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Implementing CLIL Through Music and Foreign Language Education in Elementary Schools: Career and Global Understanding Education

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Abstract

This study reports a practice integrating music and foreign language education through a CLIL (Content and Language Integrated Learning) approach at a public elementary school in Japan. A professional classical guitarist was invited to deliver a lesson combining music appreciation and English language learning, incorporating elements of career education and global understanding. The lesson featured a presentation on classical guitar and the lecturer's study abroad experiences in Finland, as well as a live performance and interactive activities, including a music terminology quiz in English. The results, based on student questionnaires and thank-you letters, demonstrated that the practice was highly engaging and meaningful for the students. Many students found the session enjoyable and noted its relevance to their future education and careers. However, challenges such as understanding the lecturer's English and a lack of immediate interest in learning the guitar were identified. These insights suggest the need for careful selection of language expressions to enhance comprehension. This practice successfully transcended traditional subject boundaries, linking music and foreign language education while addressing broader educational goals like career awareness and international understanding. The approach highlights the potential for CLIL-based interdisciplinary education to create enriching and impactful learning experiences. Although it is a short practice

lasting only one session (45 minutes) with a guest lecturer, from the perspective of utilizing local human resources and implementing similar practices at other schools, this practice, which has been positively received by the students, can be considered highly meaningful. Future improvements may focus on aligning lesson content more closely with students' prior learning and curriculum objectives to further enhance their educational value.

Keywords: CLIL (Content and Language Integrated Learning), Music, Elementary School Education, Classical Guitar, Multiple Intelligences (MI) Theory

The "Open Curriculum" and the Background to the Practice

In the current Course of Study in Japan, "Open Curriculum" (Ministry of Education, Culture, Sports, Science and Technology (MEXT), 2016, p. 6) emphasizes the use of local human resources and flexible curriculum management. This practical study reports a guest lesson conducted by a professional classical guitarist, based on post-lesson questionnaires and thank-you letters written by elementary school students. To prepare children for an increasingly dynamic and uncertain future, these guidelines underscore the importance of equipping students with essential competencies and skills. Schools are encouraged to share their educational objectives and vision for students with the local community (MEXT, 2016, p. 20), fostering collaboration and cooperation. This approach serves as the foundation for key components of the revised curriculum guidelines, such as the "three pillars of competency" and "curriculum management" (MEXT, 2016, p. 15).

This practice grew out of the concept of inviting adults with unique professional experiences from the local community as guest instructors to share their expertise and knowledge with children. The first author, an elementary school teacher, established the Okayama Classical Guitar Club as part of a social education initiative. With support from regional cultural education grants, the club organized lectures at community centers and

arranged for classical guitarists to deliver guest lessons and workshops at elementary schools. The third author, a professional classical guitarist, conducted the lessons reported in this study. The instructor has a diverse background, including obtaining a degree in guitar performance in Finland (details provided in later sections). By leveraging the instructor's expertise and international experience, the initiative aimed to implement a CLIL-based approach combining music and foreign language education in public elementary schools.

Literature Review

This section examines the contextual and theoretical underpinnings of the practice discussed in this paper. It addresses its placement and significance within the curriculum, its relationship to CLIL, and presents an example of music-focused CLIL from Finland as a reference for evaluating the practical value of the initiative.

Placement and Value within the Curriculum

This practice was positioned as part of the "special activities" (MEXT, 2016, p. 25) segment of the elementary school curriculum. Special activities were deemed an appropriate platform for career education and global understanding education, as highlighted in the current curriculum guidelines. In response to societal changes, the Course of Study in 2016 in Japan emphasized the importance of career education in their general provisions:

> To enable students to acquire the essential qualities and abilities that form the foundation for their social and professional independence, while connecting their learning experiences with their future, it is necessary to enhance career education primarily through special activities while incorporating the characteristics of each subject (MEXT, 2016, p.5, translated by the author).

This statement suggests the integration of career education into the curriculum through cross-disciplinary approaches. The practice reported here aligns with this framework by utilizing the lecturer's international experience to deliver a combined lesson on music and foreign language learning. The lecturer's experience studying abroad in Finland, where they engaged with students from various cultural backgrounds, adds an element of global understanding to the program. Global understanding is similarly emphasized in the curriculum guidelines, particularly in moral education and other subjects, with a goal of fostering elementary students' appreciation of other cultures and peoples. Through the lecturer's personal accounts of Finnish culture and interactions with international students, this initiative sought to deepen students' global understanding.

Connection to CLIL and Multiple Intelligences Theory

The theoretical framework of this practice is grounded in CLIL's 4Cs and Gardner's (1993, 2006) Multiple Intelligences (MI) theory.

According to Coyle et al. (2010), CLIL is defined as a "dual-focused educational approach" that integrates content and language learning. In this practice, "content" refers to music, while "language" refers to English. In Japan, CLIL is often conceptualized through the 4Cs framework, which expands traditional CLIL dimensions to include: Content: Subject-specific or cross-curricular themes (e.g., music in this paper), Communication: Linguistic elements (e.g., vocabulary, grammar) and language skills (e.g., listening, speaking), Cognition: Critical thinking and learning processes, Culture: Collaboration and global awareness (Watanabe et al., 2011; Ikeda et al., 2016).

