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The Effect of Song-Based Instruction on High School Students' English Pronunciation Skills: A Time-Series Design

Şarkı Temelli Öğretimin Lise Öğrencilerinin İngilizce Telaffuz Becerileri Üzerindeki Etkisi: Zaman Serisi Deseni

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ABSTRACT

This study investigates the effectiveness of using songs as instructional tools to improve the English pronunciation of high school EFL learners. While songs are widely used in language classrooms, their specific impact on pronunciation – particularly on segmental and suprasegmental features – remains underexplored, especially in the context of high school EFL learners in non-English speaking countries. Adopting a time-series design and a mixed-methods approach, the study was conducted over 12 weeks with a group of seven beginner-level EFL students. Song-based lessons were implemented weekly, and students' pronunciation was assessed at five different points using a standardized pronunciation scale (Cambridge University Press, 2019). In addition to quantitative data, teacher observations provided qualitative insights into students' progress. The results revealed significant improvement in learners' segmental pronunciation and overall intelligibility. However, the intervention had a limited impact on suprasegmental features such as intonation and stress. These findings suggest that songs can be effective for enhancing certain aspects of pronunciation in EFL contexts, particularly individual sounds, but may require supplementary strategies to address prosodic features. The study offers practical implications for EFL educators and contributes to the growing literature on music-based language instruction.

Keywords: *Songs in EFL teaching, Pronunciation, Segmental features, Suprasegmental features.*

ÖZ

Bu çalışma, lise düzeyindeki İngilizceyi yabancı dil olarak öğrenen (EFL) öğrencilerin telaffuz becerilerini geliştirmek amacıyla şarkıların öğretim aracı olarak kullanımının etkililiğini araştırmaktadır. Şarkılar dil sınıflarında yaygın olarak kullanılmakla birlikte, özellikle segmental (bireysel sesler) ve suprasegmental (tonlama, vurgu vb.) özellikler üzerindeki özgül etkisi hâlâ yeterince araştırılmamıştır; bu durum, özellikle İngilizce'nin ana dil olarak konuşulmadığı ülkelerdeki lise öğrencileri bağlamında geçerlidir. Zaman serisi deseni ve karma yöntem yaklaşımı benimsenerek yürütülen çalışma, başlangıç seviyesindeki yedi EFL öğrencisiyle 12 hafta boyunca gerçekleştirilmiştir. Şarkı temelli dersler haftalık olarak uygulanmış ve öğrencilerin telaffuzları, Cambridge University Press (2019) tarafından geliştirilen standart bir telaffuz ölçeğiyle beş farklı noktada değerlendirilmiştir. Nicel verilerin yanı sıra, öğretmen gözlemleri öğrencilerin ilerlemelerine dair nitel veriler sunmuştur. Sonuçlar, öğrencilerin segmental telaffuzlarında ve genel anlaşılırlıklarında anlamlı bir gelişme olduğunu ortaya koymuştur. Ancak, müdahale sürecinin tonlama ve vurgu gibi suprasegmental özellikler üzerindeki etkisi sınırlı kalmıştır. Bu bulgular, şarkıların EFL bağlamlarında özellikle bireysel seslerin gelişiminde etkili olabileceğini, ancak ezgi ve vurgu gibi prosodik özelliklerin gelişimi için ek stratejilere ihtiyaç duyulabileceğini göstermektedir. Çalışma, EFL öğretmenlerine yönelik pratik çıkarımlar sunmakta ve müzik temelli dil öğretimi üzerine artan literatüre katkı sağlamaktadır.

Anahtar Sözcükler: *EFL öğretiminde şarkılar, Telaffuz, Segmental özellikler, Suprasegmental özellikler.*

INTRODUCTION

There has been a revived focus on teaching pronunciation in English education since the early 1980s, which derives from the urge to support foreign language learners who struggle with oral skills, specifically in acquiring comprehensible and clear speech. By rethinking fundamental concepts, objectives, and roles for both teachers and students, educators have endeavoured to broaden the scope of pronunciation instruction. Although more work has to be done, many experts are currently investigating communicative ways and creating innovative teaching strategies (Brown, 2014).

Materials for teaching pronunciation should not only comprise the teacher's speech or informal recordings, as pronunciation encompasses subdomains like stress, rhythm, pitch, and intonation (Millington, 2011). Given these factors, songs are cut out for teaching pronunciation since they provide language learners—especially teenagers—with a number of benefits. Teenagers tend to choose to listen to music as their first way to enjoy and practice their second language; therefore, it can be claimed that the songs are engaging and appreciated, making them an exceptionally accessible and motivational tool for language learning (Szyszka, 2014). Songs create a lively and captivating learning atmosphere that offers chances for creative expression, cultural inquiry, and real-world language use (Bokiev et al., 2018; Israel, 2013). Additionally, songs accommodate a variety of learning preferences and styles by appealing to kinesthetic, visual, and auditory learners (Yu, 2023). In order to promote active engagement, multisensory processing, and experiential learning, students actively participate in singing, listening, and imitation (Odisho, 2007). Songs serve as authentic resources that expose students to a range of speech speeds, from slow ballads to fast-paced rap, and they are easily accessible online as models of oral production. Research indicates that songs improve listening comprehension and speech output while promoting repetition, which is crucial for L2 pronunciation improvement. Their captivating qualities frequently inspire students to work on their own, strengthening phonetic habits and encouraging long-term progress (Castelo, 2018). Songs are an excellent way for EFL teachers to teach prosodic elements, which are quite noticeable in songs. They are also useful tools for recognizing, dealing with, and reducing stress. Teachers might select songs based on the traits they wish to focus on (Parker, 2000). Various tasks could center on different aspects of pronunciation. For instance, students can practice prominence by recognizing or filling in important words, linking by smoothly transitioning between sounds, and word stress by matching words to stress patterns. Pronunciation practice is further improved by exercises focusing on final consonants, intonation, and reduced speech forms like gonna or wanna (Celce-Murcia et al., 2010). All things considered, songs offer a fun and engaging way to educate and practice pronunciation in language classes.

