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The Impact of Short Song–Based Strategies on Enhancing Listening Skill Among Young EFL Learners "Case study of third year Pupils in kherachi Primary school Biskra"

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Dedication

To my beloved mother, Fatima,
You may have left this world, but you never left my heart or my thoughts...
Every step I took on this journey was guided by your prayers, and every hardship I endured was for you.
This thesis is not just the conclusion of my academic efforts — it is a tribute of love, gratitude, and loyalty to you.
You were my reason, my strength, and my comfort.
May Allah have mercy on you, dear Mom, and make this work a source of light in your grave and a continuous charity in your name.

Abstract

This study evaluated the effectiveness of an Educational short-song–based teaching strategy in enhancing listening and pronunciation skills and fostering classroom engagement among third-grade pupils at Khrachi Primary School in Biskra. Employing a quasi-experimental design, thirty learners participated in pre- and post-tests, alongside pronunciation accuracy scales, a classroom engagement questionnaire, semi-structured teacher interviews, and behavioral observations. Statistical analyses conducted via SPSS revealed significant improvements in listening comprehension (mean increase from 46.1 to 73.4), pronunciation accuracy (from 9.8 to 16.5 out of 20), and engagement levels (from 2.1 to 4.3 on a 1–5 scale). Qualitative feedback corroborated these gains, highlighting the mnemonic and motivational benefits of melodic repetition. Framed by Dual Coding Theory and Krashen's Affective Filter hypothesis, the findings suggest that embedding concise, age-appropriate educational songs in EFL curricula optimizes cognitive encoding and lowers affective barriers. The study recommends systematic curricular integration of educational song modules, targeted teacher training on pre-, while-, and post-listening activities, and further research on varied musical educational genres, repetition schedules, and multimodal supports over extended intervention periods.

الملخص

هدفت هذه الدراسة إلى تقويم فاعلية إستراتيجية التدريس القائمة على الأغاني التعليمية القصيرة في تنمية مهارات الاستماع والنطق وتفعيل التفاعل الصفي لدى تلاميذ الصف الثالث الابتدائي بمدرسة الخرّاشي الابتدائية ببسكرة. اعتمد البحث منهجًا شبه تجريبيٍّ اشتمل على اختبار قبلي وبعدي لمجموعة تجريبية مكوّنة من ثلاثين تلميذًا، إلى جانب استبيانات لقياس دقة النطق ومستوى الانخراط الصفي، ومقابلاتٍ نصف مهيكلة وملاحظات سلوكية. أظهرت النتائج المحلّلة باستخدام برنامج SPSS, زيادات معنوية إحصائيًا وعَمَلِيًا في متوسط درجات فهم الاستماع (من 46.1 إلى 73.4)، ودقة النطق (من 9.8 إلى 16.5 من 20)، والتفاعل الصفي (من 2.1 إلى

4.3 على مقياس من 1 إلى 5). كما أكّد التلاميذ والمعلمة أن البنية اللحنية والتكرارية للأغاني التعليمية سهّلت حفظ النصوص وتحسين النطق، وعزّزت الدافعية والمتعة في التعلم وتستند هذه النتائج إلى نظريتي الترميز المزدوج وحاجز الميول الوجدانية لكراشن، مما يشير إلى أن الجمع بين الموسيقى والمعنى اللغوي يرفع من جودة الاكتساب ويخفض من مستويات القلق و تُوصي الدراسة بدمج وحدات أغنية تعليمية منتقاة بعناية ضمن المنهاج، وتدريب المعلمين على تصميم أنشطة استماع قبلية وداخلية وبعدية، وإجراء بحوث مستقبلية تمتد لمدد أطول وتقارن بين أنواع موسيقية تعليمية مختلفة ودعامات متعددة الوسائط.

List of Abbreviation

EFL: English as a Foreign Language

CMA: Contemporary Music Approach

SSIMH: Song-Stuck-In-My-Head phenomenon

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GENERAL INTRODUCTION

General introduction

Listening comprehension and confident oral production remain among the most significant challenges facing young learners of English as a Foreign Language (EFL) at the primary level. Despite decades of pedagogical innovation, many classrooms still rely heavily on textbooks, rote imitation, and decontextualized drills—methods that too often fail to capture pupils' interest or secure lasting gains in vocabulary and accurate pronunciation. In contrast, songs harness the mnemonic power of melody, rhythm, and repetition to create rich, multisensory learning experiences. When musical activities are thoughtfully integrated into EFL instruction, they can lower psychological barriers, reinforce lexical and phonological targets, and foster a more interactive and communicative classroom atmosphere.

This study is grounded in dual-coding theory, which posits that information encoded through both verbal and non-verbal channels (language plus music) generates stronger mental traces and facilitates later retrieval. By embedding target words and phonemes within engaging melodies, teachers can help learners form robust cognitive links that support comprehension and production at subsequent stages. Complementing this, **Krashen's affective filter hypothesis** suggests that positive emotional contexts—such as the enjoyment and camaraderie evoked by singing—reduce learner anxiety and boost motivation, thereby creating optimal conditions for language intake.

A growing body of empirical research supports these theoretical claims. For example, Plough and Gorman (2018) observed a 35 % increase in preschoolers' retention of new vocabulary when lessons incorporated thematic songs versus traditional flashcards. Similarly, Hernández-Rojas et al. (2021) documented statistically significant improvements in second-grade learners' phonemic accuracy following a six-week program that integrated nursery rhymes into daily instruction. These findings indicate that musical elements not only accelerate initial comprehension but also scaffold more precise articulation of challenging sounds.

However, despite these promising outcomes, most existing studies have been limited to small samples or purely quantitative designs, leaving open questions about how song-based methodologies can be implemented in authentic, resource-constrained primary school settings.

1. Problem Statement

Despite its proven benefits, the systematic use of songs in EFL listening curricula remains sporadic in Algerian primary schools. At Khrachi Primary School, third-year pupils exhibit persistent difficulties in decoding spoken English, sustaining attention to authentic speech, and deploying effective listening strategies. There is a lack of empirical evidence on how a structured, song-based program might address these shortcomings.

2. Research Objectives

General Objective:

To evaluate the impact of a structured song-based instructional program on third-year EFL pupils' listening proficiency at Khrachi Primary School.

Specific Objectives:

To measure gains in phonological decoding and word recognition following exposure to English songs.

To assess changes in pupils' use of bottom-up and top-down listening strategies.

To explore shifts in learners' motivational and affective attitudes toward listening tasks.

To formulate pedagogical guidelines for integrating songs into the primary EFL listening syllabus.

3. Research Questions

RQ1: Does a song-based program significantly improve pupils' phonological decoding and word recognition?

RQ2: How does song-based instruction affect the use of bottom-up versus top-down listening strategies?

RQ3: What is the effect of song-based tasks on learners' motivation and affective filter?

4. Hypotheses

H1: It is hypothesized that pupils' listening comprehension scores will demonstrate a statistically significant improvement from the pre-test to the post-test because of the song-based instructional intervention.

H2: It is expected that the pronunciation accuracy of pupils will significantly improve following their exposure to the structured song-based teaching strategy.

H3: It is anticipated that learners' levels of classroom engagement during the implementation of the song-based sessions will be significantly higher compared to the baseline measures.

5. Significance of the Study

This research will :

➢ Provide evidence-based insights into the efficacy of music-integrated listening pedagogy in primary EFL contexts.

➢ Inform curriculum designers and teacher-trainers in Algeria on practical strategies for boosting listening engagement.

➢ Contribute to the broader field of applied linguistics by articulating a replicable model for song-based listening instruction.

6. Methodology

Design: Quasi-experimental, with an experimental group (song-based program) and a control group (standard instruction).

Participants: Approximately 60 third-year pupils (aged 8–9), equally divided between two comparable classes at Khrachi Primary School.

Instruments:

Listening Achievement Test (pre- and post-tests) measuring phonological decoding and word recognition.

Strategy Inventory for Listening (adapted for EFL children) to assess processing strategies.

Motivational and Anxiety Questionnaire (Likert-scale).

Procedure :

❖ Pre-testing on all instruments.
❖ Implementation of a six-week, twice-weekly song-based listening program incorporating pre-listening discussions, guided listening tasks, and post-listening reflection.
❖ Post-testing immediately after intervention and a delayed post-test four weeks later to gauge retention.

7. Data Analysis :

Quantitative: Paired and independent t-tests to compare within- and between-group gains; effect size calculations.

Qualitative (optional): Focus group interviews with a subsample to enrich interpretation of motivational changes.

8. Scope and Delimitations

Scope: Third-year primary pupils at Khrachi Primary School, English listening skill only.

Delimitations: Excludes other language skills (speaking, reading, and writing) and does not compare different musical genres.

CHAPTER ONE

Listening skills and Listening

Comprehension

Introduction

Listening is one of the four fundamental language skills and is often regarded as the earliest and most frequently used skill in spoken communication, whether in natural settings or classroom contexts. Despite its central role in language learning and communication, defining listening in a comprehensive and universally accepted way has remained a subject of scholarly debate, with definitions varying according to theoretical and disciplinary perspectives.

This chapter aims to provide a comprehensive overview of the concept of listening skills by presenting a range of linguistic and pedagogical definitions, while also highlighting the significance of listening in the acquisition of foreign languages particularly in the context of English as a Foreign Language (EFL) instruction.

It further explores the various types of listening skills that language learners need to develop, along with the cognitive processes involved in listening comprehension, especially the interplay between bottom-up and top-down processing.

The chapter concludes with an examination of the instructional stages of listening activities, as well as the challenges and influencing factors that affect comprehension, and the strategies used to improve listening proficiency among learners.

A profound understanding of listening as a language skill requires awareness of its psycholinguistic complexity and its deep

interconnection with other linguistic abilities underscoring its indispensable role in achieving effective communicative competence in EFL learners.

1. Definition listening

Listening is one of the four basic communication skills that are necessary for good communication between people. Even though listening is a key part of communication, researchers have had a hard time coming up with a single, widely agreed definition of it.

Brown (2006) characterizes hearing in a second language as an intrinsically intricate cognitive endeavor, which can be enhanced through the deliberate engagement of prior information.

In addition to this viewpoint, Brownell (2002) defines listening as a multifaceted process involving the receiving, formulation of meaning, and suitable response to both verbal and non-verbal cues.

Howatt and Dakin (1974, p. 20) provide a fundamental definition of hearing as the capacity to identify and understand spoken language.

This entails not just deciphering the speaker's accent, pronunciation, syntax, and vocabulary, but also accurately interpreting the intended message often concurrently.

Based on these ideas, listening can be seen as an active, interpretive process in which the listener makes meaning by interacting with language input, using contextual clues and what they already know.