Gardner's MI theory posits the existence of at least eight distinct intelligences, emphasizing individuality over uniformity in learning. These intelligences include linguistic, interpersonal, bodily-kinesthetic, intrapersonal, naturalistic, visual-spatial, musical, and

logical-mathematical. Gardner (1993, 2006) argued that combining multiple intelligences effectively activates the brain for deeper learning.

Dale and Tanner (2012) highlighted the compatibility of CLIL with MI theory, emphasizing the need for CLIL activities to cater to diverse cognitive strengths. This aligns with the diverse intelligences involved in this practice, such as musical intelligence through guitar appreciation and bodily-kinesthetic intelligence through rhythm activities. Although students did not have the opportunity to play the instruments themselves due to time and equipment constraints, these theoretical foundations validate the integration of music and foreign language in CLIL lessons.

Finnish Example of Music CLIL

The number of CLIL practices in music and English in Japanese elementary schools is not large. In this section, the second author presents class records that he observed as CLIL practices in other countries. Also, three practices are presented as references for this research framework.

As a reference for this study, we examined a music CLIL practice observed in Finland in 2022 by the second author. In this example, a group of 22 fifth-grade students participated in a singing lesson conducted primarily in English. Students worked in pairs, singing while engaging in rhythm-based activities to piano accompaniment. This activity simultaneously involved singing, physical movement, and English language learning. From Gardner's MI perspective, this activity engaged musical, bodily-kinesthetic, and linguistic intelligences.

There are existing studies that incorporate both the 4Cs framework and Gardner's theory of Multiple Intelligences in elementary school practice. For example, Abe et al. (2024a) implemented a CLIL approach integrating art and English with second-grade students. The study demonstrated that the use of a concrete activity—printmaking—facilitated students'

understanding of English. Abe et al. (2024b) focused on the topic of food chains in a sixth-grade science class, showing that prior content knowledge in science supported students' comprehension of linguistic forms in English. Abe et al. (2024c) explored the integration of Japanese language arts and English in a fifth-grade class, illustrating how students deepened their understanding of Japanese literature through exposure to simplified English versions of the texts.

In all three studies, in terms of CLIL's 4Cs, Content referred to subject matter knowledge, Communication involved the use of the target language (English), Cognition addressed the cognitive processes related to learning, and Culture included components that promoted cultural awareness and comparison with Japanese culture—aligning with the theoretical models proposed by Watanabe et al. (2011) and Ikeda et al. (2016). As for Multiple Intelligences, rather than addressing all eight domains, each study focused on selected intelligences and examined their effects through student questionnaires and open-ended responses.

Similarly, the Japanese practice described in this paper involved instructions delivered in English, guitar appreciation activities stimulating musical intelligence, and experiential rhythm learning. This approach demonstrates the meaningful integration of CLIL and MI theory in music and language education.

Research Question

Accordingly, the research question of this study is as follows:

Can a guest lecture delivered by a Japanese classical guitarist with international experience, using both Japanese and English, deepen elementary school students' understanding of content they have learned at school (i.e., music and English), while also enhancing their awareness of future careers and international understanding?

Given that this practice was a short, 45-minute session and aimed to explore multiple dimensions of learning, a reflective CLIL questionnaire—previously used in Abe et al. (2024a, 2024b)—was employed to capture student perceptions.

Methodology

Lecturer Introduction

The lecturer for this practice was the third author of this paper. After graduating from the Faculty of Letters at a Japanese university, he studied abroad for four years at the Turku Arts Academy in Finland, earning a degree in guitar performance. Upon returning to Japan, he has been active primarily in Japan and has demonstrated a strong interest in contributing to local communities.

The lecturer was deemed particularly suitable for this practice for the following three reasons:

(1) He received his formal education through Japan's public education system, up to and including university. This familiarity was expected to create a sense of connection and relatability for the elementary school students.

(2) English played a pivotal role in his career path. This aspect was intended to help students envision how their school education could connect to future opportunities.

(3) Beyond a simple lecture, the lecturer was able to provide a live guitar performance. As few students had experienced a classical guitar solo performance, this was considered a valuable and unique opportunity.

Overview of the School

The practice took place at a public elementary school where the first author was

employed. The program was conducted for fifth and sixth-grade students, totaling 284 participants. Due to restrictions during the COVID-19 pandemic, the lessons were held in each of their classrooms (45 minutes in total). The lessons were conducted over two separate days between October and November 2023. As the participating school is a public elementary school, the students' English learning experience is consistent with that of typical Japanese elementary school students. From the third grade, students received one 45-minute English lesson per week, and from the fifth grade, this increased to two 45-minute lessons per week. While a few students had additional exposure to English through private conversation schools outside the regular curriculum, the students' overall English proficiency was at the beginner level. Prior to the implementation of this practice and its subsequent publication, consent was obtained from the school principal as well as the teachers of both the fifth and sixth grades.