Despite all the advantages of songs, there is not much research on how songs affect pronunciation, and what is available uses a variety of sample groups and research techniques. There has not been much research on this topic in Türkiye, and none of the studies that have been conducted have specifically targeted high school students, unlike this one. Teachers have been more aware of songs' potential as a multimodal teaching tool for teaching English pronunciation in recent years. Examining how songs affect the pronunciation of teenage EFL learners in Türkiye is essential, given the field's enormous potential and dearth of studies.

Although there is no research that explicitly addresses how songs affect high school or adolescent learners' pronunciation abilities, there are relevant studies on the subject in the literature. In her thesis, Chromčáková (2022) examined how young EFL learners could improve their pronunciation in primary school. Research on the effects of song use in the classroom on the pronunciation of young FL/EFL/EAL learners was conducted by Džanić and Pejić (2016), Good et al. (2015), Izzah and Sukrisno (2017), Kahraman (2019), McCormack et al. (2018), Rais et al. (2020), Saldıraner and Cinkara (2021), and Wodecki (2014).

The impact of musical ability, song use, or singing on adult ESL/EFL/ESP learners was examined by Başaran (2020); Bjorklund (2002); Durand (2019); Habboushi (1998); Jackson (2019); Mozell (2006); Rengifo (2009); Robinson (2024); Sağlam (2010); and Vukićević and Ćirković-Miladinović (2023).

Only Zhang et al. (2023) and Baills et al. (2021) examined the impact of song usage on the pronunciation abilities of teenage FL/ESL learners. Baills et al. (2021) examined the impact of listening to songs and singing on L2 learners' pronunciation and vocabulary development. The study compared song listening, rhythmic speech, and singing among Mandarin-speaking students learning French, which differs considerably from the present study in terms of target language, focus variables, and instructional technique. The researchers found that listening to songs

led to greater pronunciation improvement than rhythmic speech, whereas singing did not provide significant advantages over listening. However, their study did not focus exclusively on pronunciation proficiency and did not involve a homogeneous group of adolescent learners. In another study, Zhang et al. (2023) investigated the impact of singing versus spoken recitation on the pronunciation and vocabulary development of adolescent ESL learners. In their study, students practiced English lyrics either by singing them to familiar melodies in their native language or through structured recitation. While both groups made progress, the singing group achieved significantly higher gains in vocabulary, fluency, and both segmental and suprasegmental aspects of pronunciation. However, unlike the present study, their research involved younger learners, applied a between-groups experimental design, and incorporated multiple control variables. Moreover, their use of L1-based melodies contrasts with the present study's approach, which employed English-language songs without any adaptation to learners' native linguistic or musical background.

Given the body of data, there is a clear deficiency in studies that concentrate on teenagers and how music usage affects pronunciation. Therefore, the purpose of this study is to find out if songs can effectively teach pronunciation to teenage EFL learners. Although earlier research has examined the connection between songs and pronunciation instruction, this study is different in a number of important ways, including the intonation and stress that are targeted in addition to specific sounds and the sample group's characteristics. Except for two other studies carried out in separate nations, the participants, who are between the ages of 17 and 18, constitute a group that has never been researched before. However, these investigations did not include the same age group and concentrated on slightly different features (Baills et al., 2021; Zhang et al., 2023). Furthermore, this study only looks at how song usage affects supra-segmental characteristics, including intonation and stress, as well as pronunciation abilities. Through these differences, we hope the findings of our study contribute to the field and fill a gap in the related literature.

The present research aims to investigate the impact of integrating songs into English language instruction on the pronunciation development of adolescent learners. Specifically, it explores improvements in the articulation of individual sounds, overall speech intelligibility and clarity, as well as learners' competence in suprasegmental features such as stress and intonation. In order to address the aforementioned gaps in the literature and to provide empirical support for the use of music-based approaches in EFL contexts, the following research question has been formulated:

Research Question

Do English lessons with songs have a significant effect on students' English pronunciation skills?

Sub-Research Questions

1. Do English lessons with songs have a significant effect on the intelligibility of students' pronunciation?
2. Do English lessons with songs have a significant effect on students' intonation?
3. Do English lessons with songs have a significant effect on students' stress patterns?
4. Do English lessons with songs have a significant effect on students' accuracy in individual sounds?

METHOD

Research Design

The present study adopted a mixed-methods research design to explore the impact of using songs as a tool to improve English pronunciation among adolescent learners. This approach, which merges quantitative and qualitative data, provided a richer and more comprehensive understanding of the intervention's effectiveness (Creswell & Guetterman, 2019; Dörnyei, 2007). A quasi-experimental framework was employed, specifically an interrupted time-series design, which allowed for monitoring changes over time by implementing multiple measurements before, during, and after the intervention (Creswell & Guetterman, 2019). Given the small sample size and the impossibility of random assignment, this design was well-suited to capture within-subject developments throughout the study (Dörnyei, 2007).