Listening is more than just a way to get something done, it is actually a more complex skill that includes emotions and feelings when talking to other people, as well as listening and figuring out what the messages are, whether they are spoken or unspoken.

This means that listening is a complicated process of figuring out what the different parts of the communication represent. It serves several roles in the entire communication process.

Students learning English as a foreign language (EFL) must be engaged listeners. "Active listening means that the listener has to hear the words and figure out how they make them feel." (Trainer "s manual', 2004, p 205).

Underwood says that listening is "the act of paying attention to and trying to get the meaning from something we hear." In other words, listening is figuring out what the sounds mean and what the speaker's main point is. Underwood (1989, p1)

In addition, Oxford (1993) contends that listening constitutes a multifaceted problem-solving skill that extends beyond mere sound perception to encompass the comprehension of the meanings of words and phrases.

Moreover, Steinberg contends, "listening, akin to all perceptual acts, is a dynamic, active process involving both the communicator and the recipient." Steinberg (2007, p 75)

 In other words, the listener's major job is to understand what the speaker is trying to say and then respond in a way that makes communication work.

2. The significance of Listening:

Listening is an important ability for learning a foreign language, Listening is very important because it helps children learn how to use language and understand it.

It shows kids how to use grammar in new ways. Listening is also very important for learning a language, especially for kids who are just starting out.

Gilakjani and Ahmadi (2011) assert, "Listening is even more important for students' lives since it is used as a primary medium of learning at all stages of education."

It is also a subject connected to numerous other domains of inquiry and progress.

Listening is definitely good for the humanities and applied sciences, like linguistics and education.

Listening is an essential skill for language learners since it enables them to interact with the input and enhance other linguistic competencies (Vandergrift, 2011).

Devine (1982) asserted, "hearing is the principal way by which incoming ideas and information are absorbed in" (Devine 1982, p74).

Rost (2001) asserts that hearing is a key component of spoken language processing; spoken language cannot exist without listening. A study conducted by Barker et al. (1980) validated the preeminence of listening, revealing that college students allocated 52.5 percent of their verbal communication time to listening, 17.3 percent to reading,

16.3 percent to speaking, and 13.9 percent to writing. Another study corroborated the significance of listening (Mendelson, 1994, p. 9). Some people say "speaking takes up about 25–30% of the time spent communicating, reading takes up 11–16%, and writing takes up 9%." Rost (1994) also talks about how important listening is in the language school by saying:

1. Listening is very important in the language classroom since it gives the student information. Learning can start as long as the input is at the correct level.

2. Spoken language gives the student a way to talk to other people. Learners must interact to gain understanding, necessitating access to native speakers of the language. In addition, not understanding the language they hear is a reason for learners to interact and learn, not a reason not to.

3. Real spoken language tests the learner's ability to interpret language as native speakers do.

4. Listening activities can help teachers teach students new methods to express themselves in the language, such as new vocabulary, grammar, and ways to connect with others (Rost 1994, p141–142).

In conclusion, listening is very important in both everyday life and school since people need to keep talking to one other.

3. Type of lisening of skills

Types of listening skills: EFL learners should know about different scenarios that call for a distinct style of listening based on what they

want to get out of it in order to improve and grow their listening abilities.

In this context, Brown (2007) delineated six categories of classroom listening comprehension:

3.1. REactive listaning

In this form, the student listens to the sentence's surface structure so they can say it back. However, this listening performance needs some appropriate processing, even though it could be a positive thing for a classroom where people are engaged and talking.

3.2. Intensive listening

The main goal of this strategy is to focus on parts of speech (words, phonemes, intonation, discourse markers, etc.) that are more intense than extensive because they need to draw attention to certain parts of spoken language.

These are the most important bottom-up skills at all levels of competency, and these are some examples of focused listening performance:

-Students pay attention to cues throughout certain choral or individual drills.

- The teacher says a word or statement repeatedly to "imprint" it in the students' heads.

-The teacher invites the pupils to listen to a sentence or larger piece of speech and pay attention to certain things، like intonation، emphasis، contraction، grammatical structure، and so on.

3.3. Responsive listening

Brown (2007) says that many of the listening exercises in the classroom are made up of brief lengths of instructor language that are aimed to get quick responses.

The students' job in this kind of listening is to rapidly understand what the teacher is saying and give an appropriate answer. This style may include asking a question, issuing orders, asking for clarification, and confirming understanding.

3.4. Selective listening:

According to Brown (2007), the learner must meticulously examine the materials for specific information over an extended duration, akin to listening to a speech. The listener's main purpose is to find important information in a sea of information that may not be useful.

3.5. Extensive Listening:

In this style of listening, students can utilize several interactive abilities, including taking notes or talking about what they heard, to get a general understanding of a spoken language.

3.6. Interactive Listening:

This kind may include all five of the listening techniques listed above, since students are completely involved in conversations, debates,

dialogues, pair work, and group work. To have a real give-and-take in communication, this listening skill must be paired with speaking skills. Brown describes these styles of listening, which show that learners' listening skills change based on the situation, their interests, needs, and goals for the listening session.

4. Improve Listening skill

Bite (2013, as cited in Ali, 2019, p. 5.6) identifies various methods to enhance listening skills:

1. Look at the speaker. To show that you are paying attention, sit up straight or lean forward a little.

2. Keep eye contact as long as everyone is still comfortable.

3. Reduce outside distractions. Stop watching TV. Stop reading your book or magazine and ask the other people in the room to do the same.

4. Answer in a way that shows you understand. Say "uh-huh" or "um-hmm" and nod. Lift your eyebrows. Say things like "Really," "Interesting," and more direct questions like "What did you do then?" and "What did she say?"

5. Pay attention just to what the speaker is saying. Don't think about what you're going to say next. After the speaker makes her point, the conversation will follow a logical order.

6. Cut down on distractions within the house. If your own ideas keep getting in the way, just let them go and keep your concentration on the speaker, like you would when you meditate.

7. be open-minded don't say you disagree until the speaker is done. Don't guess what the speaker is thinking.

8. Don't tell the speaker how you dealt with a comparable circumstance. If they do not ask for advice, believe they just need to communicate.

9. Even if the person is making a complaint against you, wait until they are done before you defend yourself , and the speaker will feel like they got their message across. You will not have to repeat anything, and you will know the complete argument before you answer. Studies demonstrate that we can hear four times faster than we can talk, so we can go through ideas as they come in and be ready for more.

10. Get involved. Wait until the speaker is done before asking questions to make sure you understand. This way, you will not break their line of thought. After you ask questions, restate what they said to be sure you got it right. Begin with: "So you're saying..." We can conclude that, although listening is seen as an active and intricate activity, the listener can engage in frequent practice to enhance this talent.

5. Definition of Listening Comprehension.

Listening comprehension is an active process in which listeners select information from auditory and visual clues and interpret it to comprehend the context and the speakers' intent. (Thompson and Rubin 1996).

O'Malley, J.M., and Chamot (1989) characterized listening comprehension as an active process wherein listeners focus on particular auditory stimuli. Information, make sense of passages, and link what they hear to what they already know.

Purdy (1997) also said that listening is "the active and dynamic process of attending, perceiving, interpreting, remembering, and responding to the expressed (verbal and nonverbal) needs, concerns, and information offered by other human beings."

6. The Listening process

Listening comprehension entails the synthesis of two cognitive processes: bottom-up and top-down processes.

6.1. Top down process

Bottom-up processing means breaking a speech down into smaller parts to understand it.

Top-down processing, on the other hand, means using what you already know and the context to figure out what the speaker means. Ellis calls this "schemata and contextual knowledge." (Ellis 2003,p 45)

Morley characterizes this cognitive process as "the listener's capacity to apply prior knowledge to comprehend the 'heard' language." (Morley 2001,p 74)

In other words, it means figuring out what the sounds mean by using what the listener already knows and has experienced. Moreover, the greater the familiarity with the issue, the easier it is for learners to

comprehend its meaning and predict subsequent actions (Wilson, 2008).

In other words, a top-down procedure means using what you already know to figure out what the speaker means.

Richards and Renandya assert, "In this reconstruction process, the listener utilizes prior knowledge of the context and situation to comprehend what he or she hears." (Richards and Renandya 2002, p239)

The listener's general knowledge and prior information about the issue assist in comprehending the speaker's words. In brief, this method is about understanding the complete message instead of just the parts that are important.

Bottom-up and top-down procedures work together. Peterson contends that "in proficient listeners, top-down and bottom-up processes interact, allowing for the compensation of information deficits at one level by cross-referencing with information at the other level." (Peterson 2001, p 89)

In other words, the student uses both methods to figure out what the speaker is trying to say and what they intend.

6.2. Botton-up process

Process from the Bottom Up The process of decoding sounds, words, clauses, and sentences in a text in a sequential method to get the meaning is called (Rost, 2002).

Batova asserts that "bottom-up processing would involve decoding based on the segmenting of the individual words out of the stream of speech, In other words, the listener breaks down the speaker's language into its smallest parts and then builds it back up to whole texts to understand what they heard. (Batova 2013, p3)

Richards and Renandya also propose the bottom-up processing model posits that hearing involves the sequential decoding of auditory stimuli, progressing from the smallest meaningful units (phonemes) to entire texts. (Richards and Renandya 2002, p 239)

This perspective posits that phonemic units are decoded and interconnected to create words, words are interconnected to make phrases, phrases are interconnected to generate utterances, and utterances are interconnected to produce coherent and meaningful texts.

So, based on the quote above, a bottom-up process is when you figure out what something means by putting together the different sections and thinking about the specific things that make up the full text, such words, phrases, and structures,This method lets the student figure out what the passage means by connecting the different parts that make it up.

7. Other process of Listening Comprehension

Rost (1990), on the other hand, divided the process of hearing into five (5) steps:

7.1. Hearing

This reaction happens when sound waves hit the sensory receptors in the ear. It is a physical reaction. Hearing is the ability to perceive sound waves.

You must hear to listen, but you do not have to listen to hear (perception is necessary for listening, but attention is not). The brain filters inputs and allows only certain ones to come into focus. This process is called attention, which is a key part of listening well. (Rost, 1990)

7.2. Understanding

This step helps us understand symbols we have seen and heard. We need to figure out what the stimuli we have perceived imply. Symbolic stimuli can be words or noises, like applause... and sights like blue uniforms that also have symbolic significance.

The meanings we give these symbols depend on what we have seen before and where they are. For effective interpersonal communication, the listener must comprehend the intended meaning and the context presumed by the sender. (Rost, 1990)

7.3. Remembering

Remembering is a vital part of hearing since it signifies that a person has not only heard and understood a message, but they have also added it to their mind's storage bank.

When we listen, we pay attention to only certain things, and our memory works the same way. What we remember may be very different from what we saw or heard. (Rost, 1990)

7.4. Evaluation

At this point of Listening, only active listeners take part. At this phase, the active listener looks at the information, separates fact from opinion, and figures out if there is bias.

