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**Teaching Italian as a foreign language
through songs: effects on Foreign
Language Classroom Anxiety and
operational proposals**

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Abstract

The aim of this thesis is to elucidate how language acquisition can be facilitated through the utilization of songs within the context of Italian as a foreign language instruction. Initially, the discourse will encompass an overview of the psychological processes inherent in learning. Furthermore, the thesis will delve into an in-depth analysis of three fundamental cognitive processes crucial to the learning process: memory, attention, and emotions, including an examination of the phenomenon of Foreign Language Classroom Anxiety. Subsequently, the advantages and limitations associated with the integration of music and song into language teaching will be thoroughly explored. Finally, attention will be directed towards compelling factors that lend support to the reduction of Foreign Language Classroom Anxiety facilitated by songs, and additional limitations of this didactic instrument will be explored. This discussion will be followed by a detailed description of a practical experiment conducted within an Italian language class at the Language Center of the University of Zurich. The aim of this experiment is to provide empirical validation for the central hypothesis posited by this thesis.

Introduction

The primary objective of this thesis is to elucidate how the integration of songs can enhance the process of language acquisition within the context of teaching Italian as a foreign language.

My realization of music's potential to positively influence language learning stemmed from personal experiences, prompting a reflection on its genuine benefits for students from an educator's standpoint. Songs represent the convergence of my passion for music and teaching aspirations, motivating the inception of this research. Driven by curiosity and a strong motivation, I embarked on a comprehensive exploration of the efficacy of songs in language instruction, while also addressing potential challenges associated with their use in the classroom.

Comprising five chapters, the initial three chapters focus on theoretical underpinnings, delving into psychological aspects of language learning, the influence of emotions on cognition, and the benefits and limitations of incorporating music into language education from a didactic perspective.

The first chapter provides a foundational understanding of how emotional states impact the learning process, exploring attention, memory, and their interplay with emotions. Subsequent chapters delve into the intricate relationship between emotions and language learning, emphasizing the impact of classroom anxiety on student performance. The third chapter critically examines the advantages and challenges of employing songs as pedagogical tools, offering insights into their potential benefits and practical limitations.

Transitioning from theory to practice, the fourth chapter presents a case study on teaching Italian as a foreign language at the University of Zurich, focusing on the implementation of song-based language teaching. This chapter explores strategies for addressing anxiety in language learning, underscoring the practical application of theoretical concepts discussed earlier.

Finally, the last chapter offers a comprehensive analysis of the study's findings, particularly focusing on anxiety patterns and pedagogical perceptions within language learning. Through a summary of results, acknowledgment of limitations, and suggestions for future research and practice, this chapter underscores the multifaceted nature of anxiety in language acquisition and the potential of innovative teaching methodologies to address these challenges.

1. Emotions and Learning

The psycho-emotional sphere of individuals involved in the learning process is strongly connected to it. In "The Neurobiology of Affect in Language" (1997), J.H. Schumann highlights that from a neurobiological perspective, without emotional processes, cognitive processes cannot be generated. Therefore, experiencing a positive emotion activates cognitive processes that lead to more effective and enduring information acquisition. Conversely, a negative emotion, while being a type of emotion capable of triggering cognitive processes, can impair the learning process. Furthermore, with the stimulus appraisal model, J.H. Schumann asserts that the subject perceives the input as an external stimulus and subsequently the brain conducts an analysis called appraisal, which later impacts the selection and memorization of information.

Not only our ability in logical reasoning, but also our ability to understand and express emotions influences our behavior, decisions, and relationships. According to David Goleman, "we have two brains, two minds, and two different kinds of intelligence: rational and emotional. How we do in life is determined by both—it is not just IQ, but emotional intelligence that matters. Indeed, intellect cannot work at its best without emotional intelligence. Ordinarily, the complementarity of limbic system and neocortex, amygdala and prefrontal lobes, means each is a full partner in mental life. When these partners interact well, emotional intelligence rises—as does intellectual ability." (Goleman, 2009:28)

Goleman underscores the importance of harmonizing emotion and reason for the proper functioning of the mind. Emotions serve as intuitive and motivational guides, while reason offers analytical and planning abilities. When these two aspects cooperate effectively, an increase in both Emotional Intelligence and Intellectual Intelligence is observed. Additionally, Goleman highlights the interdependence between cognition and emotion, pointing out the presence of two interconnected brain systems: the limbic system, responsible for managing emotions, and the neocortex, responsible for reasoning. These two systems do not operate in isolation but influence each other reciprocally. Emotions can influence decision-making and perception, while rationality can modulate and regulate emotions.

In learning, various psychological processes and abilities are involved. Motivation, attention, and memory are interconnected and drive the cognitive functioning of students, and a conscious management of these mechanisms can promote and facilitate learning. For information to be learned, it is necessary first and foremost that it be perceived and that a particular stimulus be discriminated from the entirety of the external environment. Attention and motivation are

fundamental in this context, as they enable the activation of memorization processes and thus the retention of information. To facilitate the activation of attention, motivation is necessary, understood as the "engine" that drives the achievement of a goal. The study conducted by D.M. Yee and T.S. Braver in 2018 analyzes the relationship between motivation and attention, highlighting the decisive role of intrinsic motivation in influencing attention and associative learning processes. Intrinsic motivation, stemming from pleasure and interest in the activity itself, seems to favor greater focus of attention and more effective learning. Motivation can be both internal, linked to personal needs and interests, and external, influenced by rewards or punishments. Attention, on the other hand, is defined as the ability to focus on specific elements of the environment while others are neglected, with the nervous system preparing to respond to external stimuli when in a state of concentration.

The neuroanatomy of attention refers to the structure and functioning of the brain involved in attentional focusing processes (Clark et al., 2019:45). These include brain areas such as the parietal lobe, the frontal lobe, and the reticular activating system, which work synergistically to regulate attention, allowing us to orient ourselves toward relevant stimuli and maintain focus on the task at hand. Neuroscientific studies have contributed to a better understanding of the functioning of the neuroanatomy of attention and its relationships with external and internal factors, such as stress, fatigue, and motivation (Johnson, 2017:88).

In education, attention during learning is crucial and can be influenced by emotions. Emotions direct our attention to specific topics, shaping the perception and memorization of information. Raymond's study (2009) explores the interactions between attention, emotion, and motivation, analyzing their effect on focus and neural mechanisms. Indeed, positive emotions facilitate concentration, while negative emotions can hinder it.

Subsequently, the functioning of memory and its impact on learning will be explored. We will begin by examining the theories of Atkinson and Shiffrin on memory, which identify three main components: sensory memory, short-term memory, and long-term memory. It has been observed that memory is more complex than previously hypothesized and involves various processes, such as encoding information, storage, consolidation, and retrieval. Scholars have highlighted that memory is not simply a single process but consists of interconnected elements such as images, sounds, smells, and emotions. This perspective helps to better understand memory as a dynamic and complex process rather than simple static "warehouses."

Emotions play an essential role in the processes of encoding and retrieving information, influencing both the quantity and quality of memories. Intense emotional experiences, such as joy, sadness, or

fear, tend to consolidate information more vividly and enduringly, a phenomenon known as the deep processing effect of emotionally charged information. However, emotions can also hinder information retrieval, especially in stressful or anxious situations, increasing the likelihood of false memories or memory distortions. Emotions enrich both episodic memory, providing sensory and contextual details to personal memories, and semantic memory, attributing emotional meaning to memorized concepts. At a neurological level, emotions are closely related to structures involved in emotional processing, such as the amygdala and the limbic system, which modulate the memorization process. In this sense, emotions play a complex and multifaceted role in mnemonic processes, influencing the formation, consolidation, and retrieval of memories.

"L'utilizzo strumentale di emozioni incentiva l'intenzionalità, la partecipazione, la voglia di imparare e diventa la molla che determina la volontà di nuovi saperi" (Stefanini, 2013:131).¹

Emotions act as a catalyst, igniting curiosity and strengthening the inherent motivation necessary for deep and significant learning experiences. Recognizing the pivotal role of emotions in the learning process emphasizes the importance of creating a supportive educational environment where students feel motivated and empowered to embark on their academic pursuits with enthusiasm and purpose.

1.1 Motivation and Attention

The study by D.M. Yee and T.S. Braver (2018) examines the link between motivation and attention, highlighting how intrinsic motivation is a fundamental determinant of attention and associative learning. It is suggested that motivation, particularly intrinsic motivation, promotes greater attentional focus and improved learning capacity.

The American Psychological Association defines motivation as:

the impetus that gives purpose or direction to behavior and operates in humans at a conscious or unconscious level [...]. Motives are frequently divided into (a) physiological, primary, or organic motives, such as hunger, thirst, and need for sleep; and (b) personal, social, or secondary motives, such as affiliation, competition, and individual interests and goals. An important distinction must also be drawn between internal motivating forces and external factors, such as rewards or punishments, that can encourage or discourage certain behaviors.²

In this sense, motivation is the drive that gives purpose to human behavior, operating at a conscious or unconscious level. Motivations can be divided into two main categories: physiological, such as

¹ Stefanini (2013) emphasized that "The instrumental use of emotions encourages intentionality, participation, the desire to learn, and becomes the spring that determines the will for new knowledge." (p. 131). Translation from Italian by Giulia Pedrazzoli.

² American Psychological Association. (n.d.). Motivation. In APA dictionary of psychology. Retrieved from <https://dictionary.apa.org/motivation>.

hunger and thirst, and personal/social, such as affiliation or competition. Additionally, it is necessary to distinguish between internal motivations, derived from personal needs and interests, and external factors, such as rewards or punishments, that influence behavior.

An additional distinction based on the origin of motivation is between intrinsic motivation, mentioned previously, and extrinsic motivation. Intrinsic motivation stems from an internal desire to engage in an activity for one's own interest and pleasure, defined by the APA as "an incentive to engage in a specific activity that derives from pleasure in the activity itself (e.g., a genuine interest in a subject studied) rather than because of any external benefits that might be obtained (e.g., money, course credits)".³

In contrast, extrinsic motivation is originated and activated by an external incentive that leads to undertaking an action or performing an activity. "An external incentive to engage in a specific activity, especially motivation arising from the expectation of punishment or reward (e.g., completing a disliked chore in exchange for payment)".⁴

Attention is defined by the American Psychological Association as "a state in which cognitive resources are focused on certain aspects of the environment rather than on others and the central nervous system is in a state of readiness to respond to stimuli".⁵ This definition refers to a condition in which attention is focused on certain elements of the surrounding environment, while others may be neglected. The nervous system activates and prepares to react quickly, and this state of tension and readiness determines both the perception and the response to external stimuli. Various types of attention, the neuroanatomy of attention, and the relationship between attention and emotions will be explored further below.

1.1.1 Selective Attention

Selective attention is the ability to focus on a stimulus or set of stimuli while ignoring others (Smith, 2015:72). This type of attention allows us to filter out irrelevant information and concentrate on what is important for the current task. For example, when reading a book in a noisy environment, selective attention enables us to focus on the text while ignoring background noises.

³ American Psychological Association. (n.d.). Intrinsic Motivation. In APA Dictionary of Psychology. Retrieved from <https://dictionary.apa.org/intrinsic-motivation>.

⁴ American Psychological Association. (n.d.). Extrinsic Motivation. In APA Dictionary of Psychology. Retrieved from <https://dictionary.apa.org/extrinsic-motivation>.

⁵ American Psychological Association. (n.d.). Attention. In APA Dictionary of Psychology. Retrieved from <https://dictionary.apa.org/attention>.

This process is crucial for performing daily activities such as listening to a speech in a crowded room or concentrating on a work task in a chaotic environment.

1.1.2 Sustained Attention

Sustained attention is the ability to maintain concentration on a particular activity for an extended period (Jones & Brown, 2018:115). This type of attention is essential for tasks that require continuous mental engagement, such as studying, working, or driving. Maintaining sustained attention can be challenging, especially in the modern era characterized by constant stimuli and distractions from digital devices and social media. However, developing the ability to sustain attention on a task can improve efficiency and productivity.

1.1.3 Neuroanatomy of Attention

The neuroanatomy of attention refers to the structure and functioning of the brain involved in attentional processes (Clark et al., 2019:45). These include brain areas such as the parietal lobe, the frontal lobe, and the reticular activating system. These brain regions work synergistically to regulate attention, allowing us to orient ourselves toward relevant stimuli and maintain focus on the current task. Neuroscientific studies have contributed to a better understanding of how the neuroanatomy of attention works and how it can be influenced by external and internal factors such as stress, fatigue, and motivation (Johnson, 2017:88).

1.1.4 Attention and Emotions

The role of attention in learning, influenced by emotions, is a key element in the educational context. Emotions have the power to direct and focus attention on specific stimuli, thus shaping our process of perception, processing, and memorization of information. In his study, Raymond (2009) investigates the intricate interactions between attention, emotion, and motivation, with particular attention to their role in determining goal-directed behavior. The author examines whether motivation has a primary impact on cognitive control processes and delves into the underlying neural mechanisms of such interactions. Furthermore, the role of dopamine as a fundamental neuromodulator in these dynamics is analyzed.

When we are emotionally engaged in a learning activity, we tend to be more attentive and focused on the proposed tasks and topics, whereas negative emotions such as stress or anxiety can hinder our ability to focus on the task.

Emotions play a significant role in information retention and students' self-efficacy perception. Self-efficacy, identified as a cognitive process by Bandura (2000), is closely related to thoughts and

emotions according to his theory. Self-efficacy represents an individual's belief in their ability to effectively manage a particular situation or task and influences behavior and the evaluation of outcomes achieved. In other words, if an individual believes they can successfully tackle a task, they are more likely to attempt it and achieve positive results.

1.2 The Role of Memory

The interaction between learning and memory has always fascinated scholars in the field of cognitive psychology. In this article, we will examine in detail the underlying mechanisms of human memory and their role in the learning process. Starting from the fundamental theories proposed by Atkinson and Shiffrin, we will explore modern perspectives on the multi-component nature of memory and the implications of such perspectives for research and pedagogical practice. Furthermore, a better understanding of mnemonic processes is crucial for the development of effective teaching techniques.

Atkinson and Shiffrin's theory of memory (1968) provided an initial framework for understanding the structure of human memory, identifying three main components: sensory memory, short-term memory, and long-term memory. However, subsequent studies have highlighted that memory is a dynamic and multi-component process, involving a series of interconnected mnemonic processes. Among these processes, encoding of information, storage, consolidation, and retrieval play a crucial role in the acquisition and retention of information (Atkinson & Shiffrin, 1968:112).

Contemporary studies have emphasized the complexity of human memory, highlighting that recall is not the result of a single mnemonic process, but rather the interaction of multiple elements. According to psychologist Tulving (1983), memory consists of different elements, such as images, sounds, smells, and emotions, which derive from the activation of different but interconnected mnemonic systems. This perspective challenges the traditional approach that considered memory as a series of static "warehouses," leading to a more dynamic and complex understanding of its nature (Tulving, 1983:45).

1.2.1 Sensory Memory

Sensory memory constitutes the first stage of the mnemonic process, where sensory information from the surrounding environment is briefly acquired and stored. It is characterized by limited capacity and very short duration, on the order of milliseconds or a few seconds. According to Sperling (1960), sensory memory is divided into specific subcomponents for each type of sensory input, such as iconic memory for visual information and echoic memory for auditory information.

This stage is crucial for the information processing process, as it forms the bridge between incoming sensory stimuli and subsequent cognitive processes. Its short duration implies that only a small amount of sensory information can be processed in detail, while the rest is quickly forgotten or transferred to other memory stages for further processing (Cowan, 2008:7).

1.2.2 Short-term Memory and Working Memory

Short-term memory (STM) is a fundamental component of the human mnemonic system, responsible for the temporary maintenance of information and its immediate use for performing complex cognitive tasks. This cognitive process is essential for a wide range of daily activities, such as following a conversation, solving mathematical problems, or following instructions. The memory model proposed by Atkinson and Shiffrin (1968) suggests that short-term memory constitutes one of the main stages in the flow of information through the human memory system. According to this model, short-term memory has limited capacity and a duration of about 20-30 seconds, after which information is quickly forgotten if not further processed or transferred to long-term memory.

A further evolution of short-term memory is represented by working memory, introduced by Baddeley and Hitch (1974). This advanced form of short-term memory goes beyond simple maintenance of information, also including executive control and the ability to manipulate stored information to perform complex tasks. Working memory consists of three main components: the phonological loop, responsible for maintaining auditory information; the visuospatial sketchpad, involved in storing visual and spatial information; and the central executive system, which coordinates the activities of the previous components and manages the flow of information between them. This multidimensional model of working memory provides a more detailed explanation of its cognitive functions than the traditional concept of short-term memory.

1.2.3 Long-term Memory

Long-term memory (LTM) is the primary storehouse of information in the human mind, where experiences, knowledge, and skills acquired throughout life are stored. Unlike short-term memory, long-term memory has virtually unlimited capacity and a duration that can extend for very long periods, even throughout a person's lifetime. This type of memory is involved in a wide range of cognitive processes, including information retrieval, recognition of familiar faces and objects, and acquisition of procedural skills such as driving a car or playing a musical instrument (Squire, 1992:200).