Lesson Objectives and Structure

The primary goal of the lesson was to introduce classical guitar while demonstrating how school education can remain relevant and beneficial throughout various stages of life, even into adulthood.

The structure of the lesson was as follows (45 minutes in total):

(1) Lecturer's Self-Introduction

(2) Presentation on Guitar and Study Abroad Experiences (20 minutes)

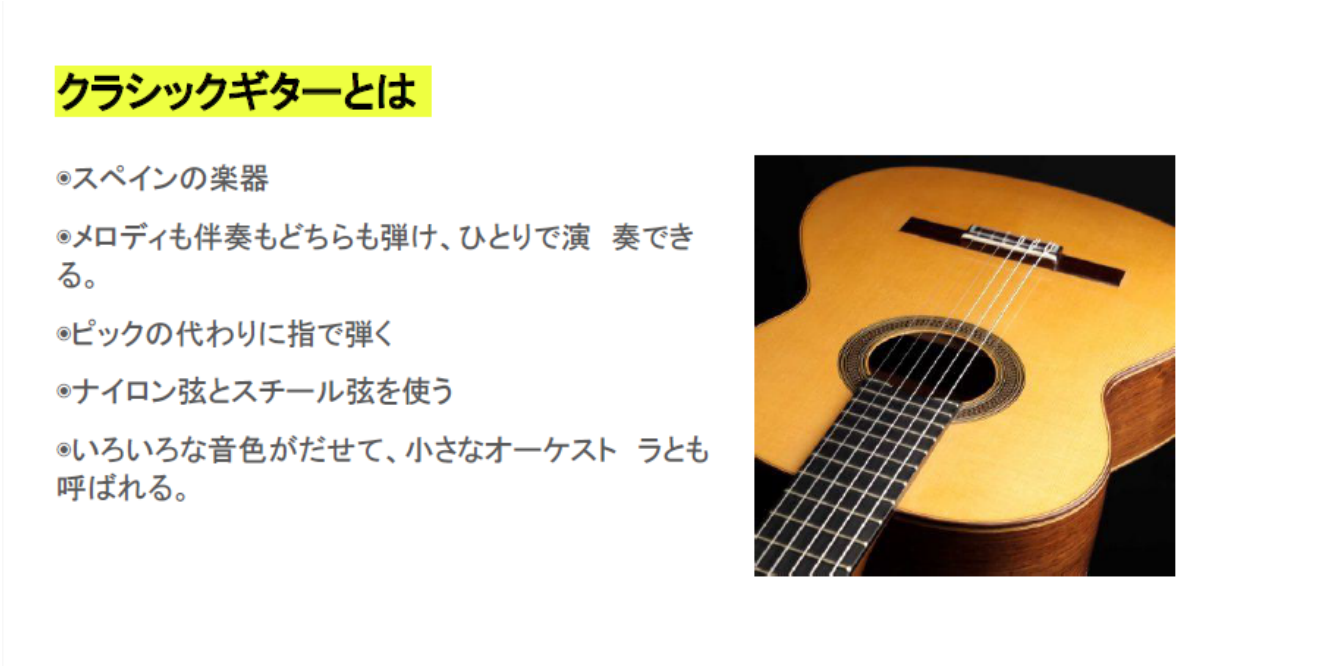
(3) Classical Guitar Performance (15 minutes)