Participants

The participants consisted of seven 12th-grade students attending a Multi-Program Anatolian High School in a small town located in Türkiye's Central Black Sea region, where the vocational track students receive two hours of English instruction per week from 10th grade onwards due to their focus on specialized subjects, whereas the Anatolian track students attend English classes for four hours per week. These students, aged between 17 and 18, were enrolled in the math-science track and had been studying English since the 2nd grade. Despite this, their English learning experience had been limited to standard classroom instruction, typically involving two to four English lessons per week, depending on the educational level (MoNE, 2018). None of the participants reported using external resources for language learning, nor had they previously been exposed to English songs in or outside the classroom. Participants were selected through convenience sampling, based primarily on their availability and interest in participating. This method facilitated timely data collection and allowed for direct observation in a naturalistic school setting, as is often recommended in educational research (Cohen et al., 2018; Etikan et al., 2016).

Data Collection

Students' pronunciation was assessed using the pronunciation section of the A2 Key Speaking assessment rubric published by Cambridge University Press (2019). This rubric evaluates learners on four dimensions: utterance clarity and comprehensibility, control of intonation, control of word and sentence stress, and clarity of individual sounds. Evaluation criteria were determined based on the Common European Framework of Reference for Languages (CEFR) and structured into a five-point scale, with higher scores indicating greater proficiency. To supplement the numerical evaluations, the researcher kept qualitative notes during each assessment. These notes focused on recurring pronunciation issues, particularly challenging sounds or words, and notable improvements over time. Such qualitative feedback offered deeper insights into students' performance and supported the interpretation of their score trajectories.

A detailed scoring criterion was used to assess students' pronunciation across four dimensions: utterance clarity and comprehensibility, control of intonation, control of word and sentence stress, and clarity of individual sounds. (For instance, in the dimension of utterance clarity and comprehensibility, a score of 5 indicated that utterances were consistently clear and the speaker was fully understandable without effort, whereas a score of 1 reflected utterances that were mostly unclear, making the speaker very difficult to understand.) Each aspect was rated on a 1–5 scale.

Procedure

The study was conducted over 12 instructional sessions, each centered around a different English song selected for its linguistic features and age-appropriateness. The students received four hours of English instruction per week, with one hour each week dedicated specifically to the intervention. The intervention incorporated a diverse selection of songs which were chosen for their rich pronunciation features, such as clear articulation, varied sounds, and natural speech patterns. Songs with standard American or British accents were preferred. They were also popular, age-appropriate, and had a moderate tempo to keep students engaged. Each song included common pronunciation challenges that students often struggle with. These included 'Flowers' by Miley Cyrus, 'Until I Found You' by Stephen Sanchez, 'Lush Life' by Zara Larsson, 'As It Was' by Harry Styles, 'Closer' by The Chainsmokers, 'Sugar' by Maroon 5, 'Unwritten' by Natasha Bedingfield, 'Better When I'm Dancing' by Meghan Trainor, 'Counting Stars' by OneRepublic, 'Can't Stop the Feeling' by Justin Timberlake, 'Don't Stop Me Now' by Queen, and 'Shake It Off' by Taylor Swift.

Each session integrated focused pronunciation activities, including listen-and-repeat exercises targeting specific sounds such as final consonants, identification and practice of diphthongs and vowel contrasts, drills on consonant clusters and silent letters, tongue twister challenges to improve articulation and fluency, and sound chart activities to visually reinforce target sounds. Additional activities involved intonation mapping and stress pattern practice, linking sound exercises, plosive and vowel sound drills, syllable stress and rhythm clapping, pronunciation relays to encourage fluency, final consonant articulation, vowel reduction practice, as well as singing with expression to

enhance prosody and fluency throughout the sessions. The goal was to engage learners actively with pronunciation targets in a meaningful and enjoyable context.

Prior to the intervention, students completed a pre-test in which they read an A2-level English text aloud retrieved from the British Council's LearnEnglish website (https://learnenglish.britishcouncil.org/skills/reading/a2-reading) for the test. The same rubric was used in four subsequent post-tests administered at regular intervals, and all the readings were recorded for assessment purposes. This longitudinal approach enabled the tracking of pronunciation development across five points and allowed for a more dynamic view of individual learner progress. To ensure interrater reliability, both the researcher and an external expert from the field of English language teaching (ELT) independently rated each recording.

Data Analysis

Data were analyzed using SPSS to assess the four pronunciation components defined in the rubric. Normality tests were first conducted to determine whether parametric or non-parametric analyses were appropriate. For normally distributed data, Repeated Measures ANOVA was applied to examine pronunciation changes over five assessment points. For non-normally distributed data, the Friedman Test served as a non-parametric alternative. To identify specific differences between test stages, Wilcoxon Signed-Rank Tests were used for pairwise comparisons.

Qualitative data from teacher observation notes were analyzed through descriptive analysis, providing contextual insights into pronunciation difficulties, recurring errors, and progress over time (Loeb et al., 2017). Adapting a mixed-methods approach, the statistical findings were complemented and supported by qualitative data to gain a deeper understanding of the intervention's impact.