Long-term memory is divided into two main types: implicit memory and explicit memory. Implicit memory refers to the ability to retrieve information acquired unintentionally or unconsciously, such as motor skills and conditioned associations (Squire, 1992:205). This type of memory is often manifested through automatic or reflexive behaviors without the need to consciously recall past experiences. On the other hand, explicit memory concerns the retrieval of consciously stored information and requires conscious effort to recall specific events, facts, or concepts (Tulving, 1972:390). Long-term memory is involved in retrieving autobiographical events, historical facts, and semantic information.

Episodic memory and semantic memory represent two major components of explicit memory. Episodic memory involves the retrieval of specific and personal events that occur in a specific spatiotemporal context (Tulving, 1972:389). This type of memory allows individuals to relive past experiences and remember specific details such as places, people, and emotions associated with a particular event. On the other hand, semantic memory involves the retrieval of general knowledge and abstract concepts that are not tied to specific events in one's life (Tulving, 1972:392). Semantic memory enables individuals to recall information such as definitions, historical facts, and theoretical concepts without invoking specific personal experiences.

Episodic memory and semantic memory are two subtypes of explicit memory that differ in the type of information stored and the processes involved in their retention and retrieval (Tulving, 1972). Episodic memory is closely related to personal experiences and memories of specific events that occurred in a specific spatiotemporal context. This type of memory allows individuals to retain specific details such as place, time, and emotional context associated with a particular event. For example, remembering one's first day of school or a special birthday involves episodic memory, as these are personal experiences lived at a specific moment in time and in a specific place.

On the other hand, semantic memory concerns the retention of general knowledge and abstract concepts that are not tied to specific experiences in one's life. This type of memory includes lexical, conceptual, and factual information, such as definitions, facts, and general principles (Tulving, 1972:382). For example, remembering that Paris is the capital of France or that water is composed of two hydrogen atoms and one oxygen atom involves semantic memory, as this information is general knowledge that does not depend on specific personal experiences.

Despite differences in the nature of the stored information, episodic memory and semantic memory are closely interconnected and often work together to provide a comprehensive understanding of the surrounding world and to guide individuals' behavior and decisions (Tulving, 1972:382). For

example, when recounting a recent trip, one might use episodic memory to recall specific details of the travel experience, such as places visited and encounters made, while drawing on semantic memory to provide general information about the geography and culture of the places visited.

1.2.4 Neuroanatomy of Memory

The neuroanatomy of memory represents a fundamental research domain for understanding the underlying mechanisms of information retention in the human brain and for identifying the structures involved in mnemonic processes (Squire et al., 2004:139). Numerous brain regions are implicated in memory, each with specific functions that contribute to the complex process of encoding, processing, and retrieving information.

Among the brain regions involved in memory, the hippocampus plays a crucial role in the formation and consolidation of episodic memories, which are memories linked to specific events occurring in a particular spatiotemporal context (Eichenbaum, 2004:182-183). The hippocampus is also involved in spatial navigation and cognitive representation of the surrounding environments (Buzsáki & Moser, 2013:83-84). In contrast, the prefrontal cortex is associated with executive control and manipulation of working memory (Miller & Cohen, 2001:1673-1678). This brain region plays a fundamental role in selecting appropriate responses based on goals and environmental demands (Mansouri et al., 2017:26-27).

Another brain region involved in memory is the thalamus, which plays a role in transmitting sensory information to cortical areas involved in the process of memory storage (Aggleton & Brown, 1999:73-174). The thalamus acts as a sort of "routing center" for sensory information, directing it to the appropriate brain areas for processing and storage. Finally, the amygdala is involved in processing emotions and in the consolidation of memories linked to emotionally charged experiences (McGaugh, 2000:141-142). Emotionally laden experiences are more likely to be stored and retrieved with the involvement of the amygdala.

In summary, neuroscientific studies have significantly contributed to understanding the neuroanatomy of memory, highlighting the specific roles of various brain regions in mnemonic processes. The collaboration and interaction among these brain structures allow the human brain to effectively store and retrieve information, emphasizing the importance of an integrated view to comprehend the complexity of human memory (Squire et al., 2004:139).

1.2.5 Memory and Emotions

Emotions play a vital role in the processes of encoding and retrieving information, influencing both the quantity and quality of our memories. When we experience intense emotional events, such as moments of joy, sadness, or fear, the information associated with these emotions tends to be stored more vividly and durably. For instance, we more clearly recall the highlights of a special day or situations that elicited strong emotions. This phenomenon is known as the emotionally charged information processing effect, facilitating the consolidation of memories into long-term memory (Phelps, 2006:102).

The study conducted by Sharot et al. (2007) provides intriguing insights into the interaction between personal experience and memory formation, particularly focusing on significant events like the September 11 attacks. The author highlights how "the personal experience plays an important role in producing memories with the qualities initially attributed to flashbulb memories, including the engagement of limbic mechanisms" (Sharot et al., 2007:393).

This leads us to consider the power of personal experiences in influencing our memory of significant events. The September 11 attacks, for example, were a collective event that had a strong emotional impact on many people worldwide. Our personal experiences during those events can profoundly shape our memory of those crucial moments. This reflection suggests that when it comes to highly emotional and significant events, memories are not simple recordings of facts but are influenced by our subjective experience and emotional involvement. This raises important questions about the nature of memory and its reliability, as the memory of significant events can be subject to distortions or alterations based on our personal experiences and emotional perspective.

However, emotions can also negatively impact the information retrieval process. When subjected to stress or anxiety, for example, our ability to recall specific details may be compromised, and we are more susceptible to forming false memories or memory distortions (Loftus & Pickrell, 1995:76). This phenomenon is particularly evident in cases of eyewitness testimonies in legal situations, where individuals may be influenced by intense emotions during a traumatic event, leading to distorted or inaccurate memories.

Emotions also influence different types of memory in distinct ways. For example, emotional experiences can enrich episodic memory, which pertains to memories of specific personal events, by providing sensory and contextual details that contribute to their vividness (LaBar & Cabeza, 2006:45). On the other hand, emotions can also influence semantic memory, which involves general

and abstract knowledge, by providing emotional meaning to stored concepts and influencing their relevance and accessibility (Phan et al., 2017:212).

From a neuroscientific perspective, emotions are closely linked to brain structures involved in processing emotional information, such as the amygdala and the limbic system (LeDoux, 2000:89). These brain areas play a key role in modulating emotionally charged memories, influencing their storage and retrieval. Additionally, emotions can interact with other brain regions involved in mnemonic processes, such as the hippocampus and prefrontal cortex, to regulate information storage and retrieval (Adolphs et al., 2000:335).

In summary, emotions play a complex and multifaceted role in mnemonic processes, influencing the formation, consolidation, and retrieval of memories. This close link between memory and emotions is fundamental for understanding human nature and for research in the fields of cognitive psychology and neuroscience.

1.3 Emotions and Language Learning

Emotions play a crucial role in the experience of language learning, profoundly influencing both the language acquisition process and learners' motivation. The interconnection between emotion and language learning is complex and multidimensional, involving a range of factors beyond mere memorization of vocabulary and grammar rules. Examining the role of emotions in this context provides an in-depth overview of the dynamics involved in language acquisition, allowing for a better understanding of how emotions influence individuals' learning experiences.

Analyzing the anatomy of emotion provides an essential basis for understanding how emotional responses manifest in the brain and how they influence the learning process. The physiological aspects of emotions are equally crucial, as bodily responses to emotional states can significantly impact learners' attention, concentration, and memory. Furthermore, exploring the pleasure in language learning and the anxiety associated with the classroom environment provides further insight into the emotional dynamics involved in the learning experience.

Analyzing emotions in language learning not only allows us to better understand learners' experiences but also offers valuable insights for designing effective pedagogical approaches. Considering learners' emotions in the teaching process can help create a more engaging, motivating, and inclusive learning environment. Moreover, identifying and managing anxiety in the classroom can foster more effective and rewarding language learning for all students.

Ultimately, examining the role of emotions in language learning allows us to appreciate the importance of the emotional aspect in individuals' educational experience and to develop targeted pedagogical strategies that take learners' emotions into account. This integrated perspective on the interaction between emotion and language learning opens new avenues for more effective teaching that is centered on students' emotional needs.

1.3.1 Anatomy of Emotion: the Limbic System

The limbic system, an intricate network of brain structures involved in emotional responses, plays a fundamental role in language learning. Its main components, including the amygdala, hippocampus, and hypothalamus, work in synergy to process and regulate emotional responses related to language (LeDoux, 2000:73). The amygdala plays a key role in the emotional evaluation of linguistic materials, determining the perception of linguistic stimuli as positive, negative, or neutral. Similarly, the hippocampus is involved in the memorization of contextualized linguistic information, allowing individuals to associate language with personal experiences and specific contexts.

Understanding the anatomy of emotion provides a fundamental starting point for understanding how emotions influence language learning. The dynamic interaction between limbic system structures and language-related cognitive processes offers an in-depth perspective on how emotions influence how individuals learn and use language. The emotional evaluation of linguistic materials can influence learners' motivation and perception of the relevance of information, while the role of the hippocampus in contextualized memorization can facilitate the acquisition and retrieval of linguistic information.

Furthermore, the analysis of the limbic system in language learning emphasizes the importance of considering the emotional aspect in the design of effective pedagogical interventions. Creating a stimulating and supportive learning environment can foster greater emotional engagement and active involvement of students in language learning. The integration of pedagogical strategies that consider learners' emotional responses can enhance the effectiveness of language teaching and promote deeper and more meaningful learning.

Examining the role of the limbic system in language learning highlights the complex interaction between emotion and language. Understanding how limbic system structures influence emotional responses to language provides an important key to designing effective pedagogical approaches that consider learners' emotional needs.

1.3.2 Physiological Aspects of Emotion

Emotions are accompanied by a series of physiological responses in the human body, highlighting the interconnectedness between mind and body during emotional experiences (Lang, 1995:32). The emotional state activates the autonomic nervous system, which regulates various bodily functions such as heart rate, blood pressure, and sweating. These physiological responses, commonly known as "fight or flight" reactions, reflect the human body's adaptation to emotionally relevant situations.

During language learning, physiological responses to emotions can significantly influence learners' attention, perception, and memory. For example, a positive emotional state can enhance attention and motivation in learning a new language, increasing the availability of cognitive resources and facilitating the processing of linguistic information (Schumann, 1994:89). In contrast, stress and anxiety can impair language performance, reducing concentration capacity and interfering with mnemonic processes (MacIntyre et al., 1999:211). Perceiving learning situations as threatening or stressful can activate stress-related physiological responses that may distract learners and hinder the language acquisition process.

Furthermore, physiological responses to emotions can modulate memory during language learning. A significant emotional response can promote the memorization of relevant linguistic information, increasing the salience and importance of linguistic stimuli (Cahill et al., 1994:67). However, intense emotions can also compromise the precision and accuracy of memory, leading to distortions or the formation of false memories (Phelps, 2006:75). The complex interaction between physiological responses to emotions and cognitive processes during language learning underscores the importance of considering the emotional aspect in the field of language education.

The analysis of physiological responses to emotions in language learning emphasizes the interconnectedness between emotional and cognitive aspects during the language acquisition process. Understanding how emotions influence physiological responses and, consequently, learners' attention, perception, and memory is crucial for designing effective pedagogical interventions that take into account learners' emotional needs. This integrated perspective on the relationship between emotions, physiology, and language learning opens new possibilities for research and pedagogical practice in the field of language education.

1.3.3 The Pleasure of Learning a Language

The pleasure in language learning is a crucial element that profoundly influences the process of acquiring a new language. When learners find enjoyment in the learning activity, they are more

likely to actively engage and dedicate greater efforts to acquiring linguistic skills (Dörnyei, 2001:87). This intrinsic motivation can foster the creation of a positive and stimulating learning environment, where students feel encouraged to explore and experiment with the new language without fears or anxieties.

Engaging and stimulating activities play a fundamental role in promoting pleasure in language learning. For example, language games offer a fun and interactive approach to practicing language skills, allowing students to learn in a playful and creative manner. Moreover, engaging in interesting conversations fosters social interaction and enables students to put their language skills into practice in real-life contexts, making learning more meaningful and effective. Additionally, exploring and discovering diverse cultures through language can spark interest and curiosity in students, increasing their engagement in learning and enriching their overall language experience.

Promoting pleasure in language learning can have significant implications for the effectiveness of language teaching. Teachers can play a crucial role in creating a positive and rewarding learning environment by designing stimulating activities and encouraging active student participation. Furthermore, integrating playful and cultural elements into the language curriculum can help maintain high levels of student motivation in the long term, fostering continuous and lasting foreign language learning.

The pleasure in language learning serves as an important catalyst for students' success in their language learning experiences. Promoting a stimulating and rewarding learning environment can foster greater motivation, engagement, and language proficiency, thereby contributing to a more effective and satisfying acquisition of language skills.

1.3.4 Classroom Anxiety

Classroom anxiety poses a significant obstacle to language learning as it can undermine students' performance and negatively influence their emotional engagement in learning activities (MacIntyre & Gardner, 1994:213). Anxiety is characterized by a negative emotional response, manifested through feelings of worry and apprehension regarding one's language abilities and performance in class. This anxiety can interfere with learners' ability to concentrate, process language information, and retrieve memorized knowledge, thereby compromising the learning process.

Addressing classroom anxiety is essential for creating a positive and inclusive learning environment. Stress management strategies, such as deep breathing, positive visualization, and progressive muscle relaxation, can help students manage anxiety and maintain a positive attitude

during learning activities. Additionally, social support from teachers and classmates can play a crucial role in reducing students' anxiety and promoting an atmosphere of trust and mutual support. Creating an inclusive learning environment where students feel accepted and supported can contribute to reducing anxiety levels and fostering greater emotional and motivational engagement in learning.

Emotions play a crucial role in language learning, influencing various aspects of the learning process, including students' emotional engagement, motivation, attention, and memory.

Understanding the impact of classroom anxiety on language learning is crucial for developing effective pedagogical strategies that can help students overcome emotional challenges and achieve academic success. In the next chapter, we will further explore the topic of anxiety in foreign language classrooms, examining the causes, effects, and management strategies of anxiety to promote more effective and rewarding language learning.

2. Foreign Language Classroom Anxiety

For over forty years, scholars have recognized that students' academic performance in foreign language courses may not solely be attributed to their language skills or cognitive abilities but also to affective factors influencing the FL learning process. Krashen and Terrell (1983) significantly contributed to this understanding by introducing the Affective Filter Hypothesis. This hypothesis suggests that foreign language students tend to achieve better academic outcomes when their "affective filter" is low, meaning they experience few emotional barriers during language learning activities (Krashen & Terrell, 1983).

In the article "Foreign language classroom anxiety" by Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986), a study was conducted on how anxiety influences foreign language learning. The authors distinguish between general anxiety, which concerns tension and worry in various situations, and "anxiety reactions," which occur in specific situations, such as during foreign language classes. They argue that anxiety in language learning is similar to other forms of anxiety but it's important to recognize it as a specific phenomenon in the classroom. Anxiety can hinder the development of language skills by reducing interpretive message production and negatively impacting language comprehension. The authors also used the Foreign Language Classroom Anxiety Scale (FLCAS) to assess students' anxiety during foreign language classes, finding correlations between anxiety and language performance, motivation, and attitudes toward language learning.

In Horwitz, E.K., et al.'s (1986) research, the anxiety experienced during foreign language classes is outlined, focusing on concerns about the evaluation of language skills in academic and social contexts. This type of anxiety emerges when individuals need to communicate in the foreign language, such as during class presentations or conversations. The pressure to perform well and the fear of negative judgment can intensify this form of anxiety, influencing both language performance and emotional well-being during the language learning process. Horwitz, E.K., et al. (1986), identify three performance-related anxiety manifestations: fear of communication, fear of tests, and fear of negative judgment. The first concerns shyness and difficulties in communicating with others, which can hinder the development of language skills. The second manifests during tests and oral assessments, generating frustration and anxiety related to the fear of not achieving positive results. The third is linked to sensitivity to others' criticisms, which can influence self-perception and motivation in learning.

Classroom anxiety in foreign language learning can have negative effects on various aspects of students' learning. This discomfort can affect their language skills, motivation, emotional well-

being, and self-perception. Anxious students may find it difficult to express themselves clearly, understand instructions, or participate in class activities. This can lead to feelings of frustration and weaken their confidence in their language abilities. Furthermore, anxiety can cause emotional and physical stress, negatively impacting their concentration and engagement in class. This vicious cycle can damage their self-esteem and lead to reduced motivation in language learning. Teachers must be aware of these challenges and create a learning environment that supports students in overcoming anxiety and reaching their full linguistic and emotional potential.

Understanding these forms of anxiety is essential for educators to adopt strategies aimed at mitigating them and creating a positive learning environment. Since anxiety can vary from student to student, it is important to recognize its negative effects on language performance, such as reduced concentration and effective communication.

Numerous studies have demonstrated that music can enhance cognitive variables involved in the process of foreign language learning. However, in recent years, there has been an increase in studies, especially in the field of neuroscience, providing solid evidence that strengthens the connection between music and language learning.