Alternatively, bias in a message; the good listener makes sure that he or she does not start this part of the process too soon. If we start this part of the process before the message is finished, we cannot hear or pay attention to the incoming message. (Rost, 1990)

7.5. Responding

This stage necessitates that the receiver finalize the process via verbal and/or nonverbal feedback; as the speaker lacks alternative methods to ascertain message receipt, this stage serves as the sole explicit mechanism for the sender to evaluate the effectiveness of message transmission.

 (Rost, 1990) Listening is an extremely sophisticated process that involves the brain and cognition. This method takes more than just hearing distinctions in sounds and words; it also needs understanding and insight.

Also, replying can help you really understand what someone is saying, which may be an important part of listening.
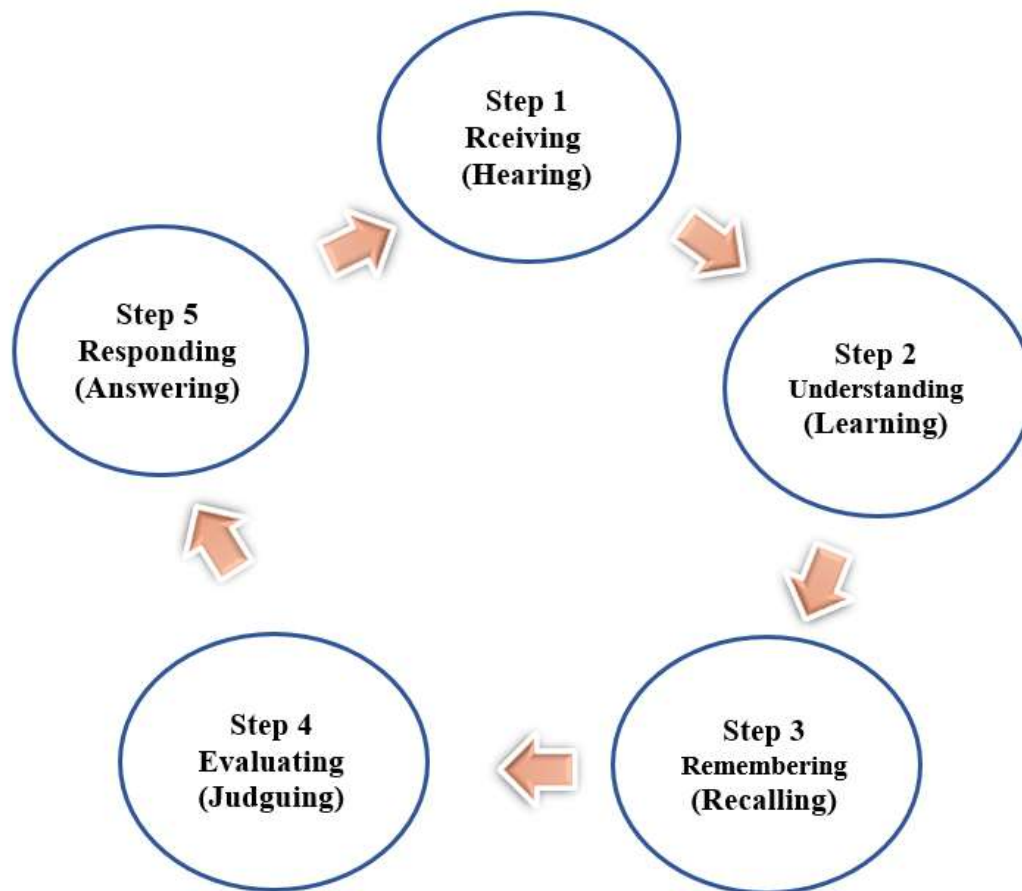
Figure 1: the process of listening by Rost

8. Stages of listening activetise Activities

Teachers often employ different listening processes in listening activities to help students improve and develop their listening skills and abilities.

There are three stages: before listening, while listening, and after hearing, each stage has its own goals and tasks that students need to do to understand.

8.1. Pre-Listening Stage

Gilakjani and Ahmadi (2011) say that pre-listening activities usually have two main goals: (a) to assist students remember what they already know and get ready for what they will hear next, and (b) to give the right background for the listening assignment. (Gilakjani and Ahmadi 2011, p983).

As Saha and Talukdar (2008, p. 199) posited. Some listening practices are used to get ready for the direct listening. These are:

a) Starting the lesson by talking about a picture or photo to see what pupils already know about the subject.

b) Getting students to use what they already know by having discussions, reading comprehension questions ahead of time, figuring out how they all feel about a topic, or guessing what the title means, etc. c) Making sure that the reader understands any background information and words they need to understand the content, such as by providing photos, maps, or graphs.

c) Telling pupils what kind of text it is, what they need to do, what their job is, and why they are listening.

8.2. While-Listening Stage

While-listening exercises frequently attempt to strengthen students' knowledge of the speaker's language and ideas, their attention on the

speaker's organizational patterns, and their critical and personal responses to the speaker's ideas and use of language. (Gilakjani and Ahmadi, 2011).

At this point, the activities are made to match the needs, wants, and goals of the students. When planning activities at this stage, there are a few important things to keep in mind.

For example, the teacher should give students the chance to listen to the text more than once.

Also, there should be more general activities that focus on the content and forms of the text, like getting the main idea, topic, and setting.

This will help the listeners understand the text better. (Saha and Talukdar 2008, p. 200).

8.3. Post-Listening Stage.

The post-listening stage is the last step in the listening exercises, This is when students connect what they heard to their own ideas and experiences. Gilakjani and Ahmadi (2011) say that post-listening exercises are very important for two key reasons.

First, it helps pupils learn how to listen better. It also lets professors see if their pupils understand what they are teaching.

The tasks given to students after they listen have several things in common :

a) They are connected to behaviors that happen before hearing, like making predictions.

b) They might make a real-life situation where pupils have to use what they learned by listening.

c) They might broaden the topic and help students remember new words. (Saha & Talukdar, 2008).

9. Impotance of listening english language learning:

Why Listening is important to learn a foreign language, you need to be able to do four things: listen, talk, read, and write. Listening is regarded as the most utilized skill, as it is essential for enhancing learners' communication proficiency (Richards, 2008).

Additionally, children listen prior to acquiring their mother tongue (L1) (Davies and Pearse, 2000).

 Rost (1993) asserts that listening is an active and engaged activity, thereby engaging the learner in the learning experience rather than rendering them a passive recipient of auditory input. That In other words, the students need to understand the speech they hear in order to figure out what it means.

 Nation and Newton (2009) also say that "listening is the way of learning the language." It provides the learner with knowledge to develop the requisite language for its application" (cited in Soufi, 2013: 26).

More specifically, the ability to listen is very important for learning a second or foreign language because you can't speak a language if you don't understand what you hear or listen to.

Also, listening could be the most important part of learning the other language abilities. Linse says, "You need to hear a word before you can say it; you need to say a word before you can read it; you need to read a word before you can write it" (Linse's statement about the importance of listening from: https://www.teachingenglish.org.uk/article/reading-young-learners, accessed on 13 May 2016).

 So, listening is really important for developing the other abilities because they are all connected.

This link means that one skill can't grow without the other, starting with listening.

10. Issues and Influences Impacting Listening Comprehension

Many scholars have classified the characteristics that influence listening comprehension. Boyle (1984) categorized elements influencing listening comprehension into two dimensions : speaker features and listener characteristics.

10.1. Speaker Characteristics

The characteristics of the speaker play a pivotal role in shaping how listeners interpret and construct meaning from spoken input. Boyle (1984) identifies four key dimensions of speaker-related variables that can significantly influence listening comprehension:

10.1.1. Linguistic Proficiency of the Speaker :

The speaker's command of the language can have a substantial impact on the listener's ability to comprehend the message. Notably, learners may find it easier to understand non-native speakers who share a similar linguistic background, as they often employ familiar structures and vocabulary, thereby reducing cognitive load during listening.

10.1.2. Phonological Features and Speech Production :

Elements such as the speaker's accent, pronunciation, and vocal quality can either facilitate or hinder comprehension. Native speakers, in particular, may present greater challenges due to their use of idiomatic expressions, rapid articulation, and region-specific phonological variations.

10.1.3. Rate of Speech Delivery :

The speed at which a speaker delivers their message is another critical factor. Excessively rapid speech can overwhelm the listener's processing capacity, leading to diminished understanding, especially for language learners who require more time to decode and interpret incoming information.

10.1.4. Speaker's Social Presence and Personal Attributes :

The perceived prestige, confidence, or personality of the speaker can indirectly affect comprehension. When a speaker fails to modulate their speech appropriately disregarding clarity, tone, or audience awareness—the effectiveness of communication is compromised, regardless of the content being conveyed.

10.2. Listener Characteristics

The listener's cognitive, physical, and experiential attributes significantly influence their ability to comprehend spoken language. Boyle (1945) offers a useful classification of these characteristics, dividing them into two main categories: general and specific factors.

10.2.1. General Characteristics

These refer to broad, overarching elements that affect listening comprehension from a cognitive and experiential standpoint:

10.2.1.1. Experience and Practice :

The extent to which a listener is exposed to the target language (TL) through authentic media such as television, radio, or online platforms—directly enhances listening proficiency. Repeated exposure familiarizes the listener with common linguistic patterns, intonation, and speech rhythms, thereby improving comprehension.

10.2.1.2. General Intelligence :

The listener's cognitive abilities, particularly in abstract reasoning and inference-making, can significantly facilitate understanding. High general intelligence aids in grasping the main ideas and identifying the thematic structure of spoken texts.

10.2.1.3. Background Knowledge of the World :

Listeners bring their existing knowledge and experiences to the listening process. This prior knowledge serves as a cognitive scaffold

that enables them to interpret new information more effectively, make predictions, and fill in missing or implied content.

10.2.2. Specific Characteristics

These are more individualised factors, subdivided into physical/educational and intellectual attributes:

10.2.2.1.Physical and Educational Factors:

These include:

- ✓ Age and Gender: Cognitive maturity and attentional focus may vary by age and, in some studies, by gender.
- ✓ Home Environment: Socioeconomic and cultural backgrounds can shape exposure to language and learning support.
- ✓ Family Size: Larger or smaller family dynamics may influence communication habits.
- ✓ Educational Background and School Type: Previous exposure to language instruction and the quality of schooling play an important role.
- ✓ Physical Health and Alertness: A listener's attentiveness, energy levels, and overall physical condition can either support or hinder comprehension.

10.2.2.2. Intellectual Factors :

These encompass:

- ➢ Linguistic Competence: A listener's familiarity with the phonological, lexical, syntactic, and cohesive features of the target language is critical.