RESULTS

The first research question investigated whether integrating songs into English lessons had a statistically significant impact on students' pronunciation skills. Prior to the main analysis, the normality of the data was assessed using both Kolmogorov-Smirnov and Shapiro-Wilk tests, the results of which confirmed that the data were normally distributed across all five measurement points ($p > .05$). This allowed the application of Repeated Measures ANOVA to evaluate the development of pronunciation skills over time.

The results of the ANOVA demonstrated a statistically significant change in students' pronunciation scores across the five time points, with a large effect size (partial $\eta^2 = .717$), indicating a robust influence of the intervention. Furthermore, the contrast analysis suggested a linear increase in performance, supporting the hypothesis that pronunciation skills improved consistently throughout the instructional period.

Table 1

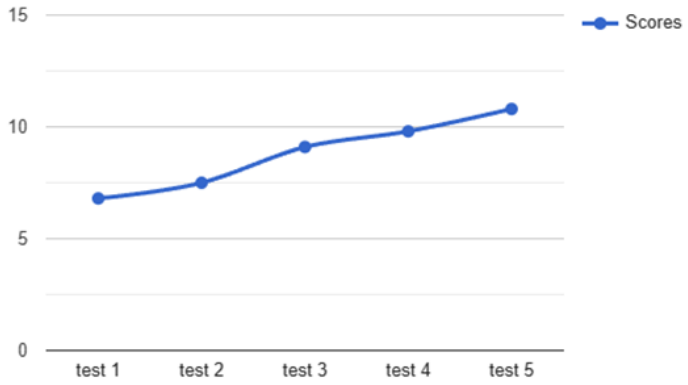
Multiple Comparisons Results of the First Research Question

Measurement	Average	SS	Significant differences ($p < 0.05$)
Pre-Test	6.86	1.95	-
Post-Test 1	7.57	0.98	-
Post-Test 2	9.14	2.27	There is a significant difference
Post-Test 3	9.86	2.48	There is a significant difference
Post-Test 4	10.86	3.38	There is a significant difference

Post hoc comparisons using Bonferroni correction revealed that significant differences began to emerge from the second post-test onward. These findings suggest that noticeable progress in pronunciation may require a certain exposure threshold, typically occurring after multiple sessions.

Figure 1

Average Scores of Students for Pre-test and Post-tests



The descriptive statistics further confirm a steady upward trajectory in scores, and this improvement is also reflected in Figure 1. The overall findings are consistent with existing research indicating that song-based learning can effectively enhance various dimensions of pronunciation (Baills et al., 2021; Zhang et al., 2023).

Teacher reflections also corroborated these findings, with observed gains in fluency and phonetic accuracy, although less progress was made in areas like intonation and stress. This nuance is echoed in the works of Sağlam (2010) and McCormack et al. (2018), while other researchers like Kahraman (2019) and Robinson (2024) emphasized the motivational benefits of songs, which were also indirectly observed in the current study.

The first sub-research question explored whether song-based English instruction significantly influenced students' pronunciation intelligibility. As the data failed the normality assumption ($p < .05$), the Friedman Test was conducted. The results revealed a statistically significant difference among measurement scores ($\chi^2 = 23.505$, $p < .001$), suggesting an overall improvement in intelligibility.

Table 2

Multiple Comparison Results of the First Subquestion

Comparison	Z Value	p-Value (Asymp. Sig.)	Significant Difference
Post-test1 – Pre-test	-1.732	0.083	No significant difference
Post-test2 – Pre-test	-2.460	0.014	Significant difference
Post-test3 – Pre-test	-2.460	0.014	Significant difference
Post-test4 – Pre-test	-2.428	0.015	Significant difference
Post-test2 – Post-test1	-2.121	0.034	Significant difference
Post-test3 – Post-test1	-2.121	0.034	Significant difference
Post-test4 – Post-test1	-2.271	0.023	Significant difference
Post-test3 – Post-test2	-1.414	0.157	No significant difference
Post-test4 – Post-test2	-1.414	0.157	No significant difference
Post-test4 – Post-test3	0.000	1.000	No significant difference

Post hoc analysis using the Wilcoxon Signed-Rank Test showed that significant improvements began from the second post-test onward, similar to the primary findings. However, no significant gains were observed beyond the third post-test, suggesting a potential plateau in progress.

Teacher observations echoed these statistical outcomes. Students displayed varying rates of improvement, but all were able to produce more intelligible speech after the intervention. This supports the effectiveness of songs in promoting intelligibility—a finding corroborated by Rengifo (2009), who reported similar outcomes with karaoke-based methods.

The second sub-question addressed whether song-based instruction improved students' intonation. Due to the presence of stable variables and a lack of normality, analysis was limited to a comparison between pre-test and post-test 4, analyzed via the Wilcoxon Signed-Rank Test. No significant difference was detected ($p = .083$).

Teacher reflections further noted that students tended to read in a monotone, with limited sensitivity to English intonation patterns. This may be attributed to the prosodic differences between Turkish and English. Songs' musical nature may also limit their effectiveness in transferring natural speech intonation.

Contradictory findings in the literature, such as those of Džanić and Pejić (2016) and Bjorklund (2002), could be explained by differences in learner profiles, song selection, or the instructional duration. As Wodecki (2014) suggested, targeted training is likely required to foster improvements in suprasegmental features like intonation.