2.1 Definition and Conceptual Framework

In the article "Foreign language classroom anxiety" by Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986), a very interesting research project was conducted based on the concept of anxiety in foreign language learning in a structured context as a separate variable to consider in language learning.

According to Horwitz, E.K., et al. (1986), it is important to distinguish between anxiety and anxiety reaction. The term anxiety refers to "the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system" (C. D. Spielberger, et al., 1983, cited in Horwitz, E. K., et al., 1986). This definition highlights the emotional and physical aspects of anxiety, which can manifest "in a variety of situations" (Horwitz, E.K., et al., 1986). It is a broad concept that refers to the experience of anxiety in various life situations, being an emotional response that can be triggered by multiple factors and contexts, not limited to a specific domain. In other words, general anxiety can be experienced in various circumstances and is not strictly tied to a particular event or task, and this type of anxiety can affect people differently depending on the context and their personal experiences. On the other hand, anxiety experienced in "specific situations" is referred to by psychologists as "anxiety reaction" (Horwitz, E.K., et al., 1986). This term serves to distinguish the emotion experienced by generally anxious individuals in multiple

situations from others who experience anxiety only in specific contexts, such as tasks and school activities.

Furthermore, Horwitz, E.K. et al. (1986) argue that "the subjective feelings, psycho-physiological symptoms, and behavioral responses of the anxious foreign language learner are essentially the same as for any specific anxiety," with these words, the scholars identify anxiety in foreign language learning as a specific anxiety reaction, thus emphasizing the importance of recognizing anxiety within a foreign language lesson as a specific and distinctive phenomenon.

Anxiety can profoundly influence language learning. According to Horwitz, E.K., et al. (1986), anxiety is more debilitating for the development of language production and comprehension skills. Regarding oral production, "the students experiencing an anxiety-producing condition attempted less interpretive (more concrete) messages than those experiencing a relaxed condition" (H. H. Kleinmann, et al., 1977, cited in Horwitz, E. K., et al., 1986). This means that students experiencing anxiety tend to produce fewer attempts by emitting less communicative and more basic productions, and consequently learn less of the language. Regarding comprehension, anxiety "makes the individual unreceptive to language input" (S. D. Krashen, et al., 1980, cited in Horwitz, E. K., et al., 1986), thus compromising the understanding and assimilation of language information.

Horwitz, E.K., et al. (1986) highlighted that students suffering from foreign language classroom anxiety manifest similar characteristics and conducted research using the Foreign Language Classroom Anxiety Scale (FLCAS). (E.K. Horwitz, et al., 1983, cited in Horwitz, E. K., et al., 1986). The FLCAS is a tool developed to measure students' anxiety during foreign language classes. The use of the FLCAS has provided scholars with an empirical method to assess and better understand the impact of anxiety on language learning and has helped inform pedagogical practices to address this significant emotional challenge. This questionnaire is designed to evaluate different aspects of anxiety related to language learning, such as anxiety associated with communication, exams, negative evaluation, and other situations in class. Research conducted using the FLCAS explores correlations between foreign language classroom anxiety and other variables, such as language performance, motivation, and attitude toward language learning. The research results have highlighted that students experiencing anxiety during foreign language classes often encounter the same difficulties, such as difficulties in actively participating in class activities or poorer language performance.

2.2 Causes and manifestations of Foreign Language Classroom Anxiety

In the study by Horwitz, E.K., et al. (1986), it is explained that "foreign language anxiety concerns performance evaluation within an academic and social context," so foreign language anxiety relates to anxiety associated with the evaluation of language performance, both in academic and social settings. This type of anxiety manifests when individuals find themselves in situations where they have to communicate in a foreign language, such as during a class presentation or a conversation. The pressure to perform well and the fear of negative judgment can contribute to increasing this specific anxiety, influencing individuals' language performance and emotional well-being during the learning process of the new language.

Horwitz, E.K., et al. (1986) identify three types of performance anxiety: communication apprehension, defined as "type of shyness characterized by fear of or anxiety about communicating with people," which can manifest indiscriminately in speaking, listening, and understanding skills; test anxiety, defined as a "type of performance anxiety stemming from a fear of failure," as students seek perfection, creating frustration in learning, and this type of anxiety frequently manifests in written tests and oral exams associated with communicative anxiety; and fear of negative evaluation, both towards the teacher and classmates. "Apprehension about others' evaluations, avoidance of evaluative situations, and the expectation that others would evaluate oneself negatively" is the definition of fear of negative evaluation (D. Watson & R. Friend, 1969, cited in Horwitz, E. K., et al., 1986). This type of anxiety concerns both the school and extracurricular contexts. According to Horwitz, E.K., et al. (1986), students suffering from fear of negative evaluation tend to perceive the teacher's correction not as a starting point for improvement but as a failure in itself, also influencing the student's perception of self-efficacy. In addition, negative judgments can be real or even just imagined by students.

The identification of the three types of performance anxiety provides a significant overview of the emotional challenges students face during language learning. Communication apprehension highlights the social and communicative nature of language learning, emphasizing how fear or anxiety in interacting with others can hinder the development of language skills. Similarly, anxiety about tests highlights the pressures associated with formal evaluations, which can generate a cycle of self-perpetuation where the pursuit of perfection leads to increased frustration and anxiety. Finally, fear of negative evaluation reflects students' sensitivity to others' criticisms, which can profoundly influence self-perception and motivation in learning. Understanding these emotional

aspects is essential for educators, who must adopt targeted pedagogical and support strategies to mitigate performance anxiety and promote a positive and inclusive learning environment.

The manifestations of anxiety in the foreign language classroom can vary from student to student. Some may show obvious signs of discomfort, such as excessive sweating, tremors, or difficulty breathing, while others may hide their feelings of anxiety behind a facade of normality. However, anxiety can negatively impact students' language performance, reducing their ability to focus, process language information, and communicate effectively in a foreign language.

2.3 Consequences of Foreign Language Classroom Anxiety

Anxiety in the foreign language classroom can have a range of negative consequences on students' learning process, affecting various aspects of their linguistic, emotional, and cognitive performance. Horwitz, E.K., Horwitz, M.B., & Cope, J. (1986) have identified several consequences of anxiety in the foreign language classroom, ranging from its impact on language skills to students' self-perception.

One of the main consequences of anxiety in the foreign language classroom is the negative effect on students' language skills. Anxiety can influence oral production, listening comprehension, reading, and writing, reducing fluency, accuracy, and language comprehension. Anxious students may have difficulty expressing themselves clearly and coherently, understanding conversations or teacher instructions, and reading and writing complex texts. This can compromise their ability to communicate effectively in a foreign language and hinder their progress towards linguistic proficiency.

Furthermore, anxiety in the foreign language classroom can negatively influence students' motivation and attitude towards language learning. Anxious students may develop a negative perception of language learning and a lack of confidence in their language abilities. They may feel discouraged and frustrated by their limited progress and may be less likely to actively participate in class activities or engage in individual study. This negative cycle can lead to a decrease in interest and motivation for language learning and an increased risk of dropping out of school.

Anxiety in the foreign language classroom can have a significant impact on students' emotional and psychological well-being. Anxious students may experience stress, tension, and emotional discomfort during foreign language lessons, which can affect their mood, the quality of their sleep, and their ability to focus and concentrate. They may also develop physical symptoms such as headaches, stomach aches, and fatigue, which can interfere with their participation and performance

in class. This can lead to a vicious cycle where anxiety further fuels students' stress and emotional discomfort, further compromising their learning and overall well-being.

Anxiety in the foreign language classroom can influence students' self-perception and self-esteem. Anxious students may develop a negative view of themselves as foreign language learners and may doubt their language abilities and their worth as individuals. They may negatively compare themselves to their classmates who seem to be more successful or less anxious than them, fueling feelings of inadequacy and inferiority. This can lead to a decline in students' self-esteem and self-confidence, which can have long-term repercussions on their emotional well-being and their motivation to continue learning languages.

In summary, anxiety in the foreign language classroom can have a range of negative consequences on students' learning process, affecting their language skills, motivation, emotional well-being, and self-perception. It is important for teachers to recognize and address anxiety in the foreign language classroom effectively, creating a positive and supportive learning environment that fosters linguistic success and students' emotional well-being.

2.4 Is Music an Effective Tool for Reducing Foreign Language Classroom Anxiety?

Anxiety in foreign language classrooms has been the subject of numerous studies over the past three decades, particularly after Horwitz, Horwitz, and Cope (1986) developed the Foreign Language Classroom Anxiety Scale (FLCAS) to measure foreign language classroom anxiety (FLCAS). There is a general consensus among researchers that foreign language classroom anxiety is associated with poor performance in foreign languages in class (Dolean & Dolean, 2014:514). However, few studies (Young, 1991, as cited in Dolean & Dolean, 2014:514) have attempted to find a solution to this issue.

The present study represents the first among several empirical studies conducted to evaluate the relationship between music and anxiety in foreign language classrooms (Dolean & Dolean, 2014:514). The experiment seeks to answer the question: Can teaching songs reduce the level of anxiety in foreign language classrooms?

The level of anxiety in English language classrooms among 60 Romanian seventh-grade students (aged 13-14 years) attending three different classes (A, B, C) in the same urban middle school was assessed at the beginning of the school year (Dolean & Dolean, 2014:515). All students had the same English as a Second Language (ESL) teacher the previous year, had all been studying English

since the first grade, and in the seventh grade, they all attended three English lessons per week (Dolean & Dolean, 2014:515).

The students' anxiety level was assessed using a Romanian translation of the FLCAS already field-tested (Dolean & Dolean, 2014:515). The term "foreign language" used in the scale was replaced with "English" as the students were also studying French as a foreign language (Dolean & Dolean, 2014:515). The test was administered at the beginning of a regular English lesson (Dolean & Dolean, 2014:515). Results were evaluated on a scale from 1 to 5, where 1 represented a low level of anxiety and 5 a high level of anxiety (Dolean & Dolean, 2014:515). Class A showed a significantly higher level of anxiety ($p < .05$) (Dolean & Dolean, 2014, p. 37) compared to class B and class C, but the difference between class B and class C was not significant (Dolean & Dolean, 2014:516).

The results of the FLCAS also showed that 17 out of the 60 students scored above 2.53 points (Dolean & Dolean, 2014:516). These 13 students were selected to participate in a 12-session (4 weeks) program called "English through Music" during their English classes, starting one week after the initial FLCAS assessment (Dolean & Dolean, 2014:516). Students were informed that they would receive extra credits for participation, and all agreed to participate (Dolean & Dolean, 2014:516). The program was conducted in collaboration with the foreign language department of the students' enrolled school and had the stated goal of improving vocabulary, reading comprehension, and reading fluency through songs (Dolean & Dolean, 2014:516).

Dolean's study (2016) explores the effects of teaching songs during foreign language lessons on student anxiety. The investigation demonstrates that the use of songs during lessons can significantly reduce the average level of foreign language classroom anxiety (FLCA) in classes with relatively high anxiety. However, this reduction in anxiety levels was not observed in classes with rather low anxiety. Consequently, foreign language teachers may find it advantageous to include more songs in their lesson plans when teaching groups of students with above-average anxiety. It is important to note that while musical skills and pedagogy are not mandatory for foreign language teachers, caution should be exercised in implementing this proposal, as not all teachers may appreciate the inclusion of songs in their teaching methods, potentially affecting their classroom performance. However, the results suggest that foreign language teachers who find success in integrating songs into their lessons may anticipate improved language performance among their most anxious students, attributed to a reduction in anxiety levels (Dolean, 2016).

Numerous studies have shown that music can enhance the cognitive variables involved in second language learning performance, but in recent years, there has been an increase in research, particularly in the field of neuroscience, providing solid evidence that strengthens the link between the two.

Thiessen and Saffran (2009) demonstrated that infants were better able to identify song lyrics when paired with a melody, and they learned melodies more easily when paired with lyrics. Schon et al. (2008) indicated that language learning, especially in the initial phase, can be facilitated through songs. The authors showed that the segmentation of new words can benefit more from learning sung sequences compared to spoken sequences.

Samson, Dellacherie, and Platel (2009) indicated that emotionally engaging musical stimuli are remembered more consistently than neutral or less engaging stimuli, suggesting that emotional intensity and emotional valence are two variables capable of modulating memory in adults. Additionally, musical training in childhood has been found to be helpful in assisting children in surpassing their non-musical peers in language perception in noisy environments, indicating a significant impact of musical training on phonological awareness (Strait, Parbery-Clark, Hittner, & Kraus, 2012). Furthermore, the simple addition of background music in a learning environment, such as a lesson, has been shown to improve students' learning performance compared to their peers exposed to the same lesson but without the musical soundtrack (Dosseville, Laborde, & Scelles, 2012).

Ludke, Ferreira, and Overy (2014) conducted an empirical investigation that appears to be the first to indicate that singing can facilitate the learning of an unknown foreign language compared to speaking and speaking rhythmically conditions. These studies suggest that music can enhance the cognitive mechanisms involved in language learning. Listening to music can also impact affective variables that shape human behavior by evoking strong emotions and, therefore, have the potential to change mood valence (negative vs. positive emotions). Recent studies have contributed to a better understanding of the underlying causes of this phenomenon. For example, Huron (2006) explained that sad music tricks the brain into releasing prolactin, a calming hormone, which alters our mood and perception. The strong emotions evoked by music are sometimes accompanied by physical responses, such as shivers, changes in heart rate, which activate certain cortical areas that help produce hormones responsible for the feeling of pleasure and/or happiness (Levitin & Tirovolas, 2009). This release of hormones can be so powerful that music is sometimes used in pain therapy, and in mild cases, it can be used to integrate or even replace pharmacological intentions

before, during, or after painful procedures (Bernatzky, Presch, Anderson, & Panksepp, 2011). These results help explain the success of music therapy programs that significantly change people's moods. These programs have proven to be effective and have been used, especially in clinical settings, to improve the quality of life of hospitalized patients (e.g., Guetin et al., 2009).

These results suggest that music can contribute to people's overall well-being, as well as being an effective strategy for reducing anxiety. Teaching songs in foreign language classrooms appears to have many benefits, such as improving students' emotional well-being and increasing their academic performance. For example, Hove and Risen (2009) found that the interpersonal synchrony created during singing songs increases learners' affiliation with their group and their overall well-being. Their results provide empirical evidence for the issues raised by Terrell, who suggested that the affective filter may be lowered when foreign language learners experience identification with the target language group, and by Krashen who described group membership as one of the factors with the potential to lower foreign language learners' anxiety (Young, 1992).

Other findings suggest that students are less anxious in foreign language lessons when working in groups rather than when isolated (Liu, 2006), that teaching songs in foreign language classrooms can encourage and motivate sixth-grade students to develop their communicative skills (Romero, Tinjaca, & Olivares, 2012), and that a regular singing program in a language learning environment can contribute to improving language fluency and pronunciation (Tinjaca & Romero, 2014).

3. Benefits and Limitations of Teaching a Foreign Language with Songs

In this chapter, we will examine in detail the advantages of using songs as an educational tool in teaching a foreign language, based on the findings of numerous experimental studies. The research on the use of songs in language teaching is extensive, provided that we do not distinguish between language types (L1, L2, FL) and consider the pedagogical context. Here, we will focus on studies related to the didactics of foreign language (FL) teaching, excluding research on second language (L2) teaching and pedagogical studies.

This study defines the mechanical functioning underlying the song-advantage for language learning (Busse et al., 2018:2). This term refers to the specific benefits derived from using songs in language learning. These benefits include facilitating the memorization and reproduction of linguistic structures through melody and rhythm, which act as powerful mnemonic devices. Additionally, songs can improve pronunciation and intonation by allowing students to imitate the provided sound models, and offer an authentic and culturally rich context that stimulates students' interest and participation. The combination of musical and linguistic elements creates a multisensory learning environment, which can significantly enhance the effectiveness of foreign language teaching.

The use of music during foreign language lessons can reduce language anxiety, increase motivation, and improve students' attention spans (Degrave, 2019:415). Music creates a more relaxed and pleasant learning environment, reducing the stress and anxiety associated with learning a new language. This positive environment can encourage greater participation and more spontaneous interaction among students. Moreover, music has the power to stimulate emotion and interest, making lessons more engaging and enjoyable, which in turn can increase students' intrinsic motivation to engage with the educational material. The melody and rhythm of songs facilitate the memorization of new words and phrases, enhancing attention and concentration capabilities. Consequently, the use of music not only makes lessons more dynamic but can also promote more effective and lasting learning.

However, the use of songs as an educational tool also presents some critical aspects, which will be thoroughly analyzed in section 3.2.

3.1 Benefits of Using Songs in Language Teaching

The song is a tool that is not always adequately appreciated by teachers and is often used simply as entertainment for students. However, the didactic potential of this type of material as authentic audio is considerable.