➢ Analytical and Selective Abilities: The capacity to analyze spoken input and prioritize relevant information enhances comprehension efficiency.

➢ Subject Knowledge: Prior understanding of the topic being discussed facilitates quicker processing and deeper comprehension.

➢ Memory Capacity: Both short-term and long-term memory function are essential for retaining and interpreting sequential spoken input.

11. Strategies of Listening Comprehension.

Goh (2000) says that teaching pupils how to listen is really helpful. Nevertheless, such education is inadequate unless educators enhance students' understanding of vocabulary, grammar, and phonology. Vandergrift (1999, p. 176) underscores the importance of strategy development in listening training, asserting that strategies provide learners with intentional methods to direct and assess their comprehension and responses.

Studies indicate that listening comprehension predominantly entails cognitive, metacognitive, and socio-affective techniques, which may differ according on learners' competence levels.

Conrad (1985), O'Mallay and Chamot (1990), and Rost & Ross (1991) all say that students' linguistic skills affect the strategy they choose.

Jalongo (1995, p. 13) says it best : "If we want children to be good listeners, just worrying, complaining, or expecting them to do so won't be enough." We need to teach kids how to listen actively.

And Buck (2001, p104) delineates two kind of methods in listening

11.1. Cognitive Strategies

These are the mental tasks that help you understand and remember information so you can use it later.

Cognitive methods are essential instruments for language learners, facilitating understanding and knowledge retention. These tactics include several ways to figure out what words mean and how to get meaning from spoken language, which makes it easier to learn a new language.

Bingol et al. (2014) say that a cognitive strategy is a way to understand language input and get information. When students don't know what a term means, they use cues from the context to figure out what it means.

This is an example of how to use a cognitive approach. Cognitive methods encompass the processing and retention of information in short- or long-term memory, facilitating comprehension and problem-solving throughout educational activities (Bingol et al., 2014).

Derry and Murphy (1986) defined cognitive strategies as problem-solving techniques utilized by learners to gain knowledge or abilities. Goh (1998) stated that learners utilize cognitive techniques to facilitate the processing, retention, and recall of new knowledge. There are two kinds of cognitive techniques for listening: bottom-up and top-down. Word-for-word translation, changing the speaking pace, repeating the oral text, and focusing on the text's prosodic qualities are

all examples of bottom-up techniques. On the other side, top-down tactics include making predictions, guesses, explanations, and visualizations (Pourhosein Gilakjani & Banou Sabouri, 2016).

Competent listeners often utilize more top-down tactics, particularly in advanced phases of learning (Conrad, 1989 ; Tsui & Fullilove, 1998 ; O'Malley, Chamot, & Kupper, 1989 ; Abdalhamid, 2012).

To sum up, cognitive methods are very important for language learners since they help them understand spoken language and figure out what new words imply.

By incorporating these tactics into language instruction, educators can enable learners to improve their understanding and skills, promoting communicative competence and linguistic fluency.

11.2. Meta -cognitive Strategies

These are mental actions that you are aware of or not aware of that help you regulate your cognitive strategies.

Metacognitive tactics help students think about how they learn and pick the best ways to do different things. These tactics are very important for boosting learning outcomes and helping students succeed because they help students become more aware of themselves and more flexible.

Metacognition, which is sometimes called "thinking about your own thinking," means that kids can figure out the best ways to learn in different scenarios. For instance, a student might come to understand that they have trouble understanding how important ideas fit together

in a story. If students learn how to use a graphic organizer, like a concept map, to show important ideas and connect them like a spider web, they have used metacognitive skills to do the assignment (Nelson & Conner, 2008).

According to Rubin (1988), metacognitive methods help students control their learning by planning, keeping track of, judging, and changing how they perceive things. These tactics enhance self-confidence, motivation, and work completion (Salataci, 2002).

Baker and Brown (1984) and Abdalhamid (2012) assert that metacognitive skills can be divided into two categories : knowledge of cognition and regulation of cognition.

Knowledge of cognition refers to learners' understanding of the processes involved in hearing, whereas regulation of cognition encompasses the strategies learners must employ to listen well.

Proficient listeners demonstrate an elevated application of metacognitive strategies that aid in comprehension monitoring and modification during listening activities (Vandergrift, 2003 ; Abdalhamid, 2012).

In conclusion, metacognitive strategies are essential for learning, allowing students to contemplate their thought processes and choose suitable methods for various learning tasks. Learners can boost their confidence, motivation, and ability to finish tasks by taking charge of their learning process through planning, monitoring, evaluating, and changing their understanding.

Using metacognitive abilities, such as knowing how to think and control your thoughts, helps students understand what they hear by letting them keep track of their understanding and change their techniques as needed.

So, it is important to help students develop metacognitive awareness and skills in order to help them learn well and do well in school.

11.3. Self evaluation strategies

Self-evaluation strategies refer to the metacognitive techniques learners employ to assess the quality and effectiveness of their own performance after completing a task. In the realm of language learning particularly in listening comprehension these strategies involve reflecting critically on how well one understood the input, identifying areas of success, and recognizing points of difficulty or misunderstanding.

One of the core tools of self-evaluation is self-testing, whereby the learner actively checks their retention and comprehension by recalling details, paraphrasing what they heard, or answering comprehension questions without external assistance.

Such strategies not only promote learner autonomy but also foster self-awareness regarding language proficiency.

By engaging in regular self-evaluation, learners can make informed decisions about which skills to reinforce and which strategies to adjust, ultimately enhancing their long-term language development and listening competence.

11.4. Socio affective strategies

Socio-affective Approaches Language learning is not solely a cognitive process; it is profoundly connected to socio-affective elements. Socio-affective methods, designed to cultivate affirmative emotional responses and attitudes towards learning, are essential in this intricate pursuit.

These techniques encompass learners' relationships with peers, their attitudes towards language acquisition, and the regulation of emotions such as anxiety.

Socio-affective strategy is a technique designed to cultivate positive emotional responses and attitudes around language learning.

Vandergrift (2003) defined socio-affective tactics as the techniques employed by listeners to interact with others, validate understanding, or alleviate fear.

In his book, JJ. Wilson explains the socio-affective technique like this : "Socio-affective strategies are about how learners interact with other speakers and how they feel about learning." For instance, students can practice a phone call in L2 with another student to build their confidence, or they might treat themselves to a doughnut when they finish some chores in the target language.

O'Malley and Chamot (1987) stated that among the four listening comprehension techniques, social and affective strategies had the most profound impact on the learning context. (O'Malley and Chamot 1987, p 34)

Gardner and MacIntyre (1993) assert that emotional methods are of substantial importance due to the intimate interconnection between the learning environment and the social-psychological elements influencing learners.

These tactics are essential for cultivating a supportive learning environment and facilitating successful interaction among learners (Wilson, 2003).

Students who know about socio-affective methods can lower their anxiety, boost their confidence, and get more motivated to improve their listening abilities (Habte-Gabr, 2006).

In conclusion, socio-affective methods are essential elements in the language learning process, tackling both linguistic challenges and the emotional and social dimensions of the experience. These tactics make the learning environment more helpful by encouraging positive attitudes and emotional responses, which helps people learn a language more effectively.

Socio-affective methods are very important for language learners because they help them build confidence, stay motivated, and, in the end, succeed in their language learning efforts. In conclusion, good listening comprehension requires the use of cognitive, metacognitive, and socio-affective methods.

Teaching listening methods should go hand in hand with learning new words, grammar, and sounds. Strategy development allows learners to intentionally manage their cognitive and response processes. Studies

indicate that listening comprehension tactics are customized to learners' competency levels and include cognitive processes. Ultimately, comprehending and implementing these tactics enables learners to surmount obstacles, alleviate anxiety, and participate effectively in the listening process, so promoting language acquisition and communication proficiency.

After this analysis, the researchers will investigate the complex relationship between listening and vocabulary development in the next section.

11.5. Using the retrieval strategies

Retrieval techniques entail the deliberate endeavor to access and employ knowledge retained in long-term memory to facilitate current cognitive tasks, such as listening comprehension. These tactics are especially important for learning a language, since listeners have to use what they already know about vocabulary, syntax, collocations, and the context to understand what they hear.

Effective retrieval helps learners connect what they hear with what they already know, which makes it easier to understand and process information more quickly. Some of these tactics are mental rehearsal, activating semantic networks, or linking new knowledge to what you've already learned to help you understand.

11.6. Monitoring strategies

Monitoring methods are the metacognitive processes that learners use to evaluate, control, and improve their own or someone else's

performance on a task. When it comes to hearing, this is figuring out how well you understood what was said, figuring out where you were confused, and deciding if you need more information or to hear it again. Skilled listeners keep track of how well they understand what they're hearing in real time. They do this by focusing their attention, going back over parts that aren't clear, or changing their expectations based on how the information is coming in.

Monitoring is also important for self-assessment and for helping students become more independent learners. This is because it helps them become more aware of their listening skills and weaknesses.

Conclusion

This chapter has demonstrated that listening is not merely a passive act of receiving auditory information, but rather a cognitively demanding process that entails active engagement with the aural input and prior knowledge of the listener. Theoretical insights presented throughout the chapter have emphasized that listening plays a foundational role in the development of other language skills, particularly speaking, and constitutes a core component of language acquisition at various educational stages.

The discussion also underscored the diversity of listening types in classroom settings, ranging from interactive to selective listening, as well as the importance of pre-, during-, and post-listening activities in activating learners' cognitive and metacognitive faculties. Moreover, it shed light on the various factors that hinder or facilitate listening comprehension whether related to speaker characteristics or listener-specific cognitive constraints which necessitate targeted pedagogical interventions.

In light of these findings, it becomes clear that teaching listening should be approached through an integrative framework that acknowledges its complexity and overlap with other language domains. Instructional strategies should be tailored to individual learner differences and designed to foster strategic awareness, ultimately contributing to the development of learners' comprehensive linguistic competence.

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CHAPTER TWO

Songs as an Educational Tool

Introduction

This chapter explores the pedagogical value of songs as an effective tool for teaching English as a Foreign Language (EFL), due to their ability to combine instructional content with emotional and cultural appeal.

It presents various types of songs educational, traditional, and folk and demonstrates how songs contribute to the development of listening, pronunciation, and vocabulary skills, drawing on modern educational theories that justify their integration into classroom practices.

1. **Definition of songs**

This section gives an in-depth analysis of the notion of 'song,' evaluating its many qualities as a blend of music and words, its cultural importance, and its worth as an effective instrument in language instruction. According to Cambridge dictionary songs are described as "a usually short piece of music with words that are sung" and "the act of singing, or singing when considered generally".

Moreover, songs educational give many linguistic benefits such as listening comprehension, vocabulary increase and pronunciation improvement.