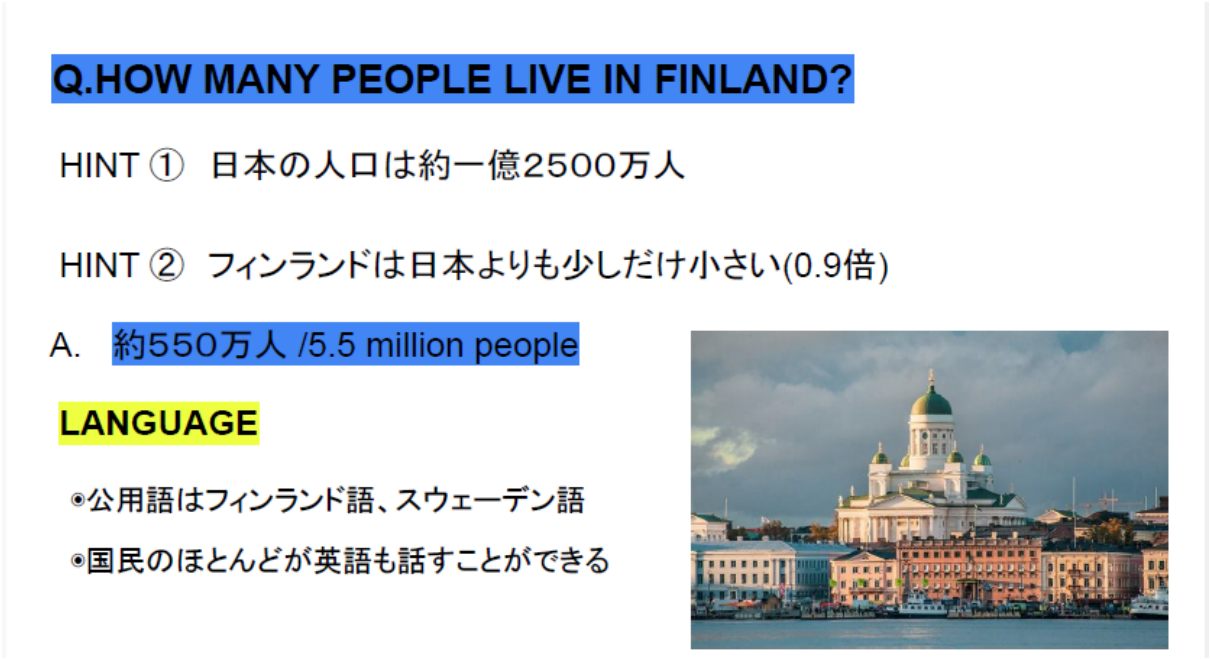
(4) Q&A Session

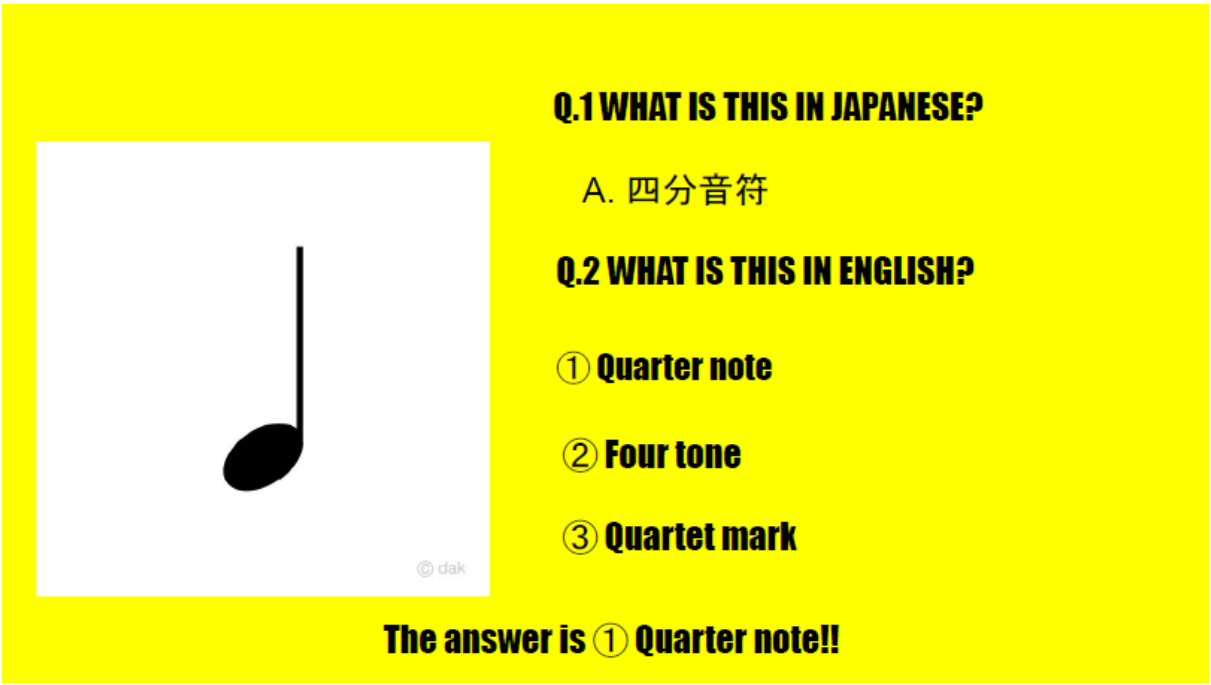
The presentation was delivered in English to emphasize the importance of English as a tool for future careers (see examples in Figure 1). It included an introduction to the classical guitar, information about Finland, and a music terminology quiz in English. Slides were used during the presentation to ensure the content was comprehensible even for students with limited

English proficiency. The music terminology quiz was designed to engage students by asking how familiar musical terms used in their music classes are expressed in English. For example, the term “quarter note” was introduced, highlighting its connection to the fraction “1/4”. This approach also aimed to illustrate the interdisciplinary link between music and mathematics. In addition, although students may be aware that Finland is a country in Europe, it is likely that they had limited knowledge about its population, climate, or the experience of studying abroad. Therefore, such content was intentionally included to promote global understanding in the slides.

Figure 1. Examples of the Slides Used by the Lecturer







Note. From top to bottom, the slides introduce the classical guitar (including its characteristics and sound), a quiz about Finland, and a music terminology quiz. The lesson utilized approximately 50 original slides.

