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Maguindanaon Love Songs as Tool and Springboard in Teaching Figurative Language for Maguindanaon Culture Preservation

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ABSTRACT

Filipinos have valued the use of songs as springboard in teaching figurative language as a vital tool to communicate thoughts feelings and emotions to convey messages. Halliday (1975). Figurative language is a used of words or expression in non-literal way to convey more vivid imaginatively. Thus, the use of literary texts and excerpts as teaching resources for English language teaching is beneficial for various reasons. English language teachers use literary texts in the classroom because of the vital role that literature plays in keeping students interested. The present study aims to identify the students' level of competence in figurative language before and after teaching using Maguindanaon love songs English translations on Grade 7 students of Cotabato City National High School - Main Campus and to understand Maguindanaon culture of courtship and marriage by analyzing Maguindanaon love songs grounded on Ferdinand de Saussure's Structuralism Theory. This study utilized the explanatory sequential mixed method design. Hence, the study revealed that, after a four-day exposure to Maguindanaon love songs as springboard to figurative lessons, the study found out that there is high significant difference between the means of the pre- and post-test scores with $t_{28} = 12.53$, $p < 0.001$ and an effective size of 2.33, which implied that the intervention material is highly effective for improving learners' performance in their understanding of basic figurative languages. Furthermore, simile, metaphor, personification, hyperbole and alliteration are the five common figurative languages identified using a thematic analysis. The study concluded that, the use of English translations of Maguindanaon love songs are highly effective in boosting learners' performance in English 7, notably their knowledge of basic figurative languages as indicated by the results made after the test. The paper suggested that, teachers can incorporate and preserve Maguindanaon literature love songs and use as example in the textbooks so that the appreciation of culture would still be present in the up coming generation. Thus this serves as reference for the future research endeavour.

INTRODUCTION

Every custom and religious conviction followed by citizens of a nation are a part of its culture. In the same way that Chinese culture is known for its Feng Shui and Lip Sync, culture represents Filipinos as a whole. It also identifies who belongs to the current generation and the upcoming generations (1992). According to Weidhaas (1989) and Salvan (1986), the modernization and rising need for technology in the computer era degrade the values and appreciation of one's culture and traditions. The elders and predecessors have recently had fewer opportunities to write and pass on knowledge to younger generations. In order to provide justice to non-quantifiable phenomena, Elliot (2005) placed emphasis on qualitative research. Maguindanaon culture is one of these.

The Tau-sa'llud (people of the lower valley) and the Tau-sa Laya (people of the upper valley) are the two main groups within the Maguindanaons, each with its own dialect and traditional customs. The Tau-sa'llud are mainly found in the vicinity of Cotabato City and also reach South Dinaig. They traditionally make up the Sultanate of Maguindanao, which is located close to the modern-day city of Cotabato. Their traditional customs are still observed today, especially when celebrations are held

employing a love song. Notably, the Maguindanaons has been demanded in conjunction with the armed conflict (Molao, 2002). The Maguindanaons are historically a peaceful, inland-dwelling tribe (Ali, 2014). They have their own customs, values, and ways of thinking which their culture demonstrates (Deigh, 2008).

The view that songs just reflect shared ideas and serve to define a group's identity is contrary to the idea that literature serves to unite people and inspire them to act or express shared feelings. Historians have traditionally examined song lyrics to learn more about the mindset and culture of the people who sung and listened to the songs. Song lyrics can reveal important details about a person's thoughts and feelings, as well as their struggles and future aspirations, especially when scrutinizing those who left little written records of their lives (Douglass, 1855). Maguindanaon love songs are among the earliest instances of Philippine literature.