Shen (2009) says that "song, a combination of music and lyrics, has many intrinsic merits, such as a kaleidoscope of culture, expressiveness, and therapeutic functions, which make it an invaluable source for language teaching." Shen (2009, P 88)

Songs are regarded as artistic creations performed vocally, capable of being enhanced by instrumental accompaniments or existing independently (Almutairi and Shukri, 2016).

They are frequently classified as relatively brief musical works including lyrics or verses for vocal performance (Kayyis, 2015).

Songs have casual language and rhythm, which is different from scientific or formal texts.

They are great tools for cultural immersion for students, and they make classroom activities less scary. Utilizing songs in educational settings can strengthen numerous language abilities, including listening,

speaking, reading, and writing, as well as pronunciation, rhythm, grammar, and vocabulary (Razak and Yunus, 2016).

Fonseca-Mora et al. (2011) identify music as the manifestation of rhythm, mirroring our psychological life, and melody, including sequences of sounds connected with our emotional life. Music represents our deepest thoughts through music and lyrics, bringing enjoyment or sparking passion for practically everyone. Songs have a powerful effect on our feelings and how we see our lives.

Bokiev et al. (2018) regard music not merely as an artistic expression for amusement, but also as a therapeutic medium, comparable to a healing art or medication for the spirit and body.

According to Longman dictionary of contemporary English, a song is « a brief piece of music with words for singing ».

Songs have meaning because they have melodies as well as a personal aspect that stimulates students to react as if it were addressed at them (Griffee,1992),because of the personal quality that each good song gives, Songs give an unfirmited supply of relevant themes for learners.

   In conclusion, songs are more than just entertainment; they have inherent value since they combine music and lyrics in a rich way. Songs, which are short musical works with spoken or sung lyrics or verses, offer a wide range of cultural insights, emotional expression, and therapeutic advantages. Scholars such as Shen (2009), Almutairi and Shukri (2016), and Razak and Yunus (2016) assert that songs are essential resources in language instruction, facilitating listening comprehension, vocabulary enhancement, and pronunciation improvement.

Fonseca-Mora et al. (2011) and Bokiev et al. (2018) further stress how deeply music can affect our minds and feelings, showing that it is not only an art form but also a way to heal. Moving forward, the next section will delve into a study of many genres of songs, expanding upon the spectrum of audio resources accessible for language learning and training.

1.1. Type of songs

Putting songs into groups like educational, traditional, and popular gives teachers a basic framework for using music in language lessons. This classification provides educators specific choices that balance authenticity, cultural importance, and educational purposes. These categories of songs were selected for their capacity to offer a comprehensive blend of linguistic simplicity, cultural authenticity, and student engagement, in accordance with the primary thesis of the dissertation on language training.

As Summer (2011) states in Desoye (2014), different sorts of songs can be grouped together for teaching reasons. Most of the time, these songs fall into three main groups : pedagogical, traditional, and popular songs (Summer, 2011, p. 350). Desoye (2014) says that authenticity is an important way to tell different groups apart. It shows whether a song was made on purpose for instructional use or if it comes from a real cultural expression.

Pedagogical songs, specifically produced for teaching materials and learners, represent the former type, lacking the authenticity associated with real-life instances (Summer, 2011, p 350).

Despite the possible negative of lost originality, non-authentic songs simplify language and address age-appropriate content for instructional objectives while maintaining the absence of inappropriate language or grammatical faults (Summer, 2011, p 351; Mol, 2009).

One of the most obvious benefits of using songs in the classroom for young students is that they like them. Many youngsters find singing fun and often respond favorably to employing songs in their learning environment. But there are more important benefits to using songs than just having fun.

First, songs break up the regular classroom routine, which can make kids more interested and focused, which can boost their motivation and lead to better grades. Second, especially when it comes to singing in a choir, songs help make the classroom feel less scary by making it more comfortable and casual.

Songs can help students feel less anxious, which can make them more interested and motivated to learn the target language. Students love learning English through songs because they see it as enjoyment rather than schoolwork (Millington, 2011). Murphey (1992) says that using songs can help young learners improve their listening and pronunciation skills, which in turn can help them improve their speaking skills. Furthermore, songs serve as important resources for learning vocabulary, sentence structures, and patterns, while also reflecting characteristics of native culture.

In contrast, traditional songs, particularly those for children, embody true expressions anchored in the cultural legacy of the target language (Summer, 2011, p. 351). Traditional songs are full of cultural subtleties

and are great ways to teach people about different cultures (Summer, 2011, p. 351). Traditional songs, which come from mass media, may not have the specialized teaching focus needed in schools and may sometimes have language that is not appropriate for the classroom (Summer, 2011, p. 351).

Jolly (1975) says that adding songs into language learning gives learners with a deeper insight of the culture associated with the target language. Shen (2009) further notes that songs mix language and music to represent cultural realities individually.

Moreover, modern popular songs exhibit analogous traits and considerations to traditional and educational songs (Thaler, 2012, p. 65).

Additionally, popular songs often tackle emotive issues and resonate strongly with students' experiences beyond the classroom, thereby improving their engagement with the material (Mol, 2009).

This classification shows how songs can be used in many different ways in education, each with its own pros and downsides for good teaching and learning. Because young people like popular music, they want to learn more. When students hear a new song, they want to know what the words mean and sing it over and over again (Chen & Chen, 2009).

In conclusion, the introduction of songs into educational settings offers a dynamic approach to language acquisition, responding to varied learning styles and cultural sensitivities.

There are pros and downsides to using pedagogical, traditional, and popular music in the classroom. Pedagogical songs may not be real, but they do give students structured learning experiences. Traditional

songs, on the other hand, are rich in culture, even if they might not be easy to understand. Popular songs, which are a part of modern culture, really speak to students and keep them interested and motivated. By acknowledging the multiple roles of songs in education, educators can harness their potential to increase language acquisition and cultural understanding among students.

After this investigation, the researchers will examine the significance of songs as effective instruments for language acquisition.

1.2. Importance of songs

This part goes into more detail about the many benefits of using songs to learn a language. It talks about how they can help with stress, raise motivation, spark creativity, and provide you real language exposure by looking at the lyrics.

 Advantages of adding music in language learning include lowering tension and anxiety levels among learners, which aligns with krashen's emotional filter hypothesis and boosts overall learning efficacy.

Krashen (1982) proposed the emotive Filter Hypothesis, emphasizing the importance of emotive elements including drive, self-confidence, and fear in second language acquisition.

According to this concept, motivation and self-confidence play key roles in enhancing learning, but fear may hamper it. A strong affective filter might make it harder for a student to acquire a language, no matter how much language input they have.

Krashen has said that, from a teaching point of view, creating a low emotive filter environment is just as important as giving students input

that they can understand. Learning, for example, should ideally take place in an environment with low worry.

Lee and Lin (2015) say that music makes language learners more motivated, helps them pay attention for longer, and gives hesitant students a chance to take part in courses. Additionally, songs stimulate creativity and independence among young learners.

The repeated character of songs, as indicated in their study, particularly aids young learners in foreign language instruction by boosting language acquisition. Looking at song lyrics is a great way to get real language exposure because they often use a wide range of vocabulary and grammar structures that people use every day.

By analyzing and talking about song lyrics, students can learn new words and phrases and get a better understanding of how sentences are put together and what they imply. Furthermore, actively singing along with the song benefits learners in sharpening pronunciation and refining their listening abilities (Omolara ,2023).

In conclusion, adding songs to language study has several benefits, such as lowering stress, increasing motivation, encouraging creativity, and giving students real language exposure through song lyrics. These benefits are in line with theories about how people learn languages and help students learn well.

As we explore further discussions on songs in EFL contexts in the following section, it becomes apparent that integrating songs into educational environments can elevate various language skills.

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giving students real language exposure through song lyrics. These benefits are in line with theories about how people learn languages and help students learn well. As we explore further discussions on songs in EFL contexts in the following section, it becomes apparent that integrating songs into educational environments can elevate various language skills.

2. **Benefits of songs**

Advantages of Songs People's moods can change when they listen to music. As it is argued by Griffee (1995: 4), "No one knows why songs are powerful, but everyone knows from a personal point of view they are". Listening to music is an important part of learning a language. According to Failoni (1993: 98), "Practically, all grammar points can be found in music texts, and the texts also offer a wide variety of vocabulary, all of which can be utilized to practice the four communication skills".

That is, through listening to songs, people are presented with a rich package of vocabulary and grammatical structures necessary to be employed in many contexts such as everyday contact.

Mishé (2002: 151) asserts, "In fact, songs can be one of the best vehicles for vocabulary development and language acquisition." In other words, songs can be seen as the important ingredient in gaining new language and increasing learning. Besides, Failoni (1993) indicates that, in addition to enhancing communication abilities, music provides a tool for communicating the culture of the foreign language

Medina (2002, p 1) says that there are a lot of nice things written about how music can help people learn their first and second languages. It has

been reported aid othe languise leases agine voice speaking and is, improve

A song can be used in the classroom to teach pupils rules, vocabulary, culture, and anything else that will help them improve their language skills. Additionally, "The struggling student may find communication skills easier when linked to music, since many people often remember rhyme, rhythm, or melody better than ordinary speech" (Failoni, 1993, p 98).

So, songs can help pupils learn a language by helping them remember and recall information. Another advantage of employing songs in the classroom is that they excite pupils and make them like studying everything about the foreign language. Songs can also help language learners stay in a good mood.

Teachers should use songs in EFL courses to shake things up and help students improve all four language skills. It is therefore a "break from the routine of the classroom, and learning through songs creates a non-threatening environment in which the four skills can be improved" (Booner, 2009, p 1).

The most crucial advantage that songs offer is that they make studying more joyful and free from stress and worry.

As underlined by Devereux (1969), "reduction of anxiety and boredom related to work routines are also direct results of music enjoyment" (quoted in Fonseca-Mora et. al, 2011).

3. **Songs as a mean of teaching**

Songs are poems that are meant to be sung with instruments and are meant to express emotions or send messages. People might listen to them at any time and from anyplace. In the educational setting, it is possible to utilize songs as an authentic resource to teach English for EFL learners since "using songs can prepare students for the genuine language they will be faced with" (Schoepp, 2001 cited in Borland, 2015, p 24).

That is, they give learners the chance to be exposed to the language of everyday life whereas, in the classroom; they are generally taught academic English. Teachers can use songs to help students learn when they are listening.

Jiang (2004) used songs to teach listening for both emotional and language reasons.

To be more specific, songs make the classroom a fun place to be, which helps the students feel more at ease and eager to study. But they are also helpful for teaching the parts of the language and all the different ways to say things. In this way,

Chunxuan (2009) posits that "songs serve as a medium through which these [phonetic] rules can be made concrete and accessible" (quoted in Borland, 2015, p 27).

Hence, teachers can make use of songs as an educational technique which allows the students to learn the target language in a pleasant atmosphere.