Table 3

Multiple Comparison Results of the Third Subquestion

Comparison	Z Value	p-Value (Asymp. Sig.)	Significant Difference
Posttest3 - Posttest2	-1.732	0.083	No significant difference
Posttest4 - Posttest2	-2.000	0.046	Significant difference
Posttest4 - Posttest3	-1.000	0.317	No significant difference

The third sub-research question examined the development of stress patterns. Due to partial violations of normality, the Friedman Test was applied and yielded a statistically significant result ($\chi^2 = 6.500$, $p = .039$). However, multiple comparisons showed that only the difference between Post-Test 2 and Post-Test 4 was statistically significant.

Qualitative observations indicated that stress placement remained a challenge. While some students improved, many continued to emphasize syllables equally or defaulted to previously memorized patterns. This supports the notion that structural differences between Turkish and English prosody may impede progress in stress acquisition.

Previous research by Mozell (2006) and Jackson (2019) has highlighted that while songs can support suprasegmental development, their long-term effects are inconsistent. The present findings echo this by showing short-term gains without sustained improvements across all participants.

The final sub-question assessed whether songs enhanced students' accuracy in producing individual sounds. The Friedman Test revealed significant differences ($\chi^2 = 18.750$, $p = .001$), and Wilcoxon comparisons confirmed improvements in later post-tests.

Table 4

Multiple Comparison Results of the Fourth Subquestion

Comparison	Z Value	p-Value (Asymp. Sig.)	Significant Difference
Posttest1 – Pretest	-1.000	0.317	No significant difference
Posttest2 – Pretest	-2.121	0.034	Significant difference
Posttest3 – Pretest	-2.530	0.011	Significant difference

Posttest4 – Pretest	-2.460	0.014	Significant difference
Posttest2 - Posttest1	-1.633	0.102	No significant difference
Posttest3 - Posttest1	-1.857	0.063	No significant difference
Posttest4 - Posttest1	-1.890	0.059	No significant difference
Posttest3 - Posttest2	-1.414	0.157	No significant difference
Posttest4 - Posttest2	-1.732	0.083	No significant difference
Posttest4 - Posttest3	-1.000	0.317	No significant difference

Observational data indicated that students became more capable of correctly producing unfamiliar or challenging phonemes, particularly English-specific vowels and consonants such as [θ], [ð], and [æ]. Many were able to apply the phonological patterns learned through songs to novel words, suggesting a degree of transfer and retention.

These findings are consistent with Good et al. (2015) and Rais et al. (2020), who also reported that repeated exposure to songs improved segmental pronunciation. However, contrasting studies like Habboushi (1998) suggest that traditional methods may be more efficient for difficult phonemes. This implies that learner-specific factors should be taken into account.

DISCUSSION

Overall, the results of the study support the efficacy of song-based English instruction in improving various dimensions of pronunciation. The primary research question revealed a statistically significant, linear increase in pronunciation skills, and these gains became especially noticeable from the second post-test onward. This aligns with findings in the literature indicating that exposure over time is a key factor in pronunciation development (Zhang et al., 2023).

In terms of intelligibility, students exhibited meaningful improvements, though the effects plateaued toward the end of the intervention. This suggests that while songs are effective in initiating change, additional strategies may be required for continued development. The qualitative insights support this, highlighting increased confidence and reduced anxiety among learners.

On the contrary, limited progress was observed in the domains of intonation and stress. This finding diverges from several earlier studies, possibly due to differences in L1 background, length of intervention, or the types of songs used. Moreover, the musical structure of songs may not map cleanly onto the rhythmic and intonational features of natural English speech.

Nonetheless, significant improvement was detected in the accuracy of individual sounds. Students were increasingly able to articulate both vowels and consonants more accurately, with some even transferring their learning to novel contexts. This is a promising indication of the lasting impact of song-based learning on segmental pronunciation.

Taken together, these results suggest that songs are a valuable, though not comprehensive, tool for improving English pronunciation. They appear to be particularly effective in fostering intelligibility and segmental accuracy, while their role in developing prosodic features remains limited. The findings highlight the importance of combining musical methods with more targeted phonological instruction to achieve holistic improvement in pronunciation.

CONCLUSION

This study confirmed that incorporating songs into English lessons significantly improved students' pronunciation, particularly in accentedness, intelligibility, and fluency. The progress followed a steady and linear pattern. However, gains in suprasegmental features like intonation and stress were limited, indicating that songs alone may not be sufficient for developing these skills.

The findings also revealed that while intelligibility improved over time, the absence of significant differences between the last two tests suggests a plateau. Longer-term instruction may be necessary to support continued development, especially in suprasegmental features. On the other hand, clear improvements in sound articulation—especially vowel pronunciation—highlight the value of songs for segmental accuracy.

SUGGESTIONS

To enhance outcomes, it is recommended that song-based instruction be supported with focused activities on intonation and stress. Teachers should incorporate systematic pronunciation tasks, particularly for difficult phonemes. Leveraging students' increased motivation through music can sustain engagement, and regular assessment will help address individual learning needs. Future research comparing song-based methods with other instructional approaches would offer valuable insights into best practices.

Acknowledgements and Explanations

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Conflict of Interest

The researchers declare that they have no personal or financial conflicts of interest with any individuals or institutions related to this research.

Author Contribution

The researchers contributed equally to the planning, execution, and writing of this study.

Ethics Committee Declaration

This study was conducted with the approval of x University Ethics Council for the Research in Social and Human Sciences dated 16.04.2024 and numbered 413006.