Linguistically, significant benefits have been found, especially regarding pronunciation. Constant exposure to authentic sound patterns allows students to refine their ability to recognize and reproduce correct sounds, improving their intonation, accent, and fluency in speaking. Furthermore, the repetition of melodies and song lyrics facilitates the memorization of phonetic structures, making the use of the language more natural and spontaneous. These improvements in pronunciation can contribute to greater overall communicative confidence and competence of students. However, investigations so far have presented conflicting conclusions regarding the relationship between the use of the song as a didactic tool and lexical enhancement.

Regarding morphosyntax, some studies do not highlight direct correlations indicating improvement in learning this linguistic aspect through the use of the song (Alinte, 2013). However, it is plausible to hypothesize the existence of some interconnections between them (Busse et al., 2018:2). In a study conducted on primary school children learning German as a second language (L2), it emerged that singing a text activity resulted in benefits both in terms of vocabulary and grammar. This suggests the opportunity to consider the use of the song as a valid didactic alternative to introduce morphosyntactic topics, especially for younger students.

Regarding grammar improvement (Ludke, 2016:2), the use of the song as a didactic tool can favor greater acquisition and understanding of the grammatical rules of the language being studied. The linguistic structures present in musical texts provide students with concrete examples of grammar usage in practice, allowing them to assimilate the rules more intuitively and memorably.

Furthermore, from a cognitive perspective, language automation can be enhanced through the use of songs (Tomczak and Lew, 2019:20-21). Repeated exposure to language patterns within songs can contribute to the automatic memorization of vocabulary, phrases, and linguistic structures, making the linguistic production process smoother and more natural. This type of automated learning is essential for achieving fluent and spontaneous language proficiency.

An important linguistic skill exercised through the use of the song is certainly oral comprehension, which will be addressed in detail in paragraph 3.2.1, discussing technical and structural challenges, and in paragraph 3.2.3, addressing difficulties stemming from a psycholinguistic component.

There have not been many contributions in research regarding the relationship between the use of the song as a didactic tool and the enhancement of writing production skills.

The reasons why the song is recommended for FL teaching are divided by Tomczak and Lew into four types of motivations, which can be summarized as affective, cognitive, linguistic, and didactic reasons (Tomczak and Lew, 2019:20-21).

3.1.1 Affective Reasons

In this section, we will examine the active involvement of the learner in the language learning process and the effect of using songs as a didactic tool on their attitude towards the learning environment, considering Krashen's affective filter (Krashen, 1982). This theoretical filter posits that foreign language learning is influenced by emotional and affective factors such as motivation, self-esteem, and performance anxiety. The emotional and sensory experience provided by music can lower the affective filter, allowing students to access linguistic structures more easily and actively engage in learning.

The use of songs as a didactic tool in language teaching has the potential to break the monotony and routine that often characterize conventional language courses. The latter commonly rely on structured teaching manuals, which present a series of specific exercises aimed at practicing various language skills, from comprehension to production. However, the introduction of authentic materials such as songs represents a valid alternative to introduce new topics and promote the development of secondary language skills. Music provides a unique opportunity to explore aspects of language outside the traditional context of the manual, allowing students to come into contact with the authentic use of language and its nuances, such as intonation, rhythm, and colloquial language. Furthermore, the use of songs can stimulate students' creativity and interest, promoting more active participation and facilitating the memorization of language material.

Authentic material is more likely to pique the interest or at least the curiosity of students, thus contributing to increasing their motivation. According to Cardona, learning a foreign language is "un'attività gratificante di per sé stessa ed in essa risiedono le ragioni che spingono l'individuo ad agire, che possono essere il piacere, l'interesse, il successo, la curiosità"⁶ (Cardona, 2010:21).

Therefore, interest and curiosity are closely linked to intrinsic motivation, which is the main driving force for language learning to occur effectively

Increased motivation is often correlated with increased attention, as these abilities are closely interconnected, as discussed in paragraph 1. When students are intrinsically motivated to learn a language, they naturally tend to be more attentive and focused during learning activities. This is

⁶ «an inherently rewarding activity, and therein lie the reasons that drive individuals to act, which can be pleasure, interest, success, curiosity». The translation is ours.

because intrinsic motivation leads students to feel a sense of interest and personal engagement in language learning, making them more likely to dedicate time and energy to linguistic tasks. Furthermore, increased attention can in turn strengthen motivation, as greater concentration during lessons can lead to better understanding and success in achieving language goals. Degraeve asserts in his studies: “a positive effect on general learning aspects, such as increased motivation and attention, reduced anxiety and cultural enrichment as well as on different linguistic skills” (Degraeve, 2019:418).

Therefore, it is crucial to create a learning environment that fosters both intrinsic motivation and students' attention in order to maximize the outcomes of language learning.

The use of song as a teaching tool not only enriches the language learning experience but also contributes to the creation of a positive and stimulating learning environment. This environment promotes a positive emotional climate in the classroom, characterized by increased joy, fun, and engagement from students. The experience of listening to and singing songs together can create a sense of community and sharing among students, encouraging collaboration and social interaction. Additionally, music has the power to evoke positive emotions and alleviate stress, thereby helping to reduce performance anxiety and promote a more open and receptive attitude to learning. As a direct consequence, this leads to an increase in students' motivation towards language learning. When students feel engaged and passionate during learning activities, they are more inclined to dedicate time and energy to study, thereby increasing the likelihood of success in achieving their language goals.

As mentioned earlier, the impact of music on reducing anxiety is evident (Degraeve, 2019:418). Music has been shown to have a calming and relaxing effect on people, helping to reduce stress levels and tension. This is particularly significant in the context of language learning, where anxiety can be a significant barrier for students. Listening to and actively participating in musical pieces during lessons can create a more relaxed and enjoyable atmosphere in the classroom, thereby promoting more effective and positive learning. Music has the potential to distract students from worries and negative thoughts, allowing them to better focus on learning activities and tackle linguistic challenges with greater confidence and serenity. Therefore, the integration of music into the educational context can be a valuable ally in creating an optimal learning environment and supporting students' emotional well-being.

3.1.2 Cognitive, Linguistic and Didactic Reasons

In this section, we will examine the main reasons why the use of songs is advantageous, categorizing these motivations into cognitive, linguistic, and didactic domains.

From a cognitive perspective, there are four main reasons why songs prove to be a valuable language teaching tool: enhancement of mnemonic capacity, automatization of the linguistic development process, familiarization of learners with the cultural viewpoints of the foreign language and understanding of culture and language.

Research conducted by Smith et al. (2018) has highlighted that the use of songs in foreign language teaching can significantly improve students' mnemonic capacity. The authors observed that learning through music leads to greater retention and retrieval of linguistic information compared to other traditional methods. This phenomenon is attributable to the combination of sensory and emotional elements present in music, which promote more effective and lasting memorization of words, phrases, and linguistic structures. Therefore, the integration of songs as a teaching tool can be considered an effective strategy to enhance students' memory and improve their language skills (Smith et al., 2018:210-225).

Authentic material increases students' motivation, especially when presented in multimedia format (Begotti, 2008:4), as is often the case with songs. The song used as a teaching tool facilitates automatization in foreign language acquisition, leading to a significant improvement. From a grammatical standpoint, a study conducted by Ludke highlighted how the automatization of grammatical forms improves with the use of songs (Ludke, 2016:2). This result is crucial for progress in foreign language learning and for gaining greater confidence in its mastery.

The song, as authentic material, serves as a vehicle not only for the syntactic, grammatical, and lexical structures common in the target language but also for the culture of the country of origin. It represents an effective means to explore and understand the culture of countries where the language under study is spoken.

In paragraph 3.1.3, we will examine in detail the interconnection between culture and language, focusing specifically on how songs facilitate the development of intercultural skills, thereby contributing to providing an intercultural education.

From a linguistic perspective, there are four main reasons why songs emerge as a valuable glottodidactic tool: the presence of authentic content in foreign language lessons, the ability to provide various linguistically valuable expressions, exposing learners to the syntax, grammatical

structures, adjectives, adverbs, sentence patterns, and rhythms of the target language, as well as developing a more flexible and authentic image of a foreign language.

The definition of authentic material proposed by Wilkins (1975) constitutes a fundamental point in the field of foreign language teaching. According to Wilkins, authentic material refers to any type of text or document created for communicative purposes by native speakers of the target language, and that has not been adapted or modified for educational purposes. This means that authentic material has not been specifically produced for foreign language teaching, but rather exists in its natural context of use. This can include a wide range of materials, such as newspaper articles, advertisements, everyday conversations, TV programs, movies, songs, and more. The use of authentic material in the classroom allows students to engage with the target language and culture authentically and meaningfully, offering them the opportunity to develop more realistic and fluent linguistic and communicative skills (Wilkins, 1975:10-15).

There may be some perplexity regarding considering songs as authentic material as language can be shaped to fit expressive, musical, or commercial needs, and its original pragmatic purpose, namely to express and communicate, can be transformed into the intention of teaching (Caon, 2023:16). In other words, the adaptation of language to fit specific melodies or rhythms, as well as the incorporation of words or phrases that better suit the musical structure, could alter the authentic nature of the language found in songs. However, despite these considerations, the song remains an important educational resource that allows students to engage with the language and culture of a country in an engaging and meaningful way.

The song, understood as authentic material, offers a wide variety of linguistic expressions commonly used in the daily context of the country whose language is being learned. However, it can also provide students with terms and expressions that may be less common in everyday speech, allowing them to enrich their vocabulary.

By exposing learners to the syntax of the target language, grammatical structures, adjectives, adverbs, sentence patterns, and linguistic rhythms, the song provides them with a unique opportunity to become familiar with the fundamental elements of the language in a practical and engaging manner. Through listening to and repeating the words and phrases present in songs, students can gain an intuitive understanding of linguistic structures and their correct application in context.

The development of a more flexible and authentic image of a foreign language occurs through exposure to the variety of linguistic contexts present in songs. Students have the opportunity to

understand the language not only in a formal context but also in more informal and everyday communication situations. This exposure to language in different contexts allows learners to develop a more realistic and dynamic perception of the foreign language, enabling them to acquire more adaptable and versatile linguistic skills. Furthermore, the use of music allows students to encounter idiomatic, colloquial, and culturally relevant expressions, which are distinctive features of a living and evolving language.

From a pedagogical perspective, there are five main reasons why songs are considered a valuable tool in language teaching: enhancing the integration of learners' four language skills, pronunciation improvement, development of phonological aspects of language competence (sound discrimination, recognition of word boundaries in connected speech), engaging the whole class and maximizing participation, and finally, ease of organization for the teacher.

Using songs in the classroom to teach a foreign language can be a good starting point for practicing the four primary skills: listening, speaking, reading, and writing. Additionally, it is important to emphasize that if the song is presented in a multimedia format and if exploited by the teacher to its fullest potential, it becomes an excellent opportunity to practice integrated skills such as note-taking, paraphrasing, translating, interpreting, and discussing.

The main advantage of using songs in foreign language teaching is its effectiveness in improving students' pronunciation. This aspect is particularly relevant because songs not only provide students with the opportunity to listen to and repeat the sounds of the target language but also to do so in a rhythmic and melodic context that facilitates the assimilation and memorization of correct sounds and intonations.

Furthermore, some students listen to songs even outside the school environment, "at home, giving them a chance to revise the vocabulary and the grammatical items taught in class and also to improve pronunciation" (Alinte, 2013:23). This behavior leads to self-learning activities that will be explored in paragraph 3.1.4.

Using songs in foreign language teaching allows for the development of students' phonological aspects of language competence, including sound discrimination and recognition of word boundaries in connected speech. This means that students have the opportunity to refine their ability to distinguish and reproduce specific sounds of the target language, as well as to understand how words are organized and connected in the context of natural speech. This process contributes to the formation of accurate and fluent pronunciation, thus enhancing their ability to communicate clearly and effectively in the foreign language.

For the teacher, using songs is advantageous as it engages the entire class and maximizes student participation, thus facilitating an inclusive and dynamic learning environment. Furthermore, its organization is simple and straightforward for the teacher, allowing for effective implementation even with limited time and materials resources.

3.1.3 Songs and Intercultural Education

The paragraph will focus on the idea that songs can promote learners' familiarity with the cultural perspectives of the foreign language (Tomczak & Lew, 2019:20-21). Music, through song lyrics and themes, offers students a unique opportunity to explore and understand the culture of the country whose language they are learning. Songs can present cultural elements such as traditions, values, lifestyles, and social perspectives, thus providing an authentic glimpse into the daily life and experiences of native speakers. In this way, the use of songs as a teaching tool not only promotes the development of students' language skills but also contributes to a deeper and interconnected understanding of the culture of the foreign language.

In his 2019 study, Degraeve addresses the theme of culture and its role in foreign language teaching. The author analyzes how language acquisition is closely linked to understanding the associated culture. Through thorough investigation, Degraeve highlights the importance of integrating cultural elements into the language learning process to enrich students' experience and foster a deeper understanding of the foreign language. This study offers valuable insights into how teachers can incorporate culture into their teaching to provide students with a more comprehensive and authentic language education.

The relationship between music and culture is profound and complex, reflecting the diversity and richness of human societies. Music is not simply an artistic expression but also a reflection of the values, beliefs, traditions, and experiences of a particular culture. Through musical genres, instruments used, song lyrics, and performance styles, music conveys and preserves the history and identity of a people. Furthermore, music plays a significant role in celebrating holidays, religious ceremonies, rites of passage, and political and social events. Its ability to connect people through shared emotions and create a sense of belonging is universal. Therefore, studying music in a particular culture provides not only a deeper understanding of its identity but also an opportunity to explore its values and cultural patterns.

Italian songs represent an important vehicle for learning and understanding Italian culture from multiple perspectives. Italian music, renowned for its variety and richness, reflects the nuances and peculiarities of Italian society and history. Through song lyrics, musical genres, and artists, it is

possible to explore fundamental themes of Italian culture, such as love, family, politics, regional and national identity, history, and traditions. Furthermore, Italian music has a strong presence in the international scene, influencing and contributing to the spread of Italian culture worldwide.

Studying Italian songs offers students not only the opportunity to improve their language skills but also to immerse themselves in an essential aspect of everyday life and Italian cultural identity.

Through music, students can explore the values, beliefs, and experiences of Italian citizens, thus enriching their understanding of Italian culture in an engaging and meaningful way.

The song emerges as a pedagogical resource consistent with the objectives of linguistic and intercultural education by virtue of its transcultural nature and its ability to reflect cultural and linguistic diversity. It represents a tangible embodiment of specific cultural influences, demonstrating evident cultural hybridization and providing opportunities to explore linguistic contaminations that occur at various levels. It is essential for students to be aware that such hybridization, rather than representing an obstacle, enriches their cultural and linguistic repertoire (Caon, 2023:75).

3.1.4 Songs for Personal Development

The song can play a significant role in fostering social integration and cohesion within the classroom. "The musical method means having fun with language and letting words come easily; this identifies with communicative language learning methodology, which includes social interaction, small groups and peer discussion" (Israel, 2013:1364). By using the song as a teaching tool, students not only actively engage in language learning but also in social interaction with their classmates. This process provides them with the opportunity to share interpretations, ideas, and opinions, creating an inclusive and collaborative learning environment. Moreover, active participation in creating and interpreting music enhances students' social skills development, thereby improving their ability to communicate effectively and collaborate in broader social contexts.

The use of the song as a teaching tool can play a significant role in fostering autonomy in students' language learning. "Language autonomy learning" refers to students' ability to take control of their own language learning process by taking initiatives and making autonomous decisions regarding their study path. According to Benson and Voller (1997), this concept entails a range of skills and attitudes, including the ability to plan and manage one's learning, identify and utilize language resources, self-assess progress, and be aware of one's language needs and goals. By using the song as an educational resource, students are encouraged to develop these skills as they are called upon

to autonomously explore and select musical materials, identify areas for language improvement, and devise effective strategies to address linguistic challenges they encounter. In this way, the use of the song not only enriches students' learning experience but also helps them develop linguistic skills and metacognitive abilities that foster their personal growth and autonomy in language learning.

3.2 Challenges and Limitations of Using Songs in Language Teaching

The use of songs as a teaching tool in foreign language instruction has been the subject of growing interest and debate in the context of language education. While on one hand, songs represent a stimulating and engaging opportunity to enrich language learning through a creative and multisensory approach, on the other hand, there are challenges that warrant careful consideration. This section aims to examine the challenges and difficulties associated with the use of songs in educational settings, analyzing its limitations.

3.2.1 Technical Limitations

Technical constraints have been identified as all those characteristic elements of songs that can pose obstacles to understanding, both syntactically, phonetically, and pragmatically.

From a syntactic perspective, song lyrics can present significant complexity. This feature is linked to the song as authentic material:

«Il materiale autentico, infatti, mette alla prova lo studente con un tipo di comunicazione che può ritrovare nella vita quotidiana, in particolar modo se lo studente sta imparando una L2, ma può ingenerare demotivazione e ansia in lui, nel momento in cui si appresti ad affrontarlo da solo, a causa di un livello linguistico troppo elevato o per i riferimenti a modelli culturali ed a espressioni idiomatiche sconosciute».⁷

However, an aspect highlighted in the research conducted by Parada-Cabaleiro, E., Mayerl, M., Brandl, S. et al., should be considered, indicating a simplification of song lyrics over time. It has been observed that the lyrics of pop music have become more accessible and “not only does the lexical complexity of lyrics decrease (for instance, captured by vocabulary richness or readability of lyrics), but we also observe that the structural complexity (for instance, the repetitiveness of lyrics) has decreased”. (Parada-Cabaleiro et al., 2024:14, 5531).