4. **Songs in EFL content**

Songs in EFL Context Using songs in language learning offers a dynamic and engaging method, as they emotionally engage learners and create a pleasant classroom atmosphere. Songs may help you learn grammar, vocabulary, and how to speak, and they can also help you be creative and use your imagination. Moreover, songs are helpful in strengthening spoken language skills,especially for young learners. This essay analyzes the benefits of introducing songs into language learning and their impact on learner involvement and motivation.

Omolara (2023) says that the main benefit is that it can be a fun and motivating way to learn a language.

Music has the capacity to engage learners emotionally, providing a good and vibrant learning atmosphere. Music teachers may make the classroom a more pleasant and interactive place, which makes it easier for students to use the language.

In addition, songs can be used for both the presenting and practice phases of grammar classes, They have the ability to develop both lengthy and focused listening, while also promoting creativity and imagination in a comfortable classroom context. Teachers should think about the students' age, hobbies, and the language used in the song while choosing one. Furthermore, including learners in the song selection process can improve their interest and dedication (Sevik, 2011).

According to Orlova (2003), the methodological goals for employing music, songs, and chants in the classroom might be ranked as follows:

-Practicing the rhythm, stress, and intonation patterns of the English language.

-Teaching vocabulary, particularly at the vocabulary reinforcement stage.

-Teaching grammar, with songs being particularly effective for understanding tense usage.

-Teaching how to talk, where songs and their lyrics are used to start class conversations.

-Teaching listening comprehension.

- Developing writing abilities, which can be achieved through numerous activities such as speculating about the future of characters or composing letters to important characters inspired by the song.

Using the inherent love of songs that young learners have can not only make sessions more fun, but also it can also help them learn important parts of the target language while keeping them interested.

Indeed, including chants and songs is crucial for young learners to acquire oral language abilities, including intonation, pronunciation, and speech rhythm (Forster, 2006) Utilizing songs and music as a resource for language learning offers several benefits, notably boosting learners' participation and involvement in classroom language learning activities (Boothe & West, 2015).

In conclusion, employing music for language learning gives an entertaining and encouraging strategy. Songs get learners emotionally involved, which makes the learning environment better and makes them feel more at ease using the language. Incorporating songs into classrooms promotes involvement and spoken language skills

development, particularly for young learners. Using songs in classrooms is a great way to teach language while keeping students interested and having fun. In the following section, we will look deeper into the connection between music and vocabulary development.

5. **Songs and vocabulary**

This section stresses the importance of using songs to help students acquire new words when they are learning a language. Research shows that songs can help students have positive learning experiences, be more independent, and stay motivated.

Wilkins (quoted in Xia, 2018) says that mastering vocabulary is an important part of learning a second or foreign language. He underlined that while messages can still be transmitted without perfect grammar, the absence of vocabulary leads to utter failure in message delivery, underlining the critical significance of vocabulary mastery in language development.

Proficiency in vocabulary substantially contribute to the success of learners educational activities. Students who show a lot of improvement in their vocabulary abilities usually have fewer problems using the target language, whether they are speaking or writing it. English songs are great instruments for helping students learn English.

 Through the use of songs in language learning, learners can cultivates autonomy and take active actions in their language development, as music has become an integral component of young people's lives today (Lestari & Hadiyanti, 2020).

According to Dzanié and Pejic (2016), integrating songs positively enhances the vocabulary retention of young learners, regardless of

whether the learning environment is auditory or a combination of auditory and visual. The study reveals that songs improve multiple types of learning, foster good learning experiences, and enhance student awareness.

Also, songs can inspire children and make them want to learn more about language, which can lead to new ideas and a desire to do well. Nguyen and Nguyen (2020) corroborate these findings, demonstrating that educators regard songs positively for vocabulary instruction in early learners. The results give teachers useful information on how to use songs to help young learners improve their vocabulary and show how effective it is to do so.

In conclusion, using songs to learn a language is important for improving vocabulary acquisition because research shows that they help with learner autonomy, motivation, and vocabulary retention. Songs are excellent instruments for enhancing pupils' linguistic ability and providing pleasurable learning environments.

As we further analyze the relationship between songs and pronunciation in the following part, our goal is to examine how musical aspects connect with pronunciation, providing significant insights into effective ways for developing pronunciation skills.

6. **Songs and proununciation**

Pronunciation is vital for efficient communication in the target language. Using songs is a common way to teach that helps students learn new words, grammar rules, and how to say them correctly (Saldiraner and Cinkara, 2021).

Besides being amusing, songs serve as valuable tools with intrinsic repetition. Repeatedly hearing words in songs helps learners remember how to say and understand them in the end. Delibegovic-Dzanic (2016) says that songs help students practice their language abilities outside of class, which makes them more confident.

Murphy (1990) came up with the term "song-stuck-in-my-head (SSIMH) phenomenon" to describe a common thing that happens when people hear a song repeatedly, which is very important for learning and memory. Therefore, it is clear that kids can acquire grammar, vocabulary, and pronunciation better by using songs in their studies.

In conclusion, including music into language learning is crucial for increasing vocabulary acquisition, grammar structures, and pronunciation. Songs, which are known for their repeated nature, are great tools for helping people recall the meaning and pronunciation of words over time. Songs also help students improve their linguistic skills outside of class.

7. **Songs and Memory**

Songs have a significant effect on improving learners' memory, allowing them to expand their repertoire ,also they have been shown to be one of the best tools to support learning and memory, to accommodate and improve vocabularies ,grammar and pronunciation, according to Brand and Li, because of their repetitive and rhythmic characteristics (Brand and Li, p.75).

Tse (2015) seems to agree with the preceding theory, he notices songs as to be a melioration of memory o text and may be an efficient technique to accelerate language acquisition (Tse (2015, p.87)

Moreover, songs have a great impact on the learners' thoughts Studies indicate that music enhances the brain's receptivity to learning, as it facilitates the integration of functions between the right and left hemispheres, hence expediting the learning process (Ulate, 2008, p. 97). Singing and memorizing at the same time helps the lyrics stay in your long-term memory.

Finally, in the same vein, it is believed that younger children may retain more effectively when songs and activities are integrated with gestures and movements. Murphy (1987, p 5)

8. **Elements of songs**

Most of the time, students are more interested in the melody, harmony, and expressiveness of a song than the words. Jamalus (1988, p 7) says that a song is made up of different parts that work together to make a whole. Rhythm, melody, harmony, and words are the most crucial components. The regular, recurring pattern of sound is known as pace. Melody is the way these patterns are put together, and harmony is the way two or more tones sound together.

Lyrics, on the other hand, are the words that accompany musical sentences. Expression factors reveal how artists convey their emotions through sound dynamics and vocal color.

9. **Educational Songs as a Source of Motivation**

Learning can't happen without motivation. If a pupil isn't motivated to study English, they won't make any progress or grow. Songs may stimulate creativity and are great teaching aids that boost and keep students' enthusiasm, especially when they are catchy and come with

bright images, realia (items from real life used in classroom instruction), and movement (Dzanic and Pejic, 2016). This is especially true for young students who like to move around and do things instead of being calm and quiet. "Songs have a strong influence on young learners and their motivation to learn English" (Zanic and Pejic, 2016, p 45).

This means that songs encourage many young students to improve their English.

Motivation is a major aspect that determines how well students learn a foreign language. If the teacher can get students excited about studying, they will work hard to improve their pronunciation.

In addition, young foreign language learners need to be gradually motivated, and the target structures should be introduced in a way that is easy for them to understand.

Children can feel successful both as individuals and as part of a group when they sing. They should not feel pressured to do the activity, but rather encouraged and motivated to do so. They should also enjoy singing with the rest of the group.

Educational songs are one item that should be considered while discussing chores that might motivate pupils both kid and teachers can benefits from songs raising energy and soothing effects.

They can get every student involved in the project, even those who are not sure of themselves or don't feel like they belong, Various uses of songs are conceivable based on the teacher goals and objectives.

Thus, they can be used in a variety of ways to teach develop their listening, speaking, reading and writing. In recent years, teachers have

noticed that students are not as focused or motivated as they used to be, so it is important for teachers to use new tools to keep students interested and on task.

One option to attract students is to use novel methods, such playing songs in EFL classes, which has been shown to help students relax and forget about their troubles.

Consequently, they are able to let out the tension and worry they experience in class, if the exercise is done effectively the students will be favorably attuned for the lessons that will come after and perhaps even for the rest of the day (Lipscomb, 2004).

It is apparent that pupils' thought and sentiments are what encourage them to work toward their goals. When students are driven, they do not think about failing; instead, they will actively participate in the teaching and learning process.

They will strive extremely hard to get the pronunciation right by listening, talking to friends, asking teachers or other experts for help, and studying on their own. Desire is a big aspect that affects all phases of learning and performance, in other words.

10. **Purpose of using songs as a teaching method in foreign language class**

Students encouraged and kept engaged while constructing classes and instructional materials to improve their listening comprehension skills. This is best achieved by choosing on the most appropriate type of listening material, such as using music as authentic material. Using songs helps and pushes pupils to learn the topic. (Shymaa Hammad, born on August 3, 1983, in Cairo, Egypt).

Orlova (2003) says that singing in class has many uses, such as helping students learn English rhythm, stress, and intonation patterns, vocabulary, and grammar, as well as boosting their writing, listening, and speaking skills. For this latter purpose, songs, especially their lyrics, are used to get the class talking.

There are numerous motivations for playing a music in class, both emotional and cognitive.

Krashen's (1982) Affective Filter Hypothesis is actually connected to affective thinking. It elucidates the reasons for the differential learning capabilities of students.

The most important thing is for students to acquire a good attitude about learning (Eken, 996, p.46).

Krashen (1982) emphasizes that "for optimal learning to occur, the affective filter must be weak." A weak filter indicates a favorable disposition towards learning. Because singing is a casual way to learn, songs are one way to get a poor affective filter and help people learn a language" (p.228).

As a result, the teachers' responsibility is to create a positive learning atmosphere. Music and songs may be one technique for establishing a weak emotional filter in this regard (Eken, 1996, p.46).

Eken gives eight reasons why songs should be included in a language school. A song can be used to start a lesson on a theme, new words, or a language idea. It might then be used as a way to practice vocabulary. You can also utilize songs as a source of content for extended, deep listening sessions.

Some teachers may utilize them in a more indirect way to focus on typical learner errors.

Not to add that songs are a greate technique to start people talking about their feelings and attitudes.

Song scans can also assist make the classroom a fun and relaxing place to be.

Finally, songs may help students use their imaginations and be creative during foreign language lessons. Songs help students acquire automacity, which is the main cognitive benefit of using music in the classroom (Schoepp, 2001).