The music terminology quiz consisted of five questions in total. These included identifying the Japanese and English terms for a quarter note (Q1 and Q2 in Figure 1), the Japanese and English terms for a treble clef (Q3 and Q4), and naming a musical key (Q5). For

the treble clef, the connection to the letter "G" in English was highlighted, drawing attention to the link between music and the alphabet. This approach was intended to enhance students' awareness of interdisciplinary connections between music and language learning.

Learning Content and Its Connection to the 4Cs and Multiple Intelligences

This section discusses how the lesson content relates to the prior learning of fifth-grade students, as well as its connections to the 4Cs framework (Watanabe et al., 2011; Ikeda et al., 2016) and Gardner's Multiple Intelligences (MI) theory. Since sixth-grade students would have already covered the material taught to fifth graders, the focus remains on fifth-grade learning content. In terms of the subjects involved in this practice, foreign language and music, fifth-grade students had already learned basic greetings, expressions like "Do you like~?", and numerical expressions in their foreign language curriculum. Although string instruments such as the guitar are formally introduced in the second year of middle school, musical symbols and terminology had already been studied in elementary school music classes. The lesson plan incorporated activities and elements related to the 4Cs, as summarized in Table 1. These were integrated into the lecturer's presentation to ensure alignment with the framework.

Table 1. The 4Cs in This Practice

Content	Students listened to a classical guitar performance, connecting the activity to musical appreciation. Students explored the ways musicians think and innovate to enhance their musical expression, enriching their listening experience.
Communication	Students used previously learned English expressions to listen to the lecturer's study abroad experiences and participate in a music terminology quiz in English.
Cognition	Students applied their prior knowledge and formulated questions based on what they had learned through the quiz and Q&A preparation.
Culture	Students gained insights into different cultures through the lecturer's study abroad experiences in Finland.

Gardner's MI theory posits that meaningless activities—such as singing without

understanding or engagement—do not activate musical intelligence effectively. Therefore, the presentation was designed to emphasize the intentionality and expression behind musical performances. The lesson specifically leveraged musical intelligence by highlighting how factors like the angle and strength with which strings are plucked affect tone and volume on the classical guitar. The lecturer demonstrated these nuances during the presentation to convey how musicians purposefully construct music. This hands-on approach helped students understand the depth of musical intelligence and its application. However, due to the time constraints of the 45-minute session and the logistical limitations of preparing multiple guitars, students did not have the opportunity to engage in actual performance themselves. As a result, the intentional elements emphasized by the performer—such as how musicians consciously shape tone and volume—were intended to be appreciated by the students during listening, rather than experienced through direct performance.

By designing the lesson to focus on meaningful engagement with music and leveraging both the 4Cs and MI theory, this practice provided a rich and multidimensional learning experience for students.

Data Analysis

The analysis of this practice was based on quantitative data primarily derived from a questionnaire modeled on Abe et al. (2024a, 2024b). In addition, excerpts from students' thank-you letters to the guest lecturer were included to illustrate connections to career education and global understanding. Details of the questionnaire are presented in Section 4.1 and Table 2. The items were designed to address affective aspects of students' experiences and focused on key components of the CLIL 4Cs framework—specifically Content, Communication, and Culture.

The thank-you letters were written by the students to the guest guitarist as part of an authentic writing task. The students were not assigned any specific prompts or themes and were

free to express their thoughts in their own words. As such, the letters contained a wide range of expressions and writing styles. While all letters served the primary purpose of expressing gratitude, a number of them included content relevant to subject matter, career awareness, and international understanding. Selected examples of each category are presented in the results to support the value of this practice.

Results

Insights from the Student Questionnaire

To quantitatively evaluate the outcomes, a questionnaire based on Abe et al. (2024a, b) was developed. The questionnaire consisted of 10 items measured on a four-point Likert scale (see Appendix A for details, including question items in Japanese).

The four-point Likert scale responses were categorized as follows: “Very true,” “True,” “Not very true,” and “Not true.” For analysis purposes, the responses were scored as 4 points for “Very true,” 3 points for “True,” 2 points for “Not very true,” and 1 point for “Not true.” Descriptive statistics were calculated based on these scores. Responses were collected from 150 fifth-grade students and 134 sixth-grade students, totaling 284 responses (Table 2 and Figure 2).

Table 2. Results of the Student Questionnaire

	Fifth						Sixth					
No.	1	2	3	4	Mean	SD	1	2	3	4	Mean	SD
1	1	2	16	131	3.85	0.44	0	2	31	101	3.74	0.47
2	10	56	55	29	2.69	0.86	13	38	50	33	2.77	0.93
3	6	14	64	66	3.27	0.79	5	13	59	57	3.25	0.78
4	3	7	21	119	3.71	0.65	1	6	29	98	3.67	0.60
5	9	11	42	88	3.39	0.87	4	17	56	57	3.24	0.79
6	4	7	32	107	3.61	0.70	1	3	43	87	3.61	0.57
7	6	11	49	84	3.41	0.80	3	14	52	65	3.34	0.76
8	5	1	46	98	3.58	0.68	2	5	46	81	3.54	0.64
9	20	30	51	49	2.86	1.02	15	39	49	31	2.72	0.95
10	5	7	36	102	3.57	0.74	3	3	44	84	3.56	0.65