Considering the text of a song as poetic, it is essential to take into account the syntactic variations determined by the meter, which can alter the original structure of the sentence.

⁷ «Authentic material, in fact, challenges the student with a type of communication that they may encounter in everyday life, especially if the student is learning an L2, but it can generate demotivation and anxiety in them when they are about to face it alone, due to a too high linguistic level or references to unknown cultural patterns and idiomatic expressions» (Begotti, 2008:2). Translation is ours.

From a phonetic perspective, it is fundamental to consider the quality of sound, "soprattutto per i livelli di apprendimento più bassi è bene porre attenzione anche a possibili fattori di disturbo, come, ad esempio, un parlato troppo veloce"⁸ (Begotti, 2008:12).

The song, for expressive reasons, may sometimes present distorted pronunciation that makes the text less clear. This phenomenon can pose a challenge for students of a foreign language, as intentional variations in pronunciation, adopted for artistic or stylistic purposes, can interfere with the accurate comprehension of words and phrases. Consequently, the educational use of the song requires careful selection of pieces, to ensure that the quality of pronunciation and the clarity of the text are appropriate for the students' level of learning.

From a pragmatic perspective, if the song is considered as poetic text, it often uses rhetorical figures that can make comprehension difficult. The use of metaphors, symbols, and other stylistic devices typical of poetry can complicate the interpretation of the text for students of a foreign language. Furthermore, the song's text lends itself to subjective interpretations, which can further hinder overall comprehension, as students may encounter multiple possible meanings. This requires an educational approach that considers such complexities and provides the necessary support to decode and understand the linguistic and cultural nuances present in the text.

3.2.2 Lack of Interest

From an educational standpoint, the use of songs may not prove effective for all students, as not everyone appreciates music or enjoys singing. This can represent a significant limitation in employing songs as an educational tool. Some students may not be engaged or motivated by the inclusion of music in lessons, negatively influencing their participation and the overall effectiveness of the learning process. Therefore, it is important for teachers to consider the diversity of students' tastes and preferences, integrating music with other teaching methodologies to ensure an inclusive and stimulating learning environment for all.

3.2.3 Listening Comprehension Anxiety

Listening Comprehension Anxiety is a specific form of anxiety related to oral comprehension in a second language, characterized by concerns and stress that can hinder the ability to effectively understand spoken discourse. According to Wang and MacIntyre (2021), this form of anxiety can negatively influence students' metacognitive awareness during listening, reducing their ability to

⁸ «especially for lower levels of learning, attention should also be paid to possible disturbing factors, such as, for example, speech that is too fast». Translation is ours.

plan, monitor, and evaluate their own comprehension process. The authors emphasize that anxiety associated with oral comprehension can stem from various factors, including fear of not understanding the content, the speed of speech, and the linguistic complexity of the audio material (Wang & MacIntyre, 2021:491-515). This form of anxiety can lead to decreased self-confidence and increased frustration, making the proposed activity counterproductive. Instead of facilitating learning, the use of songs could amplify difficulties and demotivate students. Therefore, it is crucial for teachers to be aware of these risks and adopt strategies to mitigate anxiety, such as selecting songs with clear articulation and appropriate for students' proficiency level, or integrating preparatory activities that facilitate text comprehension.

4. From Theory to Practice: A Case Study on Italian as a Foreign Language at the University of Zurich

In the previous section, we conducted a detailed theoretical analysis of three fundamental topics in foreign language teaching: first, the crucial role that emotions play in the learning process; second, the phenomenon of anxiety within the foreign language classroom, examining its potential causes and the consequences it may have on students; and finally, the advantages and limitations associated with the use of songs as a didactic tool in foreign language teaching. In this section, we aim to translate these theoretical concepts into a practical dimension by illustrating them through the concrete experience of an Italian language lesson that I conducted at the Language Center of the University of Zurich. This approach will not only allow us to verify the applicability of the discussed theories but also provide a tangible example of how these principles can be effectively implemented in a real teaching context.

4.1 Overview of the Study Environment

This case study was conducted at the Language Center of the University of Zurich ETH - UZH, an academic environment renowned for its excellence in foreign language teaching and the promotion of innovative didactic methodologies. The group of learners consisted of ten students and alumni from the university, aged between 19 and 80 years, offering an interesting generational diversity that enriched the learning dynamics. The linguistic level of the students ranged from A2 to B1 according to the Common European Framework of Reference for Languages (CEFR), indicating a basic to intermediate language proficiency, sufficient to engage with linguistic and cultural content with a certain degree of autonomy.

The participants came from various nationalities, although the majority were native German speakers, bringing a variety of linguistic and cultural backgrounds. This multicultural context allowed for the observation of how different linguistic and cultural influences can interact in the learning of a new language, thereby enriching the educational process. The participation format included the physical presence of eight students in the classroom, while two participated remotely via the platform Zoom.com, ensuring inclusive and flexible access to the lesson. This combination of physical and virtual presence allowed for the exploration of interaction and participation dynamics in hybrid learning environments, providing valuable insights for the adaptation of teaching strategies.

4.2 Methodology

The methodological approach adopted for the analysis of the Italian language teaching case, based on the use of songs, is grounded in measuring students' anxiety perception during the foreign language lesson. The investigative procedure was structured into two main phases. First, a lesson was conducted in which the song was used as the central didactic tool. This phase allowed for direct observation of the students' interaction with the material and the monitoring of any manifestations of anxiety or discomfort.

Subsequently, a questionnaire was administered to the participating students to evaluate the effectiveness of the adopted methodology. The questionnaire, structured to collect both quantitative and qualitative data, allowed for the measurement of various aspects of anxiety perception during the lesson, as well as providing detailed feedback on the lesson's elements. Students answered questions regarding their perceived level of anxiety, their overall experience with the use of the song, and their assessment of the pedagogical effectiveness of this approach.

4.3 Data Collection Method

The research utilized the Foreign Language Classroom Anxiety Scale (FLCAS), a widely recognized instrument devised to gauge students' anxiety levels within foreign language educational settings. Originally formulated by Horwitz, Horwitz, and Cope in 1986, the FLCAS serves the purpose of identifying the specific triggers and expressions of anxiety prevalent among students as they engage in language learning endeavors. This scale serves as a valuable tool for educators and researchers alike, facilitating an enhanced comprehension of how anxiety influences both language acquisition and classroom performance. Comprising 33 items, each assessed on a five-point Likert scale ranging from "strongly agree" to "strongly disagree," the FLCAS aims to explore various dimensions of foreign language anxiety, encompassing communication apprehension, test anxiety, and fear of negative evaluation. Furthermore, the questionnaire delves into students' self-perceptions, attitudes, and physiological responses concerning language acquisition. Despite its singular nature, the FLCAS categorically organizes its items into distinct thematic sections, which encapsulate diverse facets of language anxiety, including Communication Apprehension, Test Anxiety, Fear of Negative Evaluation, and General Classroom Anxiety.

4.3.1 First Thematic Section: Communication Apprehension

This section concentrates on the anxiety experienced by students when communicating or interacting in a foreign language. It comprises items associated with public speaking, involvement in class discussions, and participation in conversations. The items included in this section are as follows:

Item 1: I never feel completely confident when speaking in my foreign language class.

Item 4: It scares me when I don't understand what the teacher is saying in the foreign language.

Item 9: I start to panic when I have to speak after preparing myself in my language class.

Item 18: I feel confident when speaking in my foreign language class.

Item 20: I feel my heart pounding when I know I will be called on to answer in my language class.

Item 27: I feel nervous and confused when speaking in my foreign language class.

4.3.2 Second Thematic Section: Test Anxiety

These items evaluate the anxiety associated with language testing and assessments. Students may harbor concerns about test performance, including the fear of failing exams, making errors, or falling short of instructors' expectations. The section encompasses the following items:

Item 10: I don't worry about the consequences of not passing the foreign language exam.

Item 15: It annoys me when I don't understand the teacher's correction.

Item 21: The more I study for a language test, the more confused I get.

4.3.3 Third Thematic Section: Fear of Negative Evaluation

This section scrutinizes students' apprehensions regarding potential negative judgments or evaluations from peers, instructors, or other individuals. It encompasses items pertaining to the fear of committing errors and the perceived scrutiny from external parties. The section comprises the following items:

Item 2: I don't worry about making mistakes in my foreign language class.

Item 7: I still think that other students are better than me in the foreign language.

Item 14: I am not nervous about speaking the foreign language with native speakers.

Item 19: I'm afraid my language teacher will correct every mistake I make.

Item 23: I always think other students speak the foreign language better than me.

Item 24: I feel very uncomfortable speaking the foreign language in front of other students.

Item 31: I'm afraid other students will laugh at me when I speak the foreign language.

Item 32: I feel comfortable with native speakers of the foreign language.

4.3.4 Forth Thematic Section: Foreign Language Anxiety and General Classroom Anxiety

This comprehensive category encompasses items indicative of overall nervousness and discomfort experienced within the language classroom setting. It encompasses feelings of unease, apprehensions regarding performance, and general anxiety concerning the learning environment. The section comprises the following items:

Item 3: I tremble when I know I will be called on in my foreign language class.

Item 5: I wouldn't mind having more foreign language lessons at all.

Item 6: During the language lesson, I find myself thinking about things unrelated to the lesson.

Item 8: I am usually comfortable during language exercises in class.

Item 11: I don't understand why some people get so worked up about the foreign language class.

Item 12: In language class, I can be so nervous that I forget things I know.

Item 13: I feel embarrassed to raise my hand and volunteer to answer in my language class.

Item 16: Even though I am well-prepared for the language lesson, I feel anxious.

Item 17: I often don't feel like going to my foreign language class.

Item 20: I feel my heart pounding when I know I will be called on to answer in my language class.

Item 22: I don't feel pressure to prepare very well for the language class.

Item 25: The language lesson moves so fast that I'm afraid of falling behind.

Item 26: I feel more tense and nervous in my foreign language class than in other types of lessons.

Item 28: When I'm going to my foreign language classroom, I feel very confident and relaxed.

Item 30: I feel overwhelmed by the number of rules you have to learn to speak a foreign language.

Item 33: I feel nervous when the language teacher asks questions I haven't prepared in advance.

4.3.4 Fifth Thematic Section: The Lesson with the Song

In order to assess the overall level of anxiety through the Foreign Language Classroom Anxiety Scale (FLCAS), the questionnaire was enriched with several specific questions. These included inquiries about the lesson experience itself, to capture the students' immediate feelings and perceptions. One question addressed the interest in the Italian song, aiming to understand the students' engagement and attraction to the proposed material. Another question investigated the perception of the song as a pedagogical tool for language learning, focusing on the perceived advantages and potential limitations. Additionally, a specific question on Listening Comprehension Anxiety was included to explore the effects of anxiety on auditory comprehension during the lesson. This section contains the following items:

Item 34: I experienced anxiety during this proposed activity.

Item 35: I like listening to songs in Italian.

Item 36: I think it's useful to present a song to teach the language.

Item 37: I was worried about not understanding all the words while listening to the song.

Finally, an open-ended question provided students with the opportunity to freely express opinions, feedback, and suggestions related to the lesson.

The items were kept in the same order as the one designed in the original scale. Respondents were required to choose the one option in a 5-point Likert Scale that best aligns with their view. The Likert Scale was considered to be appropriate for the present study giving that it measures attitudes with a greater degree of nuance than a simple “yes/no” question. Students were asked to express the extent to which they agree or disagree with each item. They could choose among seven options:

1= Strongly Disagree

2= Disagree

3= Neither Agree nor Disagree

4= Agree

5= Strongly Agree

The questionnaire was administered in English, as all participants were fluent in this language, ensuring accurate comprehension and informed responses.

The data collection procedure was divided into several phases. Initially, the lesson was conducted at the Language Center of the University of Zurich (ETH - UZH), involving a group of ten students and alumni from the university, with ages ranging from 19 to 80 years and Italian language proficiency levels of A2/B1.

During the lesson, eight participants were physically present, while two others joined remotely via the Zoom.com platform. At the end of the lesson, participants received the questionnaire via email, with detailed instructions for completion at home. This method of administration allowed students to respond calmly and without time pressure, facilitating reflection and accurate analysis of their experiences and perceptions. Once completed, the questionnaires were returned, and the responses were analyzed to extract significant information about the students' anxiety levels, their perception of the lesson, and the effectiveness of using the song as a didactic tool.

Through this comprehensive and structured methodological approach, it was possible to obtain an in-depth understanding of the students' reactions, thereby providing valuable insights for evaluating and improving teaching and learning practices in the Italian language classroom.

4.4 Implementation of Song-Based Language Teaching

The methodological approach adopted for teaching Italian based on the use of songs is grounded in communicative principles, aiming to develop linguistic and cultural competencies in an integrated and engaging manner. The didactic procedure first involved conducting the lesson and subsequently administering a questionnaire to evaluate the effectiveness of the adopted methodology and gather feedback from the students.

The two-hour lesson employed various teaching tools to ensure a dynamic and interactive learning experience. Among these tools, the selected song played a central role, serving as the starting point for the exploration of linguistic and cultural content. Additionally, a computer, the digital platforms genially.com and wordwall.net for creating interactive materials, a webcam, and the Zoom.com platform were used to ensure the participation of remotely connected students.

The linguistic and lexical objectives of the lesson included learning the use of the imperative and vocabulary related to an evening outing at a venue. This allowed students to acquire practical and useful skills for everyday communication in Italian social contexts. Simultaneously, the cultural objectives focused on understanding the tradition of ballroom dancing (*ballo liscio*) and the local village festival (*sagra di paese*), significant elements of Italian cultural heritage. These aspects were

presented through the chosen song, which provided an authentic and contextualized example of such traditions.

From a graphical perspective, the learning unit was digitized using the genially.com platform, enabling an interactive and user-friendly presentation of the online lesson. This approach facilitated the access to content for both in-person and remote students. The lesson design demonstrates how the use of digital tools can enrich the educational experience, making it more engaging and accessible. The lesson is also available online

(<https://view.genially.com/663a230677d74400144af3d9/learning-experience-didactic-unit-ma-non-tutta-la-vita>).

The communicative approach guided the entire lesson, emphasizing the use of language in real and meaningful contexts. Students were engaged in activities that fostered practical and interactive language use, promoting not only the learning of grammatical structures and vocabulary but also a deeper understanding of Italian culture through music and local traditions. The lesson included listening, comprehension, discussion, and language production moments, ensuring a rich and comprehensive learning experience.

For the lesson held at the Language Center of the University of Zurich ETH - UZH, I chose "Ma non tutta la vita" by Ricchi e Poveri, performed in 2024, as the teaching material. It was selected for its authenticity and compatibility with the students' language level, which ranged between A2 and B1. The song choice was also influenced by the teacher's desire to keep the course theme focused on current affairs in Italy. It was necessary to introduce the song with a brief explanation about its participation in the Sanremo Italian Song Festival, thus highlighting the Italian cultural and media context associated with the event.

As for the structured learning unit for the lesson, it was divided into three main phases: Pre-listening Activities, Listening Activities, and Post-listening Activities. In the lead-up to experiencing the song, I initiated an initial motivation phase, inviting students to observe and describe the painting "The Dancers" by Fernando Botero from 2002, followed by a collective reflection on the meaning of the song title itself and paired discussion. Subsequently, the video performance of the song at the Sanremo Festival was screened to arouse interest and provide a visual context for the musical narrative.

During the second listening of the song, a phase of global comprehension was implemented through a cloze exercise, aimed at fostering understanding of the entire text. Subsequently, a comprehension check was provided through a true or false exercise, followed by an analysis phase based on the

observation of highlighted words in the text. After formulating hypotheses, students attempted verb conjugation using the highlighted words, allowing them to learn through trial and error. This was followed by a synthesis phase consisting of the introduction and explanation of the grammatical rule related to the imperative, followed by practical exercises aimed at consolidating this knowledge.

In addition, an activity was proposed to reflect on expressions and idioms present in the song in the form of multiple-choice questions, as well as a word-image matching activity to promote lexical enrichment related to an evening at a dance venue. Furthermore, cultural insight regarding ballroom dancing and the Italian festival was provided, using a video documenting the phenomenon, with the aim of enhancing understanding of the Italian sociocultural context. Finally, students were assigned a writing task to be completed at home, accompanied by specific instructions, the correction and assessment of which occurred subsequently through personalized feedback provided via email.

In Appendix A, there is an outline of the lesson organization.

5. Results Analysis

In this chapter, the results will be deliberated upon in thematic sections, encompassing the following facets: speech anxiety and the perception of self-efficacy concerning oral production, apprehension about perceived competence relative to peers and apprehension about negative evaluations from peers, communication anxiety and concerns regarding comprehensive understanding, anxiety within the foreign language learning environment and associated avoidance tendencies, apprehension towards making errors, and the advantages and limitations identified during the lesson featuring the song.