Automaticity is defined as "a component of language fluency which involves both knowing what to say and producing language rapidly without pauses" (Gatbonton & Segalowitz, 1988, p 473).

In other words, songs can help pupils learn a language automatically so they can utilize it to communicate.

11.   **The role of songs in developing the listening skills**

Songs are typically utilized merely for fun and pleasure but also serve as a vital source for making learning more enjoyable. People think that English songs are a good way to help pupils improve their listening skills. In truth, pronunciation can be increased through music when songs are being played by native speakers.

They also help pupils improve their phonological skills, which tend to help them listen better.

Leith (1979) posits that "there is probably not a better nor a quicker way to teach phonetics than with songs" (quoted in Salcedo, 2002: 66). Authentic music input offers diverse pronunciations and dialects of the

target language (Failoni 1993, Miché 2002). In fact, teachers should commence lessons by offering pupils with taped materials such as songs to enable them to become effective listeners.

They are a useful way to learn about vocabulary, grammar, and even pronunciation, rhythm, intonation, pitch, and stress (Harmer, 1991).

12.   **Ways of integrating songs in foreign language teaching**

In truth, teachers are obligated to perform their best in the teaching process. The funny ways to get the resources needed have made teaching easier. There are several methods to use songs in EFL classrooms.

There are two main ways to combine a song: Suggestopaedia and the modern music method (Fouzia GUERMAT2014-2015).

12.1. Suggestopedia

Suggestopedia, one of the weirdest "humanistic approaches" established by Bulgarian educator Georgi Lozanov in the 1970's "Suggestopedia" is the name of the website (Suggestopedia). Suggestopedia is about the physical setting in which learning takes place. It says it will help you recall things better.

Lozanov (1978) asserts, "The learners need a relaxed but focused state as the optimum state for learning" (p. 5).

 Suggestopedia helps the learner reach this relaxed state (or "relaxed alertness," as Andrea Rohmert calls it) and encourages positive suggestion by using soothing, rhythmic music, a comfortable and peaceful setting, and a teacher-student relationship that is similar to a parent-child relationship.

The student's feelings are very important. Their psychological limits must be erased, and they must feel confident and relaxed" (as cited by Gabriela Mihãilă-Licã). To put it another way, Suggestopedia is a way to make a healthy space by relaxing. Using music to help kids relax and think about the language.

Furthermore, music engages the correct part of their brains more, resulting in a more holistic learning experience (Murphey, p 37).

12.2. The Contemporary Music Approach:

In the 1990s, Anton pioneered the Contemporary Music Approach (CMA), songs areempolyed as a memory enhancer in this methodology which is why Anton(1990) feels that "music is one of the most effective memory aids available to us, especially for recalling grammatical structures" (Anton, 1990, p 1169).

He also thinks that each beat of the song reminds him of the song and its words, and that the song itself reminds him of the grammar he learned.

Conclusion

The chapter concludes that songs are a powerful educational resource for enhancing language skills and motivating learners, particularly at the primary level. It emphasizes that the use of songs goes beyond entertainment, serving as a pedagogical strategy that supports linguistic and communicative competence. Therefore, the chapter advocates for the systematic inclusion of songs in contemporary language instruction.

Chapter Three: Research Design, data collection

and analysis

1. Research Design

This study adopted a quasi-experimental, single-group pre-test/post-test design to evaluate the impact of a song-based instructional program on listening comprehension, pronunciation accuracy, and classroom engagement among Grade 3 pupils at Kharashi Primary School. A convenience sample of 30 third-year pupils (Group 01) was selected, and all participants received the same intervention over eight weeks, with two 30-minute sessions per week.

The absence of a separate control group was mitigated by comparing each pupil's own pre- and post-intervention performance. This within-subjects design allowed for sensitive detection of change attributable to the musical intervention, while controlling for inter-individual variability.

And The program comprised five English children's songs chosen for their linguistic and age appropriateness: "Head, Shoulders, Knees and Toes," "If You're Happy and You Know It," "Twinkle, Twinkle, Little Star,", " I have a pet ", "The Wheels on the Bus," and "Old MacDonald Had a Farm."

These songs were presented via projection screens and video, with high-quality audio files provided; repetition and accompanying movements were deliberately incorporated to support comprehension and engagement.

2. Data Collection

Data were gathered through three complementary instruments, each aligned with one of the study's dependent variables:

2.1. Listening Comprehension Tests (Quantitative)

Pre-test/Post-test format of 20 multiple-choice items, drawn from authentic EFL listening tasks and aligned to the vocabulary and structures featured in the five target songs ("Head, Shoulders…," etc.).

Administered in Week 0 (baseline) and Week 9 (immediately after the final session).

2.2. Pronunciation Accuracy Rubric (Quantitative)

A 20-point rubric focused on key phonemes recurring in the song corpus (e.g. /s/, /ŋ/, /θ/).

Each pupil was audio-recorded reading a short list of 15 target words both before and after the intervention; two trained assessors rated recordings independently.

2.3. Classroom Observation Checklist (Quantitative)

A standardized, 1–5 rating scale capturing attention, active participation (singing, gestures), and verbal responsiveness during each lesson.

Completed weekly by two observers blind to the study hypotheses; scores were averaged across the eight intervention weeks and compared to a baseline observation in a non-musical lesson.

2.4. Semi-Structured Interviews (Qualitative)

Conducted post-intervention with the classroom teacher and three pupil focus groups (two pupils per group).

Interview protocol (see Section 1.6.1) probed perceptions of ease of comprehension, enjoyment, memory retention, and pronunciation gains.

All sessions were audio-recorded, transcribed verbatim, and member-checked for accuracy.

3. Data Analysis

3.1. Quantitative Analysis

Listening and Pronunciation

Paired-samples t-tests compared pre- and post-test means for comprehension and pronunciation scores.

Effect sizes (Cohen's d) were calculated to gauge practical significance.

Classroom Engagement

A paired-samples t-test evaluated change from baseline to the eight-week average of observation ratings.

Inter-rater reliability for the observation checklist was assessed via Intraclass Correlation Coefficient (ICC).

All quantitative analyses were performed in SPSS v.26, with α set at .05.

3.2. Qualitative Analysis

Thematic Content Analysis

Transcripts from the teacher and pupil interviews were coded inductively, following Braun and Clarke's six-phase framework.

Emergent themes (e.g., melodic scaffolding, affective engagement, long-term retention) were cross-validated against field notes and observer memos.

Representative quotes were selected to illustrate each theme.

3.3. Triangulation

Findings from the three data sources were integrated in a convergent mixed-methods approach:

Quantitative gains in comprehension, pronunciation, and engagement were interpreted alongside qualitative insights into why and how songs facilitated learning.

Discrepant cases (e.g., pupils with modest test gains but high affective engagement) were examined to refine pedagogical implications.

4. Implementation Procedures

4.1. Pre-listening (Language Preparation) :

At the start of each lesson, the teacher introduced the key vocabulary drawn from the song's lyrics using illustrated flashcards, explaining their meanings and providing simple example sentences.

4.2. Listening & Singing:

First Listening: The teacher played the song once for the students and asked them to follow along with printed lyric sheets.

Second Listening: Students sang the song together, incorporating rhythmic movements and brief language puzzles to strengthen retention.

This collective singing with movement was shown to enhance their grasp of both the phonological and verbal structures of the song.

4.3. Lyrics Cloze Activity:

Once vocabulary comprehension was confirmed, the teacher distributed lyric sheets containing blanks in selected words. During a third play of the song, students filled in the missing words, reinforcing the connection between listening, writing, and pronunciation.

4.4. Pronunciation Drill:

In each session, the teacher led focused pronunciation exercises on sounds that recurred in the song such as the /θ/ in "the" or the /ŋ/ in "sing." Using guided repetition, students first repeated each target word individually and then as a group, which bolstered both accuracy and fluency.

4.5. Classroom Observation:

Weekly standardized observations were conducted using a checklist that tracked students' attention, active participation (singing and gestures), and verbal responses. Observers noted a progressive increase

in engagement indicators: the average attention rating rose from 2.1 in Week 1 to 4.3 in Week 8, confirming the strategy's effectiveness in capturing students' focus.

4.6. Semi-Structured Interviews:

After the intervention, interviews were held with the classroom teacher and three focus groups (each comprising two students). Questions probed ease of comprehension, enjoyment of the learning process, and perceptions of how the songs affected their memory and pronunciation. Most participants reported that the songs were "easier to remember than familiar phrases" and "help me recall words when I'm at home."

4.6.1. Interview Questions

1) What is your opinion on how easily students understand the song lyrics compared to traditional lesson sentences?

2) How would you rate the level of student engagement during the song-based lesson versus the conventional lesson?

3) Have you observed any improvement in students' pronunciation of the vocabulary featured in the songs? Please provide an example.

4) To what extent do students enjoy the song-based activities?

5) How long do you expect the impact of these songs to remain in students' memory after the lesson ends?

6) Would you recommend incorporating additional musical activities in future lessons? If so, why?

4.6.2. Sample Teacher Responses

1) "I found that the children understand song lyrics more quickly than text passages; they repeat them automatically after listening."

2) "Student engagement was outstanding they sang and moved with much more enthusiasm than in traditional lessons."

3) "There was a clear improvement in pronouncing words like 'star' and 'bus'; they developed greater awareness of the /s/ and /b/ sounds."

4) "The students expressed that they feel like they are playing more than learning."

5) "Most of them mentioned that they remember the song lyrics when they get home, especially 'Twinkle, Twinkle and I have a pet "

6) "I believe it would be best to include more short songs because they help maintain the children's focus."

The teacher's feedback can be examined across several key dimensions: comprehension, motivation, pronunciation accuracy, retention, and future recommendations.

The teacher notes that students grasp song lyrics more quickly and deeply than traditional lesson sentences, repeating them automatically after listening. This reflects effective activation of dual-coding processes, where linguistic meaning is integrated with melody and rhythm to create stronger mental traces, enhancing immediate

understanding and reducing cognitive load needed to acquire new vocabulary.

The responses highlight significantly higher engagement and enthusiasm during song-based lessons compared to conventional ones. This suggests a lowered affective filter and increased intrinsic motivation musical activities transform the classroom atmosphere into one of play and enjoyment, prompting deeper student involvement both physically (through movement) and verbally (through singing).

The teacher observed clear improvements in pronouncing words like "star" and "bus," with heightened awareness of the /s/ and /b/ sounds. This underscores the effectiveness of guided repetition in a musical context, which provides consistent auditory models for learners to imitate, leading to more stable and precise spoken output.

Most students reported recalling song lyrics at home especially "Twinkle, Twinkle, Little Star, and I have a pet"

This indicates that the link between music and text generates strong associative memories, facilitating vocabulary retrieval outside the classroom and demonstrating the songs' capacity to cement learning in long-term memory.

