEMIE*, 12, 80.
- Girouard, C. (2017). Sweden sends us to be killed’: young Afghans face perilous deportation. Retrieved from <https://www.theguardian.com/world/2017/dec/21/sweden-sends-us-to-be-killed-young-afghans-facing-deportation>
- Hagen, A. N. (2015). *Using Music Streaming Services: Practices, Experiences and the Lifeworld of Musicking*. University of Oslo.
- Hargreaves, D. J., & Marshall, N. A. (2003). Developing identities in music education. *Music Education Research*, 5(3), 263–273.
- Hassan, C. (2016). 68% of Smartphone Owners Stream Music Daily, Study Finds. Retrieved

from <https://www.digitalmusicnews.com/2016/03/11/parks-associates-68-of-u-s-smartphone-owners-listen-to-streaming-music-daily/>

Hegde, R. S. (2015). *Mediating migration*. Cambridge: Polity Press.

Hesmondhalgh, D. (2013). *Why music matters*. John Wiley & Sons.

Jensen, K. B. (2002). Handbook of Media and Communication Research. *Qualitative and Quantitative Methodologies*.

Johansson, S., Werner, A., Åker, P., & Goldenzwaig, G. (2017). Streaming Music: Practices, Media, Cultures.

Köster, E. (2017). Skolan klarar inte fler ensamkommande. Retrieved from <https://www.dagenssamhalle.se/debatt/skolan-klarar-inte-fler-ensamkommande-19692>

Laughey, D. (2006). *Music and youth culture*. Edinburgh University Press.

Linus Chen, M. (2017). Musik ska lyfta flyktingbarnen. Retrieved from <https://www.nvp.se/Arkiv/Artiklar/2017/06/musik-ska-lyfta-flyktingbarnen/>

MacDonald, R., Kreutz, G., & Mitchell, L. (2012). What is Music, Health, and Wellbeing and Why is it Important? In *Music, Health, and Wellbeing*. <https://doi.org/10.1093/acprof:oso/9780199586974.003.0001>

Madianou, M., & Miller, D. (2013). *Migration and new media: Transnational families and polymedia*. Routledge.

McMillan, D. W., & Chavis, D. M. (1986). Sense of community: A definition and theory. *Journal of Community Psychology*, 14(1), 6–23.

Moore, S. (2012). *Media, place and mobility*. Palgrave Macmillan.

Morley, D. (2002). *Home territories: Media, mobility and identity*. Routledge.

Morris, J. W. (2015). *Selling digital music, formatting culture*. Univ of California Press.

- North, A. C. (2004). Uses of Music in Everyday Life. *Music Perception: An Interdisciplinary Journal*, 22(1), 41–77. <https://doi.org/10.1525/mp.2004.22.1.41>
- Projektetfri.se. (n.d.). projektetfri.se. Retrieved from <http://projektetfri.se/>
- Rubin, H. J., & Rubin, I. S. (1995). *Qualitative Interviewing: The Art of Hearing Data*.
- Silverstone, R. (1999). *Why study the media?* Sage.
- Teslenko, A. (2016). Pop-Music as a Case-Study of Youth Culture. *Advances in Anthropology*, 6(04), 109.
- Thorgersen, C. F. (2015). The Music Classroom as a Local Place and a Public Space. *Swedish Journal of Music Research/Svensk Tidskrift För Musikforskning*, 97.
- Thornton, S. (1996). *Club cultures: Music, media, and subcultural capital*. Wesleyan University Press.
- Waligórska, M. (2013). *Music, longing and belonging : articulations of the self and the other in the musical realm*. Newcastle upon Tyne, England : Cambridge Scholars Publishing, 2013. ©2013.

## Appendix 1

### Empirical questions for pupils

1. How many hours do you listen to music in school?
2. Why do you listen to music?
3. What kind of music do you listen more, from your own language, western or Swedish? Why?
4. How do you listen to music, through iPod, mobile or laptop? Which platforms?
5. How do you feel when you listen to music? Different music for different moods?
6. Do you listen to music alone or with your friends and classmates? Do you share music?
7. Do you talk about music and what kind of music do you listen with your classmates and friends?
8. Do your teachers allow you to listen to music in the class? Have there been any situation where you have not been allowed to listen?
9. Have you listened to music hiddenly? Why?
10. Can you follow the lessons if you listen to music in the class? Different depending on subjects?
11. Do you listen to music with the whole class as well? If yes, what kind of music?
12. What is the difference when you listen to music in school and when you listen outside? Why do you want to listen to music in school?
13. Do you think music can help you to communicate better with friends, classmates and even the teachers?
14. Do you think music in the class is important for the newcomers?

### **Empirical questions for teachers**

1. Do your pupils use music during the lessons?
2. How are pupils allowed to listen to music? In which situations are they not?
3. Do you think music can help them to focus better in their studies? Different for different subjects?
4. How is the rule of schools in relation to listening to music?
5. Can music help your pupils get closer with you?
6. Is listening to music in the class helpful for pupils or it makes a distraction for pupils?
7. Do you use music in your teaching? Do you want them to listen to certain music? Are you interested in their music listening?