Below are the tables presenting the results derived from the administered questionnaire, which encompassed an assessment of both the overall anxiety level using the Foreign Language Classroom Anxiety Scale (FLCAS) and a series of targeted specific inquiries. Among these, an exploration of the experience of the lesson itself was included to capture students' immediate feelings and perceptions. Another inquiry delved into the interest in the Italian song to gauge the students' attraction and engagement with the presented material. Furthermore, a specific question was posed regarding the perception of the song as a pedagogical tool for language learning, focusing on the advantages and potential limitations encountered by students. Finally, a question related to Listening Comprehension Anxiety was included to probe the effects of anxiety on auditory comprehension during the lesson. The results are expressed as percentages out of a total of 10 completed questionnaires. The outcomes of this questionnaire, coupled with the gathered feedback, will be analyzed and deliberated upon in the subsequent chapter.

5.1 Exploring Anxiety Patterns and Pedagogical Perceptions in Language Learning

5.1.1 Communication Apprehension

This paragraph examines the findings related to the first thematic section of the questionnaire, specifically addressing the six items associated with students' communication apprehension (see Section 4.3.1).

As depicted in Figure 1, item #1 in the Communication Apprehension statement exhibited the highest mean score of 3.20, accompanied by a standard deviation of 1.17. Conversely, item #29, which had a mean score of 1.90, represented the statement with the greatest level of student disagreement. Furthermore, it had the lowest standard deviation of 1.18. These findings suggest that students generally feel confident when speaking in the foreign language class and experience low levels of listening comprehension anxiety.

Figure 1 – *Descriptive Statistics of Communication Apprehension*

Number of respondents: 10			
	Item	Mean	Standard Deviation
1.	I never feel completely confident when speaking in my foreign language class.	3,20	1,17
4.	It scares me when I don't understand what the teacher is saying in the foreign language.	2,00	1,00
9.	I start to panic when I have to speak after preparing myself in my language class.	2,10	1,37
18.	I feel confident when speaking in my foreign language class.	3,10	1,30
27.	I feel nervous and confused when speaking in my foreign language class.	2,10	1,20
29.	I feel nervous when I don't understand every word the language teacher says.	1,90	0,87
	Tot. Communication Apprehension	2,40	1,15

Regarding speech anxiety, the data reveal that 70% of the respondents disagree or strongly disagree with the items "I feel nervous and confused when speaking in my foreign language class" and "I feel very uncomfortable speaking the foreign language in front of other students" (Appendix B). This indicates that a significant majority of students do not suffer from specific anxiety when speaking in class. However, despite the absence of speech anxiety, some distrust in their oral production abilities emerges. In fact, half of the sample states that they are not "completely confident" when speaking in class. This data is further confirmed by the results related to the item "I feel confident when speaking in my foreign language class," which shows exactly half of the sample interviewed consenting. These results suggest that, although students do not experience evident anxiety during lessons, uncertainties about their competence and confidence in speaking a foreign language still exist. Therefore, it is important to consider targeted teaching strategies to strengthen students' confidence in their oral abilities to ensure more effective and participatory learning.

During foreign language lessons, a positive trend emerges regarding communication apprehension, namely the fear of not understanding everything. The data, as shown in Appendix B, indicate that

only 10% of the interviewed students express this concern. However, it is noteworthy that none of the respondents feel nervous when they do not comprehend every single word during the teacher's explanations. This suggests that students are aware that even a general understanding of the input provided is an important step in language learning and does not cause them anxiety. These results indicate a good awareness among students of the nature of the language learning process and its gradual progression, which could contribute to reducing anxiety levels and improving their confidence in facing linguistic challenges.

5.1.2 Test Anxiety

This paragraph examines the results related to the second thematic section of the questionnaire, specifically addressing the three items associated with students' test anxiety (see Section 4.3.2).

In Figure 2, item #10 of the Test Anxiety statement demonstrated the highest mean score of 3.00, accompanied by the greatest standard deviation of 1.56. Conversely, item #21 yielded an average score of 1.50 and elicited the most pronounced disagreement among students, exhibiting the smallest standard deviation of 0.85. This suggests a general tendency among students towards reduced apprehension regarding the possibility of failure in the foreign language examination, albeit with some individuals expressing ongoing concern. Moreover, students endorse the belief that engaging in preparatory activities before a test contributes to their comprehension rather than causing confusion.

Figure 2 – *Descriptive Statistics of Test Anxiety*

Number of respondents: 10			
	Item	Mean	Standard Deviation
10.	I don't worry about the consequences of not passing the foreign language exam.	3,00	1,56
15.	It annoys me when I don't understand the teacher's correction.	3,10	1,10
21.	The more I study for a language test, the more confused I get.	1,50	0,85
	Tot. Test Anxiety	2,50	1,17

The findings reveal that a substantial portion of students experience significant anxiety regarding their performance in foreign language exams, with 30% expressing concern about the potential

consequences of failing (Appendix B). This underscores the pressure associated with language assessments and suggests a need for supportive interventions to mitigate these worries. Notably, as shown in Appendix B, only 10% of respondents report being annoyed when they do not understand the teacher's corrections, indicating that the majority of students are generally accepting or tolerant of the correction process as a necessary component of learning. Furthermore, most respondents disagree with the statement, "The more I study for a language test, the more confused I get," suggesting that increased study does not typically lead to confusion for the 70% of students (Appendix B). This implies that their study strategies are effective and that they feel more confident with additional preparation. These results provide a nuanced perspective on foreign language anxiety, highlighting exam-related stress as a primary concern, while comprehension of teacher feedback and study practices appear to be less problematic for students.

5.1.3 Fear of Negative Evaluation

This paragraph analyzes the results pertaining to the third thematic section of the questionnaire, which encompasses the eight items related to students' fear of negative evaluation (see Section 4.3.3).

As illustrated in Figure 3, item #32 within the Fear of Negative Evaluation statement recorded the highest mean score of 3.70, yet it was associated with a standard deviation of 1.42. Additionally, item #31, with a mean score of 1.30, elicited the most significant level of disagreement among students, and it exhibited the lowest standard deviation of 0.67. Consequently, students generally feel comfortable with the presence of a native speaker in the class. However, considering the result of item #24, which scored a mean of 2.10 with a standard deviation of 1.37, a minority of students do not feel at ease speaking with native speakers. Moreover, students do not express fear of being ridiculed by their peers while speaking in the foreign language.

Figure 3 – *Descriptive Statistics of Fear of Negative Evaluation*

Number of respondents: 10			
	Item	Mean	Standard Deviation
2.	I don't worry about making mistakes in my foreign language class.	3,30	1,16
7.	I still think that other students are better than me in the foreign language.	3,30	1,57

14.	I am not nervous about speaking the foreign language with native speakers.	2,90	1,73
19.	I'm afraid my language teacher will correct every mistake I make.	1,50	0,70
23.	I always think other students speak the foreign language better than me.	3,50	1,18
24.	I feel very uncomfortable speaking the foreign language in front of other students.	2,10	1,37
31.	I'm afraid other students will laugh at me when I speak the foreign language.	1,30	0,67
32.	I feel comfortable with native speakers of the foreign language.	3,70	1,42
	Tot. Communication Apprehension	2,70	1,22

The low sense of self-efficacy regarding oral production is clearly reflected in students' perception of the item "nervous about speaking the foreign language with native speakers." In this context, a significant polarity among respondents emerges some experience no nervousness whatsoever when speaking with native speakers, while others feel strongly uncomfortable in this situation. As shown in Appendix B, the data indicate that despite 60% of respondents generally feeling "comfortable" communicating with native speakers, there is a considerable portion of the sample that expresses discomfort. This variability suggests that while some students have developed a certain comfort level in conversing with native speakers, others require additional support and strategies to improve their confidence and competence in direct interaction situations with them. Therefore, it is essential to implement teaching activities that promote guided conversation experiences with native speakers, creating a safe and supportive environment that can reduce nervousness and enhance students' self-efficacy in oral production.

Regarding the fear of being less competent than other students and of being negatively evaluated by others, a widespread attitude among respondents emerges. 80% of them agree or strongly agree with the item "I always think other students speak the foreign language better than me" (Appendix B). Furthermore, despite their progress in the language, 40% of participants continue to perceive other students as better (Appendix B). These results indicate a sense of comparison and competition among students, which can influence individuals' perception of their own language abilities. However, despite this implicit rivalry, the classroom atmosphere appears to be generally positive, as

almost all students do not fear ridicule from peers when speaking in the foreign language. This is further evidenced by the fact that half of the respondents do not feel embarrassed to raise their hand and volunteer to answer. Moreover, there is no generalized fear of not being able to keep up with the pace of the lessons and falling behind: only 20% of respondents agree with the statement "The language lesson moves so fast that I'm afraid of falling behind" (Appendix B). This data is further confirmed by the final open-ended question about suggestions for the lesson, where one student recommended speaking more slowly. These elements suggest an encouraging learning environment where students feel free to actively participate without fear of being negatively judged by others or of not being able to keep up with the class pace.

5.1.4 Foreign Language Anxiety and General Classroom Anxiety

This paragraph focuses on the results related to the third thematic section of the questionnaire, specifically addressing the 16 items associated with students' foreign language anxiety and general classroom anxiety (see Section 4.3.4).

As depicted in Figure 4, item #5 of the Foreign Language Anxiety and General Classroom Anxiety statement displayed the highest mean score of 4.00, coupled with a standard deviation of 1.05. In contrast, item #17, with a mean score of 1.80 and a standard deviation of 1.03, emerged as the statement generating the most significant disagreement among students. Additionally, item #26, which holds significance in identifying Foreign Language Classroom Anxiety, obtained a mean score of 1.90 with a standard deviation of 1.19. These findings indicate that students do not experience notable levels of anxiety in the foreign language classroom. Conversely, not only do they generally refrain from skipping classes, but they also express a preference for additional language lessons.

Figure 4 – *Descriptive Statistics of Foreign Language Anxiety and General Classroom Anxiety*

Number of respondents: 10			
	Item	Mean	Standard Deviation
3.	I tremble when I know I will be called on in my foreign language class.	1,80	1,47
5.	I wouldn't mind having more foreign language lessons at all.	4,00	1,05
6.	During the language lesson, I find myself thinking about things unrelated to the lesson.	2,10	1,29

8.	I am usually comfortable during language exercises in class.	3,80	0,92
11.	I don't understand why some people get so worked up about the foreign language class.	3,30	0,64
12.	In language class, I can be so nervous that I forget things I know.	2,90	1,45
13.	I feel embarrassed to raise my hand and volunteer to answer in my language class.	2,40	1,17
16.	Even though I am well-prepared for the language lesson, I feel anxious.	1,80	1,23
17.	I often don't feel like going to my foreign language class.	1,80	1,03
20.	I feel my heart pounding when I know I will be called on to answer in my language class.	2,00	1,25
22.	I don't feel pressure to prepare very well for the language class.	2,80	1,13
25.	The language lesson moves so fast that I'm afraid of falling behind.	2,50	1,08
26.	I feel more tense and nervous in my foreign language class than in other types of lessons.	1,90	1,29
28.	When I'm going to my foreign language classroom, I feel very confident and relaxed.	3,60	1,43
30.	I feel overwhelmed by the number of rules you have to learn to speak a foreign language.	2,80	1,40
33.	I feel nervous when the language teacher asks questions I haven't prepared in advance.	2,20	1,32
	Tot. Foreign Language Anxiety and General Classroom Anxiety	2,60	1,20

The positive classroom atmosphere and the absence of anxiety during foreign language lessons appear to contribute to reducing avoidance behaviors. The data, as shown in Appendix B, indicate that only 10% of the respondents admit to not feeling often inclined to participate in foreign language classes. It is important to consider that the students attending this course are generally adults who have voluntarily chosen to participate, as it is a paid and non-compulsory course. This

could indicate a greater commitment and motivation on the part of the students, which in turn could positively influence their attitude towards the lessons and reduce avoidance behaviors.

Furthermore, the positive classroom atmosphere is confirmed by the majority of students' perception regarding errors. Most respondents do not fear correction from the teacher, suggesting an open and welcoming learning environment. However, for 30% of students, the concern about making mistakes in class persists (Appendix B). This data reflects an important aspect to consider in managing anxiety and promoting an even more positive classroom climate. Awareness of this concern by teachers could enable them to adopt specific strategies to support students in overcoming the fear of making mistakes and perceiving errors as learning opportunities.

Despite 50% of the participants reporting being "so nervous that I forget things I know" during lessons and feeling "overwhelmed by the number of rules you have to learn to speak a foreign language," and a minority of students reporting symptoms attributable to foreign language classroom anxiety such as "I feel my heart pounding when I know I will be called on to answer", a low overall level of anxiety in the classroom emerges (Appendix B). This suggests that, although some students may experience moments of nervousness or feel overwhelmed by linguistic challenges, the majority of respondents do not experience significant anxiety during lessons. This data may indicate a relaxed and comfortable learning environment, which promotes active participation and student well-being during foreign language activities.

The discriminant item for understanding whether it is specific anxiety in the foreign language classroom is "I feel more tense and nervous in my foreign language class than in other types of lessons." The data, as shown in Appendix B, indicate that 80% of respondents disagree or strongly disagree with this statement, indicating that the majority do not experience greater tension or nervousness during foreign language lessons compared to other types of lessons. However, one in ten individuals strongly agrees with this item, suggesting they suffer from specific anxiety in the foreign language classroom. This data highlights the presence of a small but significant minority of students facing difficulties in the linguistic domain. At the same time, 50% of respondents claim to feel "very confident and relaxed" when attending language class, while for 10%, it is the opposite (Appendix B). This variation in perceptions reflects the diversity of experiences and levels of confidence among students, underscoring the importance of adopting differentiated approaches to support the individual needs of learners.

Therefore, it emerges that there is no linguistic anxiety, and the majority of students do not feel the pressure to prepare for the language class. However, as shown in Appendix B, the data indicate that

40% of respondents feel the need to prepare very well, highlighting a desire for excellence in their language learning. Moreover, a minority of 20% of respondents agree with the statement "even though I am well-prepared for the language lesson, I feel anxious" and agree or strongly agree with the item "I start to panic when I have to speak after preparing myself in my language class" (Appendix B). These data reveal that, despite most students feeling confident in their preparation, there is still an element of anxiety associated with the need to express oneself orally during language lessons. This may be due to various factors, such as the fear of making mistakes or being judged by others, and underscores the importance of providing adequate support to students to effectively manage these emotions and promote a more positive and rewarding language learning experience.

5.1.5 The Lesson with the Song

This paragraph examines the results related to the third thematic section of the questionnaire, specifically addressing the four items associated with the lesson involving the song (see Section 4.3.5).

As illustrated in Figure 5, item #36 within the statement regarding lessons with songs yielded the highest mean score of 4.50, yet it was associated with a standard deviation of 0.70. Similarly, item #35 achieved a mean score of 4.40, albeit with a slightly higher standard deviation of 1.07.

Conversely, to affirm the absence of anxiety during lessons with songs, item #34, with a mean score of 1.50, elicited the most substantial disagreement among students, sharing the lowest standard deviation of 0.70 with item #36. Consequently, students appear to generally appreciate Italian songs, although not unanimously, and also as a didactic tool recognizing their value in the learning process.

Figure 5 – *Descriptive Statistics of The Lesson with the Song*

Number of respondents: 10			
	Item	Mean	Standard Deviation
34.	I experienced anxiety during this proposed activity.	1,50	0,70
35.	I like listening to songs in Italian.	4,40	1,07
36.	I think it's useful to present a song to teach the language.	4,50	0,70
37.	I was worried about not understanding all the words while listening to the song.	2,80	1,03

Regarding the anxiety experienced during the lesson with the song, it emerges that the vast majority of respondents, amounting to 90%, did not report any manifestation of anxiety, while the remaining 10% provided a neutral response (Appendix B). This data suggests that the use of song as a teaching tool could promote a relaxed and comfortable learning environment, where students feel at ease participating in the proposed activities. This positive outcome could be attributed to the stimulating and engaging nature of music, which can help relax students and reduce any tensions or concerns related to the lesson. Furthermore, this highlights the effectiveness of music-based teaching in promoting a more accessible and rewarding language learning experience.

The data, as shown in Appendix B, indicate that 80% of the respondents expressed interest in listening to songs in Italian, while the remaining 10% showed disinterest in this practice. However, it is noteworthy that the vast majority of students, amounting to 90%, expressed a positive judgment regarding the song as a teaching tool, deeming it useful for their learning (Appendix B). These data highlight broad consensus among students on the effectiveness of music as a pedagogical resource in foreign language instruction. The interest demonstrated by the majority of respondents underscores the importance of integrating music into teaching activities to stimulate student interest and promote a more engaging and effective learning experience.

During the lesson with the song, the majority of respondents provided a neutral assessment to the item "I was worried about not understanding all the words while listening to the song," while 10% strongly agreed with this statement (Appendix B). This data suggests the presence of Listening Comprehension Anxiety, which emerged in a significant percentage of students during this specific teaching activity. It is interesting to note that such anxiety is not typically observed during standard lessons. This outcome may be attributed to the complex nature of listening comprehension and students' perception of their ability to fully understand the song lyrics. The identification of this specific anxiety provides teachers with important insight to adapt teaching strategies to support students in overcoming any difficulties in listening comprehension and promote a more comfortable and inclusive learning environment.