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GENİŞLETİLMİŞ ÖZET

Amaç

Bu çalışma, şarkı temelli öğretimin, İngilizce'yi yabancı dil olarak öğrenen lise öğrencilerinin telaffuz becerileri üzerindeki etkisini incelemeyi amaçlamaktadır. Son yıllarda İngilizce eğitiminde telaffuz öğretimine yönelik ilginin artması, öğrenenlerin daha anlaşılır ve akıcı bir konuşma becerisi kazanma ihtiyacından kaynaklanmaktadır. Telaffuz, yalnızca bireysel seslerin doğru üretimini değil; vurgu, ritim, perde (pitch) ve tonlama gibi suprasegmental ögeleri de kapsamaktadır. Bu bağlamda şarkılar, telaffuz öğretimi için doğal, otantik ve motive edici bir araç olarak öne çıkmaktadır. Genç öğrenenler, ikinci dili keyif alarak ve kendi istekleriyle kullanabilecekleri etkinliklere daha kolay katılım göstermekte, müzik ise bu açıdan güçlü bir bağ kurmaktadır. Şarkılar, öğrencilerin hem segmental hem de suprasegmental unsurları tekrar, taklit ve ritim eşliğinde çalışmasına imkân tanırken, farklı öğrenme stillerine de hitap etmektedir. Literatürde, şarkıların dinleme-anlama, kelime bilgisi ve telaffuz becerileri üzerindeki olumlu etkisini ortaya koyan çalışmalar bulunmakla birlikte, lise düzeyindeki ergen EFL öğrenenlerini merkeze alan araştırmaların sayısı oldukça sınırlıdır. Özellikle Türkiye bağlamında, şarkı temelli öğretimin vurgu ve tonlama gibi prosodik unsurlar üzerindeki etkisini sistematik biçimde inceleyen çalışmalar neredeyse yoktur. Bu araştırma, bu eksikliği gidermeyi ve şarkı temelli öğretimin telaffuzun hem bireysel ses hem de prosodik boyutlarındaki gelişime katkısını ortaya koymayı hedeflemektedir.

Tasarım ve Yöntem

Araştırma, Türkiye'nin Karadeniz Bölgesi'nde yer alan bir Anadolu lisesinde yürütülmüştür. Katılımcı grubunu, 12. sınıfta öğrenim gören toplam yedi öğrenci oluşturmuştur. Bu öğrencilerin tamamı, İngilizce eğitimine ilkokul ikinci sınıfta başlamış olmakla birlikte, önceki öğrenim süreçlerinde daha çok geleneksel ders kitapları ve öğretmen merkezli sınıf içi etkinliklerle sınırlı bir eğitim almışlardır. Dolayısıyla öğrencilerin telaffuz becerileri, günlük dil kullanımı ve doğal konuşma ritmine yönelik deneyimleri oldukça kısıtlıdır. Araştırmanın başlangıcında yapılan ön değerlendirmeler, öğrencilerin özellikle bazı İngilizce sesleri (örneğin /θ/, /ð/, /v/ ve /w/ gibi) doğru üretmede zorlandıklarını, ayrıca vurgu ve tonlamada monoton bir okuma tarzına sahip olduklarını ortaya koymuştur.

Araştırma, her biri farklı bir İngilizce şarkı etrafında yapılandırılmış toplam on iki ders oturumunda yürütülmüştür. Öğrenciler haftada toplam dört saat İngilizce dersi almakta olup, bu sürenin bir saati doğrudan müdahale çalışmasına ayrılmıştır. Müdahalede kullanılan şarkılar, zengin telaffuz özelliklerine sahip olmaları, açık ve anlaşılır artikülasyon içermeleri, farklı sesleri barındırmaları ve doğal konuşma kalıplarını yansıtmaları nedeniyle özenle seçilmiştir. Standart Amerikan veya Britanya aksanıyla seslendirilmiş, popüler, yaş grubuna uygun ve orta tempolu parçalar tercih edilmiştir. Ayrıca seçilen şarkılar, öğrencilerin sıklıkla zorlandıkları telaffuz unsurlarını içerecek şekilde belirlenmiştir. Bu kapsamda kullanılan şarkılar arasında Flowers (Miley Cyrus), Until I Found You (Stephen Sanchez), Lush Life (Zara Larsson), As It Was (Harry Styles), Closer (The Chainsmokers), Sugar (Maroon 5), Unwritten (Natasha Bedingfield), Better When I'm Dancing (Meghan Trainor), Counting Stars (OneRepublic), Can't Stop the Feeling (Justin Timberlake), Don't Stop Me Now (Queen) ve Shake It Off (Taylor Swift) yer almaktadır. Her oturum, belirli telaffuz hedeflerine yönelik dinle-tekrar çalışmaları, final ünsüzlerinin doğru telaffuzu, diftong ve ünlü karşıtlıklarının tanımlanması ve çalışılması, ünsüz kümeleri ve sessiz harf pratikleri, artikülasyon ve akıcılığı geliştirmeye yönelik tekerleme alıştırmaları, hedef sesleri görsel olarak pekiştiren ses haritası etkinlikleri gibi odaklanmış uygulamaları içermiştir. Ayrıca tonlama haritalama, vurgu deseni çalışmaları, ses bağlama egzersizleri, patlayıcı ünsüz ve ünlü ses tekrarları, hece vurgusu ve ritim eşliğinde el çırpma etkinlikleri, akıcılığı artırmaya yönelik telaffuz yarışmaları, ünlü azaltma çalışmaları ve prosodi ile akıcılığı geliştirmek amacıyla ifadeli şarkı söyleme gibi etkinlikler de programda yer almıştır. Bu etkinliklerin temel amacı, öğrencileri hedef telaffuz unsurlarıyla hem anlamlı hem de eğlenceli bir bağlamda aktif olarak etkileşime sokmaktır. Müdahale öncesinde, öğrencilerden British Council'ın LearnEnglish internet sitesinden alınmış A2 düzeyindeki bir İngilizce metni yüksek sesle okumaları istenmiş ve bu kayıt ön test olarak değerlendirilmiştir. Aynı değerlendirme ölçeği, düzenli aralıklarla uygulanan dört post-testte de kullanılmış, tüm okumalar kaydedilerek analiz edilmiştir. Bu uzunlamasına yaklaşım, öğrencilerin telaffuz gelişimlerinin beş farklı ölçüm noktasında izlenmesine ve bireysel ilerlemelerinin dinamik biçimde değerlendirilmesine imkân tanımıştır.