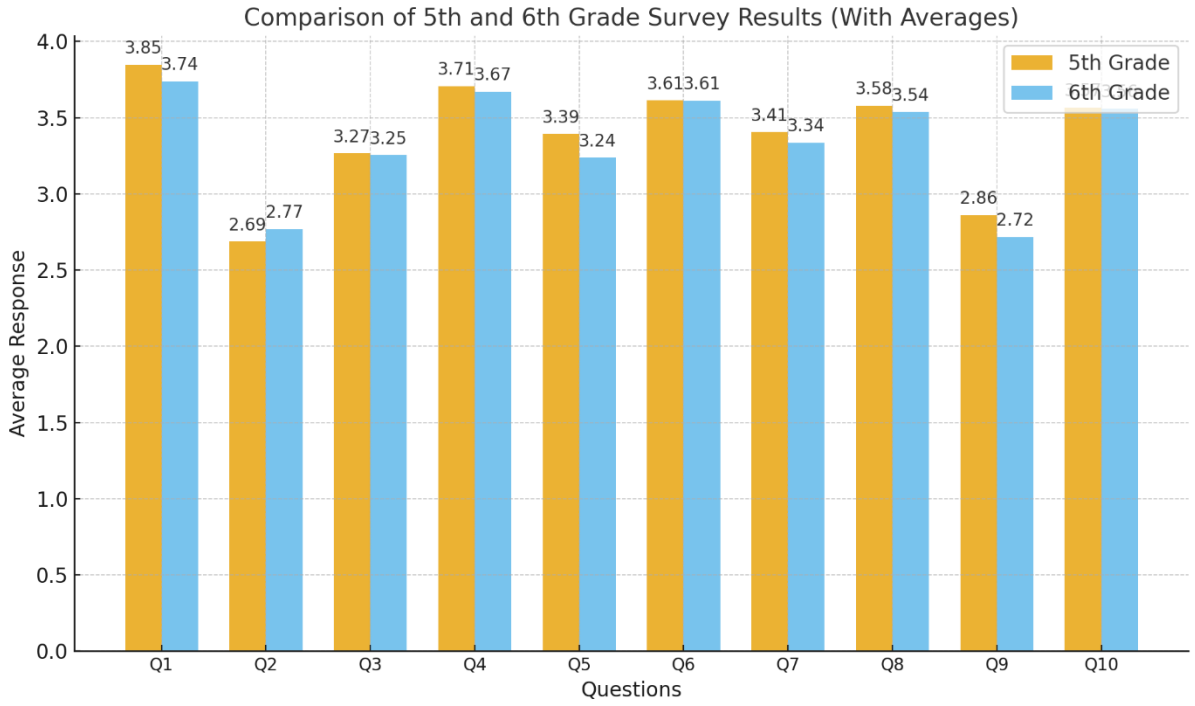
Note.
1. Was the art appreciation session with the guitarist teacher, who also uses English, enjoyable?
2. Did you understand the English spoken by the guitarist teacher?
3. Did you understand the expressions in English that you have learned so far, such as about places you've lived or topics you've studied?
4. Was the English quiz about music terms interesting?
5. Did you understand the thoughts involved when performing on a classical guitar to express oneself?
6. Did you notice the cultural and climate differences between Finland and Japan?
7. Was this art appreciation session a good review of English?
8. Was this art appreciation session a good review of music?
9. Did you feel like trying to learn classical guitar?
10. Do you think what you are studying in school now will be useful in various jobs in the future?

Overall, both fifth and sixth-grade students provided predominantly positive responses to the session. For example, nearly all students answered positively to Q. 1. One of the key takeaways from this practice was that the students were able to enjoy the experience while gaining meaningful learning outcomes. Regarding Content (Music) and Communication (Language), many students also felt that the session served as a review of both English and music (Q. 7 and Q. 8). Additionally, cultural aspects received high ratings, with students appreciating the opportunity to learn about Finland and its international study environment (Q. 6). Regarding career education, Q.10 also garnered many positive responses.

For the question linked to CLIL's cognition component (Q.5), positive responses were noted, indicating that students grasped the reflective aspects of musical expression. However, Q. 2 and Q.9 received more negative responses, reflecting the students' honest feedback. It is understandable that a single experience with classical guitar may not inspire many to take up

the instrument, and the difficulty of fully understanding English instructions highlights a challenge in delivering such sessions entirely in English. Nevertheless, many students responded positively to Q.3 suggesting that familiar expressions enhanced comprehension.