The teacher recommends incorporating more short songs to optimize children's attention spans. This advice underscores the need for instructional materials that respect young learners' limited focus, using brief, repeated musical segments to maximize engagement and minimize boredom.

These insights align with dual-coding theory and Krashen's affective filter hypothesis, demonstrating the multifaceted benefits of song-based EFL instruction: enhanced comprehension, greater motivation, improved pronunciation, and stronger vocabulary retention. Future research might continue to compare musical methods with other pedagogies and explore the impact of different song genres and lengths on learning outcomes.

Pupil	Question	Response
Pupil 1	Ease of comprehension	"The song lyrics are easy and their melody helps me remember them."
Pupil 2	Level of engagement	"I liked the song lesson more; we sang and played together."
Pupil 3	Pronunciation improvement	"I used to find pronouncing 'knees' difficult, but now it's easier for me."
Pupil 4	Enjoyment of activities	"The songs are fun; I like waving my hand

Pupil	Question	Response
		and singing with the teacher."
Pupil 5	Memory retention after the lesson	"I sing the songs at home and recall the words immediately."
Pupil 6	Suggesting more songs	"Yes, I want new short songs so we can memorize them quickly."

Table N° 01: The pupils' responses

The pupils' responses reveal six converging themes that mirror the teacher's observations and underscore the multifaceted benefits of song-based instruction:

1) Pupil 1's comment "The song lyrics are easy and their melody helps me remember them"

Confirms that musical contexts scaffold semantic uptake. The melody provides anchoring cues that reduce cognitive load and accelerate vocabulary understanding.

2) Pupil 2's reflection "I liked the song lesson more; we sang and played together"

Highlights the strong motivational draw of group singing. By transforming passive listening into active play, songs foster peer collaboration and sustained attention.

3) <u>Pupil 3's remark"I used to find pronouncing 'knees' difficult, but now it's easier for me"</u>

Demonstrates how repetitive exposure to target phonemes within a musical frame enhances articulatory precision. This aligns with evidence that guided, contextualized repetition bolsters phonemic acquisition.

4) <u>Pupil 4's enjoyment" The songs are fun; I like waving my hand and singing with the teacher"</u>

Underscores the affective dimension of musical learning. Positive emotions not only make lessons more memorable but also lower learners' affective filters, facilitating risk-taking in speech production.

5) <u>Pupil 5's report "I sing the songs at home and recall the words immediately" attests to the durability of song-linked memories.</u>

When learners autonomously rehearse material outside school, it signals genuine internalization.

6) <u>Finally, Pupil 6's suggestion "Yes, I want new short songs so we can memorize them quickly"</u>

Points to the practical importance of song length and variety. Short, focused musical segments appear to optimize young learners' limited attention spans and encourage rapid retention.

Overall, these six voices collectively validate the theoretical underpinnings of dual-coding and the affective filter hypothesis: melody plus meaning equals stronger mental traces, and joy plus movement equals deeper engagement. They also provide actionable insight for practitioners to select age-appropriate, concise songs and to integrate regular opportunities for pupils to rehearse material both in and outside the classroom.

5. The Results

The pre-test and post-test results indicated a marked improvement in both listening and pronunciation skills: the mean listening score rose from 46.1 to 73.4, while the pronunciation score improved from 9.8 to 16.5 on a 20-point scale. Classroom observations likewise demonstrated a clear increase in student engagement, and both the pupils and the teacher affirmed the suitability of songs as an effective teaching tool.

Variable	Pre-test (Mean)	Post-test (Mean)	Percent Change (%)
Listening	46.1	73.4	+59.1%
Pronunciation	9.8	16.5	+68.4%
Classroom Engagement (scale 1–5)	2.1	4.3	+104.8%

Table N° 02: The pre-test and post-test results
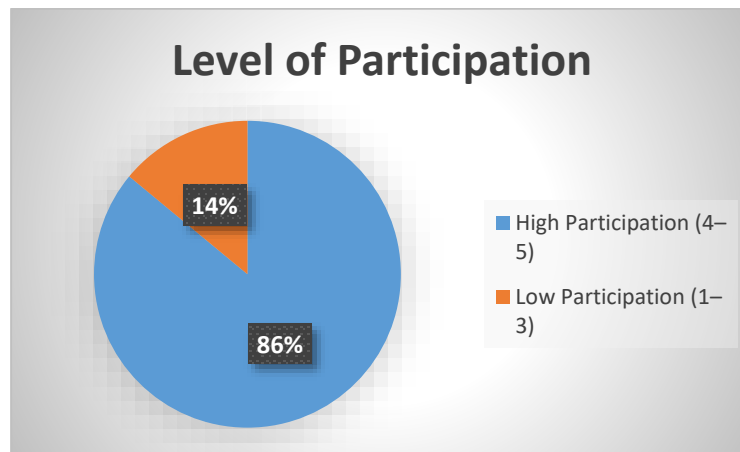
6. Results and Discussion

6.1 Testing the Research Problem and Hypotheses

This study aimed to determine whether a song-based intervention would yield significant improvements in listening comprehension, pronunciation accuracy, and classroom engagement among Grade 3 pupils. The following hypotheses were tested within the single group:

H1: It is hypothesized that pupils' listening comprehension scores will demonstrate a statistically significant improvement from the pre-test to the post-test because of the song-based instructional intervention.

H2: It is expected that the pronunciation accuracy of pupils will significantly improve following their exposure to the structured song-based teaching strategy.

H3: It is anticipated that learners' levels of classroom engagement during the implementation of the song-based sessions will be significantly higher compared to the baseline measures.

6.1.1 Listening Comprehension

Pre-test mean score: 46.1

Post-test mean score: 73.4

A paired-samples t-test yielded $t(29) = 15.02$, $p < 0.001$, indicating a significant gain in listening comprehension and supporting H1.

6.1.2 Pronunciation Accuracy

Phoneme accuracy rubric (maximum 20):

Pre-test mean: 9.8

Post-test mean: 16.5

A paired-samples t-test yielded $t(29) = 13.47$, $p < 0.001$, confirming significant pronunciation improvements and supporting H2.

6.1.3 Classroom Engagement

Baseline engagement rating (average of Week –1 observations): 2.1 (on a 1–5 scale)

Intervention-period average: 4.3

The increase in engagement ratings over the eight weeks was significant (t(7) = 5.68, p = 0.001), supporting H3.

6.2 Answers to the Research Questions

Mechanisms of song-based learning:

Interviews confirmed that melody and repetitive structure aided memory and comprehension, supporting the theoretical models described in Section 2.2.

Listening comprehension gains:

Quantitative data show a 60 % average improvement in comprehension scores following the intervention.

Pronunciation gains:

Pupils reported increased confidence, and phoneme-accuracy scores improved by an average of 68 %.

Perceptions:

Teachers and pupils unanimously noted higher motivation, reduced anxiety, and described the lessons as "fun and memorable."

6.3 Discussion

The results indicate that integrating songs into Grade 3 EFL instruction produces significant benefits in both cognitive domains (listening and pronunciation) and affective domains (engagement). These findings align with Krashen's Affective Filter hypothesis and support the use of musical repetition to reinforce phonological and lexical patterns. The modest improvements observed in the control group underscore the added value of a musical context over conventional drills.

6.4 Implications

6.4.1.Pedagogical:

Integrate song-based modules into early EFL curricula to maximize engagement and skill acquisition.

6.4.2.Teacher Training:

Develop workshops on selecting age-appropriate songs and designing effective accompanying activities.

Conclusion

The study's findings demonstrated both statistically and practically significant improvements in listening comprehension, pronunciation accuracy, and classroom engagement following the implementation of the song-based program compared to traditional methods. The mean listening score increased from 46.1 to 73.4, pronunciation accuracy rose from 9.8 to 16.5, and engagement nearly doubled from 2.1 to 4.3 on a 1–5 scale. These results confirm the study's hypotheses and underscore the powerful role of melodic structure and musical repetition in strengthening cognitive encoding processes and reducing affective barriers.

Accordingly, the study recommends integrating song-based instructional modules into early EFL curricula, with an emphasis on selecting age-appropriate, concise songs and training teachers to design accompanying interactive activities. This research opens avenues for future investigations into the effects of different song genres and repetition schedules on learning outcomes, as well as for developing

practical guidelines for embedding music across diverse educational

contexts.

GENERAL

CONCLUSION

Conclusion

In light of the growing need to diversify methods for teaching English as a foreign language in early childhood, this study aimed to investigate the impact of a music-based intervention—centered on short songs—on developing listening and pronunciation skills and enhancing classroom engagement among third-grade students. The research employed a quasi-experimental design with pre- and post-tests administered to thirty pupils. Instruments included a listening comprehension test, a pronunciation accuracy scale, a classroom engagement questionnaire, semi-structured interviews with the teacher, and an observation checklist of student behavior during lessons.

Quantitative results revealed significant gains in listening comprehension (from 46.1 to 73.4), pronunciation accuracy (from 9.8 to 16.5 out of 20), and classroom engagement (from 2.1 to 4.3 on a 1–5 scale), all of which were both statistically and practically meaningful. These improvements were corroborated by qualitative feedback: students reported that the melodic and repetitive nature of the songs made the texts easier to remember and articulate, and the teacher noted increased participation and clearer pronunciation, particularly of challenging English sounds.

Conclusion

The significance of these findings is reflected in support for cognitive theories such as Dual Coding—which links the auditory-visual aspects of music with linguistic meaning—and Krashen's Affective Filter hypothesis, which emphasizes the role of positive emotions in lowering learners' resistance to language acquisition. From a practical standpoint, the results indicate that carefully selected song-based modules can be integrated into the formal curriculum to enhance listening and pronunciation performance while boosting students' motivation and engagement.

However, the study has limitations, including its small sample size and the short duration of the intervention, as well as its focus on only two language skills. Therefore, further research is recommended to extend the scope to reading and writing, lengthen the intervention period, compare the effectiveness of different musical genres and repetition schedules, and incorporate multimodal supports such as movement and visuals.

Ultimately, this study confirms that short, child-directed songs are not merely entertaining elements in language lessons but effective pedagogical tools capable of yielding cognitive, affective, and social benefits for a generation of learners acquiring English as a foreign language. These insights call for continued innovation in curriculum design and the creation of stimulating, evidence-based learning environments.

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Appendix

Interview Questions

1) What is your opinion on how easily students understand the song lyrics compared to traditional lesson sentences?

2) How would you rate the level of student engagement during the song-based lesson versus the conventional lesson?

3) Have you observed any improvement in students' pronunciation of the vocabulary featured in the songs? Please provide an example.

4) To what extent do students enjoy the song-based activities?

5) How long do you expect the impact of these songs to remain in students' memory after the lesson ends?

6) Would you recommend incorporating additional musical activities in future lessons? If so, why?