Dereceleyiciler arası güvenirliği sağlamak amacıyla, her bir ses kaydı hem araştırmacı hem de İngilizce öğretimi alanında uzman bağımsız bir değerlendirici tarafından ayrı ayrı puanlanmıştır.

Veri analizi sürecinde öncelikle normallik testleri yapılmıştır. Normal dağılım gösteren veri setleri için Tekrarlayan Ölçümler ANOVA, normal dağılım göstermeyen veri setleri için ise Friedman testi uygulanmıştır. İstatistiksel olarak anlamlı farklılıklar tespit edildiğinde, bu farkların hangi testler arasında ortaya çıktığını belirlemek amacıyla Wilcoxon eşleştirilmiş çiftler testi ile ikili karşılaştırmalar yapılmıştır. Ayrıca nitel veriler betimsel analiz yöntemi ile çözümlenmiş, nicel bulguların yorumlanmasına katkı sağlamıştır.

Bulgular

Araştırma bulguları, öğrencilerin telaffuz becerilerinde özellikle segmental düzeyde belirgin gelişmeler yaşadıklarını göstermektedir. Bireysel seslerin doğruluğu puanlarında istatistiksel olarak anlamlı artışlar görülmüş, özellikle ikinci post-testten itibaren bu gelişme netleşmiştir. Genel anlaşılırlık puanlarında da belirgin iyileşmeler kaydedilmiştir. Bu durum, öğrencilerin hedef sesleri daha doğru ve tutarlı bir şekilde üretebilmesiyle doğrudan ilişkilidir.

Buna karşılık, suprasegmental becerilerdeki ilerleme sınırlı kalmıştır. Tonlama ve vurgu kontrolüne ilişkin puanlarda zaman zaman artış gözlense de, tüm testler arasında tutarlı ve anlamlı bir fark oluşmamıştır. Öğretmen gözlemleri de bu durumu desteklemiştir: öğrenciler bazı sesleri doğru üretmede başarılı olsalar da, okuma ve konuşmalarında hâlâ monoton bir tonlama, eşit ritim ve doğal olmayan bir vurgu kullanmaya devam etmişlerdir. Bu durumun, haftada yalnızca bir saatlik ders süresi ile suprasegmental becerilerin gelişimi için yeterli fırsat yaratılamamasından kaynaklanabileceği düşünülmektedir.

Sonuç

Çalışmanın sonuçları, şarkı temelli öğretimin öğrencilerin segmental telaffuz becerilerinde önemli ilerleme sağladığını, ancak suprasegmental özelliklerin gelişimi için tek başına yeterli olmadığını ortaya koymuştur. Özellikle bireysel seslerin öğretiminde, şarkılarla yapılan tekrarlama, dinleme ve taklit çalışmaları etkili olmuştur. Buna karşın, vurgu, tonlama ve ritim gibi daha üst düzey telaffuz unsurlarında anlamlı bir gelişim sağlanabilmesi için ek stratejiler (örneğin, drama teknikleri, diyalog temelli çalışmalar, daha uzun süreli pratik) gerekmektedir.

Öneriler

Araştırmanın pedagojik çıkarımları, öğretmenlerin şarkı kullanımını yalnızca eğlenceli bir etkinlik olarak değil, planlı ve hedef odaklı telaffuz öğretiminde bir araç olarak değerlendirmeleri gerektiğini göstermektedir. Şarkı temelli öğretim, öğrencilerin motivasyonunu artırmakta, öğrenme sürecini keyifli kılmakta ve derslere aktif katılımı teşvik etmektedir. Ancak bu yöntemin verimliliğini artırmak için, şarkı seçiminde hedeflenen telaffuz unsurlarına uygun parçaların tercih edilmesi, etkinliklerin aşamalı olarak yapılandırılması ve suprasegmental özelliklere yönelik ek çalışmaların eklenmesi önerilmektedir.

Yöntemsel açıdan bakıldığında, araştırmanın zaman serisi deseni ile yürütülmesi, küçük örneklem gruplarında bile gelişim sürecini ayrıntılı olarak izlemeye imkân tanımıştır. Bu durum, öğrencilerin bireysel ilerlemelerini analiz etme açısından önemli bir avantaj sağlamıştır. Ayrıca lise düzeyinde yürütülmüş olması, alan yazındaki eksikliği giderme açısından çalışmaya özgün bir katkı sağlamaktadır.