Given that Maguindanaon artists typically lack the resources to market their work internationally due to their poverty, first, this study fills in a critical gap about the unwritten significance of Maguindanaon love songs and the development of cultural appreciation and preservation (Abbing, 2002). Second, Maguindanaon love songs

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haven't been the subject of any prior research since, as has been observed, these genres haven't been explored in the literary world. In addition, there hasn't been any attention paid to these in the review literature. The most convincing evidence that no one has ever paid much attention to the underlying importance found in cultural phenomena like Maguindanaon love songs in earlier studies is the fact that no one has ever ventured to write a piece about these genres. It offers the foundation for further research into the topic of Maguindanaon love songs, which was not completely investigated. Third, the research literature currently in use lacks a crucial component. Given that literature reflects people's views, the current research on Maguindanaon love songs examines the relationship between language and Maguindanaon culture towards courtship and marriage. In the end, the investigation that will be conducted needs to concentrate on every aspect of the particular area. Previous studies had solely focused on the description and history of Maguindanaon love songs, which had the drawback of simply revealing unexplored information and failing to address the stated problems at hand.

Finally, because Maguindanaon love songs are considered works of local literature, literature often reflects the opinions of the general populace. The current study examines how people's values, myths, and beliefs are unintentionally reflected in literature. With the aim of understanding the interaction between language and Maguindanaon culture on courtship and marriage, this study will analyze Maguindanaon love songs. The purpose of this study is to increase the readers' knowledge of Maguindanaon love songs and find out how Maguindanaons' beliefs, values, and culture are reflected in them. Thus, this study can be a guide for Maguindanaon cultural preservation.

Statement of the Problem

This study aimed to determine the use of English translations of Maguindanaon love songs in teaching figurative language to the Grade 7 students of Cotabato City National High School-Main Campus and find out how can it help preserve Maguindanaon culture. This was conducted during the school year 2022-2023.

Specifically, it sought to answers to the following research questions:

1. What is the students' level of competence in figurative language before teaching using English translations of Maguindanaon love songs?
2. What is the students' level of competence in figurative language after teaching using English translations of Maguindanaon love songs?
3. Is there a significant difference between the students' level of competence in figurative language before and after teaching using English translations of Maguindanaon love songs?
4. How do the identified figurative languages in Maguindanaon love songs reflect Maguindanaon courtship and marriage practices?

5. How do Maguindanaon love songs preserve Maguindanaon courtship and marriage practices?

6. Based on the findings, what figurative languages can be lifted from Maguindanaon love songs English translations?

LITERATURE REVIEW

Readings, material, and past studies that are pertinent to the current study are included in this section of the paper. Literature in Teaching English, Literature for Cultural Enrichment, Literary Texts and Excerpts in Teaching English Language, Figurative Language, Literature as Springboard in English Language Teaching, Maguindanaon Courtship Practices, and Maguindanaon Marriage Practices are some of the concepts covered in this chapter.

Literature in Teaching English

Literature is thought of as a way to reflect the various facets of people's lives. There have undoubtedly been numerous linguistics, critics, and authors who disagree about what constitutes literature. By distinguishing between the capital "L" and tiny "l," John McRae (1994) defines literature in a distinct way. Classical texts are denoted by the capital letter "L" in literature, such as ballads, fables, elegies, and lyrics are examples of popular fiction goods, as are Marlow, Shakespeare, Dickens, and literature with a tiny "l."

According to Basnett and Grundy (1993), literary writings are cultural artifacts that reflect various facets of society and help us understand a country or countries better. However, it is impossible to separate literature from art. According to Hoggart (1964), "it can never be aesthetically "pure" or abstractly contemplative. There can never be such a thing as "abstract literature" just as there can never be "abstract painting. By its nature, literature is an art which invites impurities because its medium, language, is used by almost everyone in all sorts of everyday situations."

Collie and Slater (1987) assert that literature in language lessons offers useful real content, fosters personal engagement, and aids in the readers' language and cultural enrichment.

Throughout the history of teaching languages, there has been discussion on various methods for teaching FL. Due to changes in the ideas and techniques employed in FL instruction, especially for the goals of language teaching, these various approaches have not been the same (Celce & Murcia, 2001). Furthermore, in order to be successful in teaching languages, language teachers have been compelled to create and apply novel and unconventional methods.