Figure 2. Bar Graphs of the Questionnaire



Regarding differences between grades, while slight variations in average scores were observed, overall results were similar. A t-test showed a statistically significant difference for Q. 1 ($p = .0497$), but no significant differences were found for other items. It can be inferred that sixth graders take the lecture more seriously, because they have had other similar opportunities or just developmental difference. Overall, the session with the classical guitarist proved to be an enjoyable and meaningful experience for upper elementary school students. That can be regarded as students deepening their learning in areas such as career education and cultural understanding effectively.

Excerpts from Students' Thank-You Letters

Students wrote thank-you letters to the lecturer after the lesson (see an example in Figure 3). These letters, which were written freely without prompts, included comments reflecting the objectives of career education and global understanding. Here, we present English translations of selected student responses observed during the session, along with the authors' interpretations and reflections, including content relevant to subject matter, career awareness, and international understanding.

Regarding Lesson Content

"I was happy to learn about life in Finland and the English terms for quarter notes and treble clefs."

(Reference to English terms for musical concepts previously learned in music class)

"Thank you for explaining in English that we could understand."

(Reference to familiar English expressions previously learned)

"Your English was very good. I'm also working hard on my English."

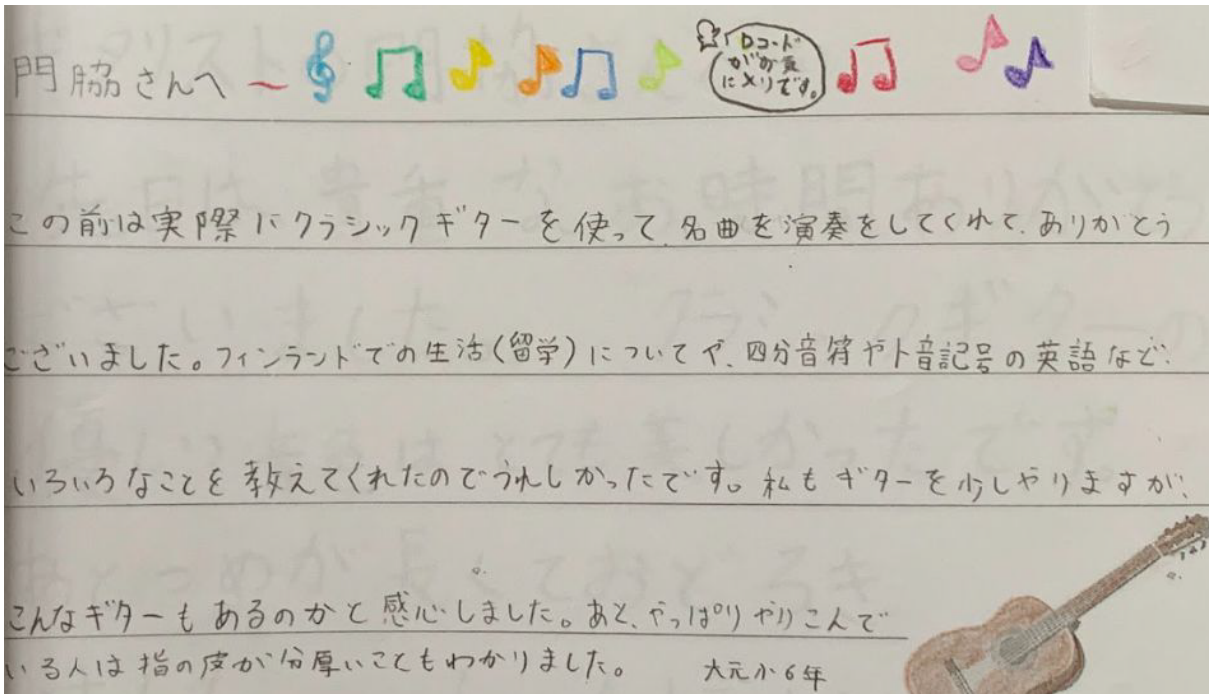
(Reference to the student's effort in learning English)

"Even though I didn't understand much English at first, the music quiz helped me understand better, and I had fun."

(Reference to the content of the lecture related to music)

In the students' responses, there were mentions of learning new musical terms through the quiz and gratitude for the clear and understandable English used by the lecturer. A student's comment, "I'm also working hard on my English," could reflect a sense of motivation and determination inspired by the guitarist lecturer's career, encouraging the student to persevere in their own efforts.

Figure 3. An Example of Thank-You Letter



On Career Education

"I want to apply what I learned from your way of living to my integrated studies time."

(Reference to career education; although not directly aligned with the Cognition objective of this practice, it may reflect a self-reflective aspect.)

"This experience has inspired me to become someone who can connect with people's hearts."

(Reference to personal development; although not explicitly discussed in the paper, it may also relate to Gardner's Interpersonal Intelligence.)

Regarding career education, many comments came from sixth-grade students. This may have been influenced by the fact that, as part of their career education that year, the sixth-grade students had participated in several guest lectures given by professionals such as firefighters and doctors. Given that they had prior exposure to lectures by professionals from various fields, they appeared to recognize that careers such as being an artist or working in fields requiring

English are viable options for those who have gone through Japan's public education system. Some students noted that listening to the guitarist's performance inspired them to strive to connect with people on a deeper level, suggesting an impact beyond academic or professional aspirations.