Sonuç olarak, bu araştırma şarkı temelli öğretimin, İngilizce'yi yabancı dil olarak öğrenen lise öğrencilerinin telaffuz gelişiminde özellikle bireysel seslerin öğretiminde etkili bir yöntem olduğunu ortaya koymaktadır. Bununla birlikte, suprasegmental becerilerin geliştirilmesinde daha kapsamlı ve uzun süreli müdahalelere ihtiyaç duyulmaktadır. Gelecekte yapılacak çalışmaların, farklı yaş grupları, dil seviyeleri ve şarkı türleri üzerinde karşılaştırmalı olarak yürütülmesi, ayrıca suprasegmental özelliklerin gelişimine odaklanan daha yoğun programların etkisinin incelenmesi önerilmektedir.

APPENDICES

Appendix 1. Data Collection Tool

Pronunciation	
Are the utterances mostly clear? Can the speaker be mostly understood?	
Good:	Not so good:
Does the speaker show limited control of intonation?	
Good:	Not so good:
Does the speaker show limited control of word and sentence stress?	
Good:	Not so good:
Are individual sounds mostly clear?	
Good:	Not so good:
Comments:	

Appendix 2. Texts used as Pre-test and Post-tests

Text 1

Hi Lucia

How are you? It was so nice to meet you last week in Sydney at the sales meeting. How was the rest of your trip? Did you see any kangaroos? I hope you got home to Mexico City OK.

Anyway, I have the documents about the new Berlin offices. We're going to be open in three months. I moved here from London just last week. They are very nice offices, and the location is perfect. There are lots of restaurants, cafés, and banks in the area. There's also public transport; we are next to a U-Bahn (that is the name for the metro here). Maybe you can come and see them one day? I would love to show you Berlin, especially in the winter. You said you have never seen snow – you will see lots here!

Here's a photo of you and me at the restaurant in Sydney. That was a very fun night! Remember the singing Englishman? Crazy! Please send me any other photos you have of that night. Good memories.

Please give me your email address and I will send you the documents.

Bye for now

Mikel

Text 2

Many studies about language learning ask the question: What makes a good language learner? There are some things that good language learners do and some things they don't do. Here are some of the most useful suggestions from studies.

Don't be afraid of making mistakes. People often get things wrong. Good language learners notice their mistakes and learn from them.

Do group activities. People use language to communicate with other people. A good language learner always looks for opportunities to talk with other students.

Make notes during every class. Notes help you to remember new language. Look at your notes when you do your homework.

Use a dictionary. Good language learners often use dictionaries to check the meaning of words they don't know. They also make their own vocabulary lists.

Think in the language you're learning outside the classroom. When you're shopping or walking down the street, remember useful words and phrases. Sometimes, when you're at home, say new words to practise your pronunciation.

Do extra practice. Test and improve your language, reading, and listening skills with self-study material. You can find a lot of this online.

Imagine yourself speaking in the language. Many good language learners can see and hear themselves speaking in the language. This helps their motivation.

Enjoy the process. Good language learners have fun with the language. Watch a TV series or film, listen to songs, play video games, or read a book. It's never too late to become a good language learner.

Text 3

Maria

I am an architect with 20 years' experience of designing and developing spaces. I am a partner in the award-winning STG Architects Ltd, which is famous for its work on the Galroy Building in London. I enjoy working with people from all over the world and have international experience of working in Italy, Greece, Thailand, Australia, and Brazil. I have a Master of Science from Sheffield University and a BA in Architecture from Hull University. I also speak Italian and Thai. When I am not working, I spend my time hiking, skiing, and diving.

Emily

I am an experienced sales manager with 12 years' experience of developing customer service teams. I am skilled in negotiation, team motivation, and building successful sales teams. After ten years of working in sales and customer service at Halo Bank, I am now the sales office manager of a team of 120 at Southern General Plastics

Ltd. I have an MBA from Stanford University and a degree in Business Studies from Cornell University. I am creative and hardworking, and I enjoy working with others.

Text 4

To: Grace Yang

Date: 6 September

Subject: Invitation to job interview

Dear Grace,

Thank you for your application for the position of sales manager.

We would like to invite you for an interview at 10 a.m. on Monday, 21 September at our offices at The Shard, 32 London Bridge Street, London.

You will meet with our head of sales, Susan Park, and the interview will last for about 45 minutes. During this time, you will have the opportunity to find out more about the position and learn more about our company.

Please bring your CV and references to the interview. You will also need to show a form of ID at reception to receive a visitor's pass. Please ask for me as soon as you arrive.

If you have any questions or if you wish to reschedule, please call me on 555-1234 or email me by 12 September.

I look forward to meeting you.

Best regards,

Anna Green

Human Resources Assistant

Text 5

What can I take on the plane as hand luggage?

Please note that passengers can only take ONE suitcase onto the plane. It must be no bigger than 55cm x 22cm x 35cm and weigh no more than 10kg.

You can also take one small laptop bag or handbag that can fit under the seat in front of you. If you have two bags, their total weight cannot be more than 10kg. If your bag is too big or too heavy, you will not be allowed to take it onto the plane. Staff will put it in the hold for you, and you will have to pay extra.

Please make sure mobile phones and other devices are fully charged so that security staff can check them.

Liquids in bottles bigger than 100ml are allowed on board if you buy them in the airport shops after you've passed security.

We hope you enjoy your flight!