5.2 Challenges and Benefits of Song-Based Language Teaching in Reducing Anxiety in the Foreign Language Classroom

The responses to the open-ended question "Did you like the proposed activity? Why? Do you have any suggestions for improvement?" indicate a general appreciation for the lesson setup and the materials used. Students expressed various reasons for their enjoyment: "Yes, I liked it because I

enjoy Italian songs and I listen to them gladly" highlights the personal pleasure derived from listening to Italian songs; "The lessons were well-organized and varied for me. Thank you very much" underscores appreciation for the organization and variety of the lessons; "Very much. It was combined with listening comprehension and grammar, making it very engaging" highlights the effective combination of listening comprehension and grammar, which made the activity highly engaging; finally, "Yes, I liked it a lot, but it would be nice if you spoke more slowly" suggests an opportunity for improvement regarding the pace of the lesson. These responses provide valuable feedback for teachers, highlighting the positive aspects of the proposed activity and offering constructive suggestions for any future adjustments.

As highlighted in the last statement, the pace at which the explanation was conducted was judged to be too fast for the students' language level. However, it is important to note that this aspect does not directly concern the song as a teaching tool itself. The issue of explanation speed may be related to the teacher's overall approach or communication during the lesson, rather than the nature of the proposed musical activity. This suggests that while the song may be an effective teaching tool for enhancing language learning, other aspects of the lesson, such as the pace of explanation, may require particular attention to ensure an optimal learning experience for students.

As shown in Appendix B, the data indicate that 10% of students show no interest in Italian songs and may therefore have experienced a lack of motivation during this lesson, even though they did not provide negative feedback. This data highlights the heterogeneity of students' preferences and underscores the importance of adopting a diversified pedagogical approach capable of addressing the individual needs and interests of learners. While not expressing direct criticism, the fact that some students may feel less engaged or motivated by certain content underscores the need to continue exploring and adapting teaching practices to ensure optimal engagement for all students.

A positive aspect to highlight is that, despite students not being provided with preliminary material to prepare for the lesson topics, no signs of anxiety were observed during the activity. This suggests that using songs as a teaching tool may have a mitigating effect on anxiety within the foreign language classroom. The fact that students were able to engage in the activity without showing signs of anxiety may indicate that music helped create a relaxed and comfortable learning environment, where students felt more confident and uninhibited in participating actively. This result underscores the potential of music as a pedagogical resource to promote a positive classroom atmosphere and reduce tensions associated with language learning.

On the contrary, it emerges that during the lesson with the song, anxiety related to listening comprehension, known as Listening Comprehension Anxiety, is slightly higher compared to the previously observed level. This could be attributed to the challenge of exercising integrated skills required to complete a cloze exercise while listening to the song, especially considering the language proficiency level of the students, which is at A2/B1. Listening comprehension in a foreign language requires the ability to quickly process aural information and place it in context, which can be particularly challenging for students at an intermediate language level as indicated. Therefore, it is possible that the complex nature of the proposed activity contributed to a slight increase in anxiety related to listening comprehension during this specific lesson.

A positive point for the teacher is represented by the effective use of selected digital tools and online platforms, which have proven to be extremely useful for managing lessons both in online and in-person modes. This has allowed all students to access educational materials uniformly, both during in-person classes and remotely. Furthermore, excluding activities that require collaboration in pairs or groups, the learning unit can be completed autonomously as an independent module even by students who could not attend the lesson. This flexible approach not only promotes the inclusion of students who cannot participate in person but also offers the opportunity for self-directed and personalized learning, adaptable to individual student needs.

5.3 Glottodidactic Implications

The analysis of the glottodidactic implications derived from these results provides a comprehensive overview of language learning dynamics. These implications can be categorized into several key areas, each of which plays a significant role in shaping students' learning experience. Specifically, we are able to examine anxiety management, crucial for fostering a comfortable and productive learning environment, and self-efficacy perception, which directly influences students' approach and commitment to pursuing linguistic success. Furthermore, classroom climate plays a crucial role in determining the level of student engagement and participation, while the approach to error correction can influence how students address and overcome linguistic challenges. Lastly, examining the use of songs as a teaching tool allows us to assess its impact on students' motivation and their ability to develop language skills effectively and gratifyingly. This in-depth analysis of each aspect provides valuable insights for refining teaching practices and optimizing the foreign language learning process.

5.3.1 Management of Anxiety

The data, as shown in Appendix B, indicate that 70% of students do not experience specific anxiety during classroom conversations reflects positively on the learning environment. However, the presence of a lack of confidence in their oral expression skills emphasizes the importance of interventions aimed at enhancing students' confidence. This discrepancy between the lack of manifested anxiety and the perception of insecurity suggests that, despite the absence of evident anxiety symptoms, there is still a need for support to help students develop greater confidence in their language abilities.

The variation in students' reactions to conversations with native speakers highlights the complexity of their perceptions and emotions related to language learning. This variety of responses suggests that implementing specific and progressive activities of conversation with native speakers could be an effective strategy to mitigate language anxiety. In this way, students can gradually build confidence in their communicative abilities and feel more comfortable interacting with native speakers, thus contributing to improving the overall quality of language learning.

Despite the widespread lack of language anxiety, the fact that 50% of students may forget what they know due to nervousness and that 10% feel particularly agitated during foreign language lessons suggests that there is still room for improvement in anxiety management through the adoption of specific strategies (Appendix B). One possible strategy could be the introduction of relaxation and breathing techniques during conversation activities or the practice of mindfulness exercises to help students stay calm and focused on the present moment. Additionally, it might be helpful to encourage students to keep a learning journal where they can note their feelings and reflections during lessons, thus helping them better understand their emotional states and address them constructively. Finally, creating an inclusive and supportive classroom environment, where students feel free to express their concerns and receive positive feedback from teachers and classmates, could help reduce anxiety and promote more effective and rewarding learning.

5.3.2 Promoting Collaborative Learning

The perception of inferiority compared to other students and the perceived competition suggest the need to promote a collaborative rather than competitive approach within the learning environment. Introducing group activities focused on cooperation and mutual assistance could foster a sense of belonging and support among students, thereby reducing the feeling of comparison and competition. Furthermore, encouraging a positive classroom climate where individual progress of each student is valued and constructive feedback is provided can help improve self-efficacy perception. Offering

opportunities for students to work together, exchange ideas, and support each other can help reinforce confidence in their abilities and promote a more inclusive and collaborative learning atmosphere.

The observation that 80% of students perceive others as better highlights the need to encourage self-assessment and personal reflection on one's own progress (Appendix B). Introducing tools such as learning journals, where students can record their successes, overcome challenges, and achieve milestones, can be an effective way to promote greater awareness of their own progress.

Additionally, using self-assessment techniques, such as task evaluation and reflection on mistakes, can help students better understand their abilities and develop strategies for improvement. This way, students can take on a more active role in their learning process, increasing confidence in their abilities and reducing the perception of inferiority compared to others.

5.3.3 Fostering a Positive and Inclusive Atmosphere

The presence of a positive learning environment, where students feel safe and encouraged to actively participate, is a key factor in fostering success in the language teaching and learning process. However, to further enhance this positive dynamic, a series of techniques can be adopted aimed at promoting the participation and inclusion of all students. For example, the use of active teaching strategies, such as group work, structured class discussions, and collaborative activities, can encourage deeper engagement of students and create an environment where everyone feels valued and respected. Additionally, encouraging the sharing of opinions and personal experiences, along with celebrating the linguistic and cultural diversity present in the classroom, can contribute to creating a climate of tolerance and mutual respect. Finally, the use of technological tools and multimedia resources can enrich the learning experience, offering opportunities for engagement and interaction that reflect contemporary modes of communication.

The low percentage of students expressing fear of falling behind indicates an effective adaptation of the lesson pace to the group's needs. However, it is essential to maintain constant vigilance on this aspect in order to promptly identify any signs of difficulty that may arise during the course.

Regularly monitoring students' level of understanding and assessing their degree of engagement during lessons can provide valuable insights into maintaining a balance between the pace of explanations and students' learning abilities. Additionally, providing individual support and remedial opportunities for students experiencing difficulties can help ensure that no one is left behind in the learning process, thus promoting an inclusive environment conducive to the growth of each participant.

5.3.4 Constructive Feedback

The lack of fear towards correction by the teacher suggests that the current approach to error management is already effective in fostering an open and inclusive classroom climate. However, the fact that 30% of students still harbor some apprehension about making mistakes suggests that there may still be room for improvement to make error correction an even more positive and constructive process (Appendix B). Targeted interventions, such as providing encouraging feedback focused on individual progress, encouraging students to view mistakes as learning opportunities, and creating an environment where errors are accepted as a natural part of the language acquisition process, could further reduce anxiety related to errors and promote greater confidence in linguistic expression.

The manifestation of performance-related anxiety symptoms by students suggests that the teacher could benefit from integrating specific anxiety management techniques into teaching practice. These could include breathing exercises to promote relaxation and stress reduction during the lesson, or the introduction of brief breaks to allow students to recharge and regain focus. Additionally, adopting mindfulness or positive visualization strategies could be helpful in fostering a success-oriented mindset and counteracting feelings of insecurity that may arise during linguistic performance. Integrating such practices into the classroom routine could contribute to creating a more relaxed and supportive learning environment, enabling students to approach linguistic challenges with greater serenity.

5.3.5 Incorporating Music and Songs in Language Teaching

As highlighted by the results, no participant reported anxiety symptoms during the lesson, suggesting that the use of music already represents an effective strategy for reducing anxiety in the foreign language classroom. The positive reaction towards the use of songs is shared by the majority of students, indicating their appreciation and recognizing the value of this instructional tool. However, it should be noted that a small percentage of students may not be interested in using songs. Therefore, it is crucial to adopt a varied and diversified approach in teaching activities to maintain high interest among all students and meet their diverse learning needs and preferences. Integrating a wide range of resources and instructional materials can help make lessons more engaging and stimulating for the entire class.

The positive response to the use of digital tools and online platforms suggests that these technologies can be effectively integrated to manage lessons in a hybrid environment. Adopting supportive digital materials could be a further step in providing students with additional resources

for their learning, thus helping to reduce anxiety and enhance their preparedness. Access to online resources can facilitate more independent learning and enable students to delve deeper into topics covered in class, thereby reinforcing their understanding and confidence in their language abilities.

5.4 Conclusions

5.4.1 Summary of Results

The purpose of this research is to delve into the role of songs in the teaching of Italian as a foreign language, aiming to understand how language acquisition can be optimized through this teaching practice. The research aims to examine in detail both the advantages and limitations arising from the integration of music and songs in the context of language teaching. Through a thorough analysis, the goal is to provide a clear and comprehensive overview of the potential benefits and challenges associated with the use of this teaching tool, with the aim of offering useful guidance for teachers in implementing effective and innovative teaching methodologies.

The results obtained from the analysis indicate an overall favorable learning context; however, they highlight the presence of specific areas that require improvement. The pedagogical implications suggest the need to implement targeted strategies aimed at enhancing students' confidence in their language abilities, fostering collaboration among them, and perpetuating the use of innovative teaching tools. This approach aims to maintain high student interest in the foreign language learning process, with the ultimate goal of fostering autonomy in learning.

The analysis conducted on anxiety during foreign language lessons, focusing on the use of songs as an educational tool, revealed a scenario where the majority of students did not report any level of anxiety during such sessions. This suggests that the use of music could act as a catalyst for creating a learning environment characterized by serenity and comfort. While some students showed a certain disregard towards listening to songs in Italian, it is noteworthy that the vast majority positively assesses the use of songs as a pedagogical tool. However, it was observed that during lessons where music is introduced, some students exhibited anxiety related to listening comprehension even though they do not normally experience it, thus indicating an area for potential development in implementing this teaching practice.

5.4.2 Limitations

This study is subject to several additional limitations. Firstly, it is essential to acknowledge the constraint imposed on the number of participants included in the sample, which led to a relatively small population size to analyze and investigate the benefits and limitations associated with the

integration of music and songs in language teaching. Therefore, the scope of the study's findings may be limited due to the restricted diversity of participants and the consequent limited range of materials available for analysis.

Another limitation of this study concerns the absence of a specific singing activity during the lessons. Consequently, it was not possible to examine the potential benefits of singing in language learning, particularly on pronunciation improvements. This choice was motivated by the teacher's belief that introducing a singing activity during the lessons would be inappropriate, as it was considered more suitable for children and adolescents rather than adult learners. However, despite this decision, students were advised to practice singing the song at home as supplementary exercise.

5.4.3 Directions for Future Research and Practice

This research was conducted involving participants from various age groups and in a multicultural context. Therefore, it would be desirable to explore the perception of anxiety, particularly language learning anxiety, in other contexts influenced by different socio-cultural realities and educational systems. An additional perspective could involve replicating the same activities in different contexts to compare the results and assess whether the use of songs as a teaching tool is universally effective and perceived as such, regardless of the socio-cultural context. Furthermore, it would be interesting to investigate disparities arising from the participants' different ages or varying levels of language proficiency to fully understand the impact of these factors on the language learning process.

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Appendix

Appendix A

Outline of Lesson Organization

A lezione con la canzone

Destinatari	Studenti e alumni dell'università
Livello linguistico	A2/B1
Obiettivi linguistico-grammaticali	Imperativo
Obiettivi linguistico-lessicali	Vocabolario per andare in un locale, espressioni idiomatiche italiane
Obiettivi culturali	Conoscere la tradizione del ballo liscio e della sagra di paese in Italia
Durata	2 ore
Strumenti	Computer, proiettore, casse audio, webcam, Zoom.com, genially.com, wordwall.net

La lezione è disponibile anche online.

(<https://view.genial.ly/663a230677d74400144af3d9/learning-experience-didactic-unit-ma-non-tutta-la-vita>)

PRIMA DELL' ASCOLTO

1. Prima di ascoltare la canzone guarda l'immagine: cosa ti viene in mente?



Fernando Botero, The Dancers, 2002 pastel, 56'x46.5'

2. La canzone che ascolteremo si chiama “Ma non tutta la vita”. Secondo te di cosa si tratta? Fai delle ipotesi e discutine con il tuo compagno.

DURANTE L’ASCOLTO

3. Ascolta la canzone. Confermi la tua ipotesi rispetto al titolo?

4. Ascolta di nuovo la canzone e completa il testo della canzone con le parole che mancano. (Disponibile su Wordwall.net - <https://wordwall.net/it/resource/72901048/italiano/ma-non-tutta-la-vita>)

momento - stelle - conosco - testa – vola - bellissimo - nostalgia - arrivi – sguardo - rossetto - in giro -magico - nome - rosa - vita

Che confusione il sabato

È quasi peggio di quello che dicono, con te però

C'è un non so che di

C'è un non so che, c'è un non so che

Dimmi quando così ti tengo il posto

Prendo già da bere, i tuoi gusti li

Entra che ho lasciato il tuo all'ingresso

Tanto in giro da sola non resto

Anche più bella diventa appassita

Va bene, ti aspetto, ma non tutta la

Ti giri un la notte è finita

Le già stanno cadendo

Dammi retta adesso **scendi** in pista

Gira, gira, girerà la

Non ti vedo, dove sei finita

Tanto lo sai che ti aspetto, ma non tutta la vita

Tanto lo sai che ti aspetto, ma non tutta la vita

Lo sanno tutti che, il tempo via.
te ne accorgi, giorno siamo oggi
Soffriamo tutti un po' di mal di mare e
È tutto un fuggi e mordi, un metti e dopo togli
Vedo nei tuoi occhi quello che conosco
E sul hai l'impronta del mio rosso
Te l'avevo detto dovevi che fare presto
Perché da sola non resto

Anche più bella diventa appassita
Va bene, ti aspetto, ma non tutta la
Ti giri un la notte è finita
Le già stanno cadendo
Dammi retta adesso **scendi** in pista
Gira, gira, girerà la
Non ti vedo, dove sei finita
Tanto lo sai che ti aspetto, ma non tutta la vita

No, no, no, no, non senti un
Non pensarci, no, solo **vivilo**
Fino che si può, fino all'ultimo
Tanto lo sai che ti aspetto, ma non tutta la vita

Anche più bella diventa appassita
Va bene, ti aspetto, ma non tutta la
Ti giri un la notte è finita
Le già stanno cadendo

Dammi retta adesso **scendi** in pista

Gira, gira, girerà la

Non ti vedo, dove sei finita

Tanto lo sai che ti aspetto, ma non tutta la vita

DOPO L' ASCOLTO

5. Indica se le seguenti affermazioni sono vere o false. (V/F)

1. Nella pista da ballo non c'è confusione. (Vero/Falso)
2. Lei è impaziente di vedere il suo partner. (Vero/Falso)
3. La vita è descritta come qualcosa di eterno e senza fine. (Vero/Falso)
4. Il testo dice di vivere il presente. (Vero/Falso)
5. Lui arriva puntuale e riesce a vedere subito la sua partner. (Vero/Falso)

6. Osserva le parole in grassetto nel testo. Che cosa noti?

7. Usando le parole del testo, inserisci il verbo al posto giusto.

	ENTRARE	SCENDERE	DIRE
Tu	Di' *
Noi	Entriamo	Scend.....
Voi	Entrate	Dite

*irregolare

8. Leggi gli esempi e osserva la regola grammaticale

-Gira a destra all'incrocio per raggiungere il negozio.