On Global Understanding

"I also want to study abroad someday. Finland seems like a wonderful country."

(Reference to global understanding; also corresponds to Culture.)

"The quiz helped me learn a lot about Finland, which was great."

(Reference to Cognition and Culture; related to global understanding.)

"(It's amazing that) you have so many friends from around the world."

(Reference to global understanding; also corresponds to Culture.)

From the perspective of global understanding, some students expressed that studying abroad felt like a more realistic and approachable option after the session. In public elementary schools, students may not have close family members or relatives with overseas study or work experience. As a result, the idea of "living abroad" or having connections around the world might feel distant or unattainable. Through engaging activities like the quiz, some students developed an interest in studying abroad or collaborating with people globally, indicating that the session might foster international understanding.

As these examples demonstrate, even in the form of thank-you letters, students' reflections aligned with the goals of this practice. The inclusion of comments related to career education and global understanding highlights the significant educational value of this initiative.

Conclusion

This report detailed a practice in which a professional classical guitarist was invited to a public elementary school to conduct a lesson combining music and foreign language in a CLIL format. The lesson also incorporated perspectives on career education and global understanding. This unique and meaningful activity aligns well with the goals of creating an "open curriculum" connected to society. By leveraging the lecturer's unique characteristics, this practice demonstrated strong compatibility with CLIL approaches and holds significant potential for further development.

The questionnaire results suggest that the lesson was both enjoyable and meaningful for the students. From a curriculum management perspective, this practice transcended traditional subject boundaries, integrating music and foreign language in a way that broadened students' educational experiences.

From the content of the thank-you letters written by the students, we can discern more specific insights into their reflections. The letters revealed that students felt their learning in music and foreign languages was enriched, with some expressing a renewed determination to work harder on their English studies. Additionally, from the perspective of career education, some students shared aspirations such as becoming someone who can move others emotionally or a desire to study abroad in the future.

In terms of global understanding, students expressed newfound interest in Finland and a wish to make friends with people worldwide. These reflections demonstrate that the 45-minute lesson successfully conveyed perspectives beyond the subject matter, including career education and global understanding. This achievement was made possible by the unique background of the lecturer—a classical guitarist who had received public education in Japan, studied abroad, and built an international career.

Although it is a short practice lasting only one session (45 minutes) with a guest

lecturer, from the perspective of utilizing local resources and implementing similar practices at other schools, this practice, which has been positively received by the students even in such a short time, can be considered highly meaningful.

To further refine such initiatives in the future, closer integration with specific "subjects" may be necessary. One challenge identified in the student feedback was that some students struggled to understand the lecturer's English. Although this was a one-time session, careful selection of English expressions and increasing the use of comprehensible language could enhance the effectiveness of the lesson. Such improvements would allow these activities to contribute more directly to students' review and acquisition of subject-specific content, further enriching their educational experience.

Acknowledgments

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Notes

The findings from this practice were presented in person at the 6th Annual Conference of the Japan CLIL Association on October 7, 2023.

Ethical Considerations and Disclosure of Conflicts of Interest

The author declares no financial or personal conflicts of interest. Although the author was involved in the design and implementation of the educational practice described in this study, objectivity was ensured by grounding all analyses and interpretations in student-generated data and established theoretical frameworks.

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Appendix A. Student Questionnaire Items (10 Questions)

No.	Japanese	English
1	英語も使うギタリストの先生の芸術鑑賞会は楽しかったですか？（情意）	Was the art appreciation session with the guitarist teacher, who also uses English, enjoyable?
2	ギタリストの先生が話す英語が分かりましたか？（聞く）	Did you understand the English spoken by the guitarist teacher?
3	住んでいた場所や勉強した内容など、これまでの英語で習った表現が分かりましたか？（英語）	Did you understand the expressions in English that you have learned so far, such as about places you've lived or topics you've studied?
4	音楽の言葉の英語クイズは面白かったですか？（音楽）	Was the English quiz about music terms interesting?
5	表現をするために、クラシックギターで演奏するときに考えていることが分かりましたか？（認知）	Did you understand the thoughts involved when performing on a classical guitar to express oneself?
6	フィンランドと日本との文化や気候の違いに気づけましたか？（文化・国際理解）	Did you notice the cultural and climate differences between Finland and Japan?
7	今回の芸術鑑賞会は英語の復習になりましたか？（英語）	Was this art appreciation session a good review of English?
8	今回の芸術鑑賞会は音楽の復習になりましたか？（音楽）	Was this art appreciation session a good review of music?
9	クラシックギターを習ってみたいと思いましたか？（情意）	Did you feel like trying to learn classical guitar?
10	将来、いろいろな仕事で、学校などで勉強していることが役に立つと思いましたか？（キャリア）	Do you think what you are studying in school now will be useful in various jobs in the future?

Note. The questions refer to this practice as an "Art Appreciation Session" to make them easier for students to understand.