-Scendi dall'autobus alla prossima fermata.

-Dormi bene questa notte.

IMPERATIVO

- E' modo che presenta solo 3 persone: "Tu", "Voi", "Noi"
- Per i verbi in -ARE è uguale al presente, ma cambia per "Tu" che perde la "i" e aggiunge la "a"

	GIRARE
Tu	GIR + A =Gira
Noi	Giriamo
Voi	Girate

- Per i verbi in -ERE e -IRE è uguale al presente

ATTENZIONE!

Alcuni verbi come "Di'" sono irregolari.

Ecco una lista dei verbi più usati:

Verbo	Tu	Noi	Voi
Andare	Va'	Andiamo	Andate
Fare	Fa'	Facciamo	Fate
Dire	Di'	Diciamo	Dite
Dare	Da'	Diamo	Date
Stare	Sta'	Stiamo	State
Sapere	Sappi	Sappiamo	Sappiate
Avere	Abbi	Abbiamo	Abbiate
Essere	Sii	Siamo	Siate

IMPERATIVO CON I PRONOMI

- Spesso l'imperativo si usa con i pronomi, basta aggiungerli al verbo coniugato

Da' + mi = Dammi

Vivi + lo = Vivilo

IMPERATIVO NEGATIVO

Per la forma negativa di

- "Noi" e "Voi" basta aggiungere "Non" prima del verbo coniugato

Non parlate così forte.

Non perdiamo la speranza.

- "Tu" si usa la forma base del verbo

Non aspettare.

IMPERATIVO NEGATIVO CON I PRONOMI

Anche l'imperativo negativo si usa spesso con i pronomi, basta solo aggiungere il pronome al verbo coniugato

- Per "Noi" e "Voi"

Non fermiamo + ci

Non aspettate + ci

- Per "Tu" si toglie la "e" e si aggiunge il pronome

Non pensar~~e~~ + ci

9. Completa l'esercizio come nell'esempio.

1. (Tu) – **Chiedi** al barista quale cocktail consiglia. (chiedere)
2. (Tu) - _____ ti (divertirsi) e _____ (ballare) questa sera.
3. (Voi) - Mi raccomando, _____ al locale prima che inizi la musica. (arrivare)
4. (Tu) - Non _____ troppo velocemente sulla pista da ballo. (girare)
5. (Tu) - Non _____ ci troppo (pensare), _____ a quella ragazza se vuole ballare con te. (chiedere)
6. (Voi) - _____ mi all' ingresso. (aspettare)
7. (Tu) - _____, c'è già confusione in pista, dovevamo arrivare prima. (vedere)
8. (Noi) - _____ un grande applauso all' orchestra! (fare)

10. Scegli l'opzione corretta.

1. Cosa vuol dire "Che confusione" nel testo?
 - a) Una situazione di calma
 - b) Una situazione di disordine o caos
 - c) Una situazione di silenzio

2. Cosa significa "un non so che"?
 - a) Una cosa ben definita
 - b) Una sensazione o qualità difficile da descrivere
 - c) Un oggetto concreto

3. Cosa si intende per "Tanto lo sai"?
 - a) L'informazione è nuova e sorprendente
 - b) L'informazione è già nota e non sorprendente
 - c) L'informazione è difficile da capire

4. Cosa indica "Dammi retta"?
 - a) Non fare attenzione
 - b) Segui il mio consiglio
 - c) Fai ciò che vuoi

5. Cosa vuol dire "Scendere in pista"?
 - a) Andare in un posto
 - b) Iniziare a ballare
 - c) Prendere parte a un'attività

6. Cosa indica l'espressione "Il tempo vola via"?
 - a) Il tempo passa lentamente
 - b) Il tempo passa rapidamente
 - c) Il tempo non cambia

7. Cosa si intende per "mordi e fuggi" o "fuggi e mordi"?

- a) Fare qualcosa lentamente
- b) Fare qualcosa bene
- c) Fare qualcosa velocemente e non molto bene

8. Cosa significa "fare presto"?

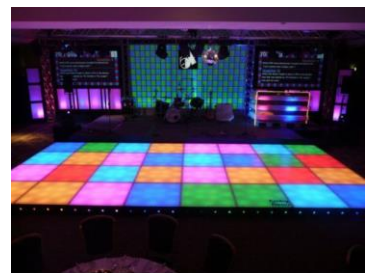
- a) Fare qualcosa con calma
- b) Fare qualcosa rapidamente
- c) Fare qualcosa senza scopo

11. Collega l'immagine alla parola corretta.

Ballare in coppia



Prendere da bere



Musica dal vivo



Prenotare un tavolo



Pista da ballo



Pagare in contanti



Pagare con la carta



Ballo di gruppo



Barista



SOLUZIONI

4. Ascolta di nuovo la canzone e completa il testo della canzone con le parole che mancano.

Che confusione il sabato

È quasi peggio di quello che dicono, con te però

C'è un non so che di **magico**

C'è un non so che, c'è un non so che **bellissimo**

Dimmi quando **arrivi** così ti tengo il posto

Prendo già da bere, i tuoi gusti li **conosco**

Entra che ho lasciato il tuo **nome** all'ingresso

Tanto in giro da sola non resto

Anche più bella **rosa** diventa appassita

Va bene, ti aspetto, ma non tutta la **vita**

Ti giri un **momento** la notte è finita

Le **stelle** già stanno cadendo

Dammi retta adesso **scendi** in pista

Gira, gira, girerà la **testa**

Non ti vedo, dove sei finita

Tanto lo sai che ti aspetto, ma non tutta la vita

Tanto lo sai che ti aspetto, ma non tutta la vita

Lo sanno tutti che, il tempo **vola** via.

te ne accorgi, giorno siamo oggi

Soffriamo tutti un po' di mal di mare e **nostalgia**

È tutto un fuggi e mordi, un metti e dopo toglì

Vedo nei tuoi occhi quello **sguardo** che conosco

E sul hai l'impronta del mio **rossetto** rosso

Te l'avevo detto dovevi che fare presto

Perché **in giro** da sola non resto

Anche più bella **rosa** diventa appassita

Va bene, ti aspetto, ma non tutta la **vita**

Ti giri un **momento** la notte è finita

Le **stelle** già stanno cadendo

Dammi retta adesso **scendi** in pista

Gira, gira, girerà la **testa**

Non ti vedo, dove sei finita

Tanto lo sai che ti aspetto, ma non tutta la vita

No, no, no, no, non senti un **brivido**

Non pensarci, no, solo **vivilo**

Fino che si può, fino all'ultimo

Tanto lo sai che ti aspetto, ma non tutta la vita

Anche più bella **rosa** diventa appassita

Va bene, ti aspetto, ma non tutta la **vita**

Ti giri un **momento** la notte è finita

Le **stelle** già stanno cadendo

Dammi retta adesso **scendi** in pista

Gira, gira, girerà la **testa**

Non ti vedo, dove sei finita

Tanto lo sai che ti aspetto, ma non tutta la vita

5. Indica se le seguenti affermazioni sono vere o false. (V/F)

1. Nella pista da ballo non c'è confusione. (Vero/**Falso**)
2. Lei è impaziente di vedere il suo partner. (**Vero**/Falso)
3. La vita è descritta come qualcosa di eterno e senza fine. (Vero/**Falso**)
4. Il testo dice di vivere il presente. (**Vero**/Falso)
5. Lui arriva puntuale e riesce a vedere subito la sua partner. (Vero/**Falso**)

7. Usando le parole del testo, inserisci il verbo al posto giusto.

	ENTRARE	SCENDERE	DIRE
Tu	Entra	Scendi	Di' *
Noi	Entriamo	Scendiamo	Diciamo
Voi	Entrate	Scendete	Dite

*irregolare

9. Completa l'esercizio come nell'esempio.

1. (Tu) – **Chiedi** al barista quale cocktail consiglia. (chiedere)
2. (Tu) - **Divertiti** (divertirsi) e **balla** (ballare) questa sera.
3. (Voi) - Mi raccomando, **arrivate** al locale prima che inizi la musica. (arrivare)
4. (Tu) - Non **girare** troppo velocemente sulla pista da ballo. (girare)
5. (Tu) - Non **pensarci** troppo (pensare), **chiedi** a quella ragazza se vuole ballare con te. (chiedere)
6. (Voi) - **Aspettate**mi all' ingresso. (aspettare)
7. (Tu) - **Vedi**, c'è già confusione in pista, dovevamo arrivare prima. (vedere)
8. (Noi) - **Facciamo** un grande applauso all' orchestra! (fare)

10. Scegli l'opzione corretta.

1. Cosa vuol dire "Che confusione" nel testo?
 - a) Una situazione di calma
 - b) Una situazione di disordine o caos**
 - c) Una situazione di silenzio
2. Cosa significa "un non so che"?
 - a) Una cosa ben definita
 - b) Una sensazione o qualità difficile da descrivere**
 - c) Un oggetto concreto

3. Cosa si intende per "Tanto lo sai"?
- a) L'informazione è nuova e sorprendente
 - b) L'informazione è già nota e non sorprendente**
 - c) L'informazione è difficile da capire
4. Cosa indica "Dammi retta"?
- a) Non fare attenzione
 - b) Segui il mio consiglio**
 - c) Fai ciò che vuoi
5. Cosa vuol dire "Scendere in pista"?
- a) Andare in un posto
 - b) Iniziare a ballare**
 - c) Prendere parte a un'attività
6. Cosa indica l'espressione "Il tempo vola via"?
- a) Il tempo passa lentamente
 - b) Il tempo passa rapidamente**
 - c) Il tempo non cambia
7. Cosa si intende per "mordi e fuggi" o "fuggi e mordi"?
- a) Fare qualcosa lentamente
 - b) Fare qualcosa bene
 - c) Fare qualcosa velocemente e non molto bene**
8. Cosa significa "fare presto"?
- a) Fare qualcosa con calma
 - b) Fare qualcosa rapidamente**
 - c) Fare qualcosa senza scopo

11. Collega l'immagine alla parola corretta.

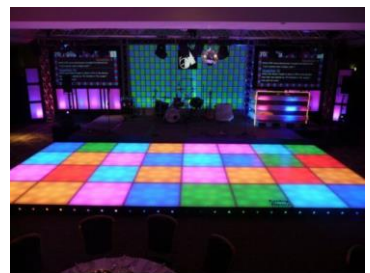
Ballare in coppia

Prendere da bere

Musica dal vivo

Prenotare un tavolo

Pista da ballo



Pagare in contanti



Pagare con la carta



Ballo di gruppo



Barista



QUESTIONARIO FINALE

Disponibile online (<https://forms.gle/ffJgcX8gYY393sEx8>)

Dear participant,

Thank you for choosing to take part in the anonymous questionnaire. Based on your personal experience, please rate the following statements assigning a score from 1 to 5 according to the following scale:

- 1: Strongly Disagree (SD)
- 2: Disagree (D)
- 3: Neither Agree nor Disagree (N)
- 4: Agree (A)
- 5: Strongly Agree (SA)

Please respond to all questions honestly and accurately.

Thank you for your contribution!

- 1) I never feel completely confident when speaking in my foreign language class.
- 2) I don't worry about making mistakes in my foreign language class.
- 3) I tremble when I know I will be called on in my foreign language class.
- 4) It scares me when I don't understand what the teacher is saying in the foreign language.
- 5) I wouldn't mind having more foreign language lessons at all.
- 6) During the language lesson, I find myself thinking about things unrelated to the lesson.
- 7) I still think that other students are better than me in the foreign language.
- 8) I am usually comfortable during language exercises in class.
- 9) I start to panic when I have to speak after preparing myself in my language class.
- 10) I don't worry about the consequences of not passing the foreign language exam.
- 11) I don't understand why some people get so worked up about the foreign language class.
- 12) In language class, I can be so nervous that I forget things I know.
- 13) I feel embarrassed to raise my hand and volunteer to answer in my language class.
- 14) I am not nervous about speaking the foreign language with native speakers.
- 15) It annoys me when I don't understand the teacher's correction.
- 16) Even though I am well-prepared for the language lesson, I feel anxious.

- 17) I often don't feel like going to my foreign language class.
- 18) I feel confident when speaking in my foreign language class.
- 19) I'm afraid my language teacher will correct every mistake I make.
- 20) I feel my heart pounding when I know I will be called on to answer in my language class.
- 21) The more I study for a language test, the more confused I get.
- 22) I don't feel pressure to prepare very well for the language class.
- 23) I always think other students speak the foreign language better than me.
- 24) I feel very uncomfortable speaking the foreign language in front of other students.
- 25) The language lesson moves so fast that I'm afraid of falling behind.
- 26) I feel more tense and nervous in my foreign language class than in other types of lessons.
- 27) I feel nervous and confused when speaking in my foreign language class.
- 28) When I'm going to my foreign language classroom, I feel very confident and relaxed.
- 29) I feel nervous when I don't understand every word the language teacher says.
- 30) I feel overwhelmed by the number of rules you have to learn to speak a foreign language.
- 31) I'm afraid other students will laugh at me when I speak the foreign language.
- 32) I feel comfortable with native speakers of the foreign language.
- 33) I feel nervous when the language teacher asks questions I haven't prepared in advance.
- 34) I experienced anxiety during this proposed activity.
- 35) I like listening to songs in Italian.
- 36) I think it's useful to present a song to teach the language.
- 37) I was worried about not understanding all the words while listening to the song.

Did you like the proposed activity? Why? Do you have any suggestions for improvement?

.....

.....

.....

.....

.....

Appendix B

Questionnaire Items with Percentages of Students Selecting Each Alternative

	SD	D	N	A	SA
1) I never feel completely confident when speaking in my foreign language class.	10	20	20	40	10
2) I don't worry about making mistakes in my foreign language class.	0	30	30	20	20
3) I tremble when I know I will be called on in my foreign language class.	70	10	0	10	10
4) It scares me when I don't understand what the teacher is saying in the foreign language.	40	30	20	10	0
5) I wouldn't mind having more foreign language lessons at all.	0	10	20	30	40
6) During the language lesson, I find myself thinking about things unrelated to the lesson.	50	10	20	20	0
7) I still think that other students are better than me in the foreign language.	10	30	20	0	40
8) I am usually comfortable during language exercises in class.	0	10	20	50	20
9) I start to panic when I have to speak after preparing myself in my language class.	50	20	10	10	10
10) I don't worry about the consequences of not passing the foreign language exam.	20	20	30	0	30
11) I don't understand why some people get so worked up about the foreign language class.	0	0	80	10	10
12) In language class, I can be so nervous that I forget things I know.	20	30	0	40	10
13) I feel embarrassed to raise my hand and volunteer to answer in my language class.	30	20	30	20	0
14) I am not nervous about speaking the foreign language with native speakers.	30	20	10	10	30
15) It annoys me when I don't understand the teacher's correction.	10	10	50	20	10
16) Even though I am well-prepared for the language lesson, I feel anxious.	60	20	0	20	0
17) I often don't feel like going to my foreign language class.	50	30	10	10	0
18) I feel confident when speaking in my foreign language class.	10	30	20	20	20
19) I'm afraid my language teacher will correct every mistake I make.	60	30	10	0	0
20) I feel my heart pounding when I know I will be called on to answer in my language class.	50	20	10	20	0
21) The more I study for a language test, the more confused I get.	70	10	20	0	0
22) I don't feel pressure to prepare very well for the language class.	10	40	10	40	0

23) I always think other students speak the foreign language better than me.					
	0	20	40	10	30
24) I feel very uncomfortable speaking the foreign language in front of other students.					
	50	10	30	0	10
25) The language lesson moves so fast that I'm afraid of falling behind.					
	20	30	30	20	0
26) I feel more tense and nervous in my foreign language class than in other types of lessons.					
	50	30	10	0	10
27) I feel nervous and confused when speaking in my foreign language class.					
	40	30	10	20	0
28) When I'm going to my foreign language classroom, I feel very confident and relaxed.					
	10	10	30	10	40
29) I feel nervous when I don't understand every word the language teacher says.					
	40	30	30	0	0
30) I feel overwhelmed by the number of rules you have to learn to speak a foreign language.					
	30	10	10	50	0
31) I'm afraid other students will laugh at me when I speak the foreign language.					
	80	10	10	0	0
32) I feel comfortable with native speakers of the foreign language.					
	10	10	20	20	40
33) I feel nervous when the language teacher asks questions I haven't prepared in advance.					
	30	50	0	10	10
34) I experienced anxiety during this proposed activity.					
	60	30	10	0	0
35) I like listening to songs in Italian.					
	0	10	10	10	70
36) I think it's useful to present a song to teach the language.					
	0	0	10	30	60
37) I was worried about not understanding all the words while listening to the song.					
	10	20	60	0	10