Without a question, one of the most important tools used to teach languages effectively is literature. In particular, during the era of the Grammar Translation Method, literature was thought to be the most significant component of teaching a foreign or second language. The goal of this approach was to successfully enable

language learners to study classical works through the use of translation (Hall, 2005). Through the translation of sentences from the target language into the learners' first language and vice versa, this method assisted language learners in learning the intended language. The opportunity to practice vocabulary and grammatical principles was given to the students. Literary works were expected to be read and translated by language learners because they were thought to serve as examples of excellent writing and as examples of language grammar (Duff & Maley, 1990).

On the other side, literature lost its standing when new approaches and methodologies including the Communicative Approach, Audio-Lingual Method, Silent Way, and Desuggestopedia emerged. For instance, the communicative method placed emphasis on language use and successful communication. The communicative approach, according to Hall (2005), is one in which students "negotiate meaning for themselves, learning by using language in real-world circumstances." Effective communication was a priority during the communicative period, but literature was disregarded and lost its relevance to language learning and instruction. However, there was an issue with how the communicative strategy worked. The essential objective was to understand and communicate the correct message, not to pay close attention to proper grammar or pronunciation.

Early in the 1980s, there seemed to be a more positive attitude toward using literature in language instruction. Literature was underutilized as a resource for language learning, according to certain language researchers and scholars as Duff and Maley (1991), Collie and Slater (1987), Gower and Pearson (1986), Hill (1986), Brumfit and Carter (1986), Carter and Long (1991), and Lazar (1993). Literature as a language learning tool "never went away and has always been a substantial part of EFL for many learners," according to Gilroy and Parkinson (1997). Many linguists also emphasize that there is no genuine linguistic distinction between the language used in literature and the language used in everyday communication, which is important in the communicative approach. The language of literary writings, in Zyngier's opinion (1994) as a language expert, "was not significantly different from the language of common conversation." Additionally, Carter and Nash (1990) asserted that there is little distinction between literary and conversational language. EFL/ESL teachers are often faced with the challenge of motivating students while teaching English. According to Gozales (1998), the primary causes of language instruction failure include significant elements including insufficient student motivation, ineffective teaching materials and methodologies, time constraints, and excessive class sizes.

In this way, literature is acknowledged as one of the best teaching tools for FL. While some language teachers are hesitant to employ literary texts in their classrooms, the majority of language teachers consider them as valuable resources (Johnson, 1999). For instance, Lazar (1990)

claims that students are apprehensive as well as language teachers to use literary works in their language lessons. Most language teachers are skeptical and uninterested in incorporating literature into their English lessons because doing so needs background language on the topics covered in these literary writings.

Literature for Cultural Enrichment

The majority of language learners believe that visiting the country where the language is spoken, residing there for a while, interacting with the locals, and using the language on a daily basis are the most effective ways to comprehend the culture of that nation. Reading and studying literary works including short tales, novels, plays, and poetry is another simpler and more affordable way to learn about the culture of language use. For instance, through reading a novel, students may learn about diverse cultures since the book features individuals from various socio-cultural backgrounds. The students will at least gain some basic knowledge about the feelings, thoughts, beliefs, traditions, customs, and other characteristics of the characters' way of life in the novel's world. Additionally, the characters' everyday speech and behavior will be recognized by the students.

Similarly, when children learn independently and on their own initiative, they learn more effectively. When students are exposed to a variety of engaging activities, such as singing and listening to music, they maximize their English learning and discover a new area in which to use their language skills (Pacasio, 2009). It has been noticed that when students recognize the music being played, they sing along with it and pay close attention to the information provided about the song's figurative meaning. When they didn't know the music but liked the melody and lyrics, they asked for the title so they could listen to it later. This observation confirms Castillo's and Pacasio's (2009) discovery that learners who are driven to acquire a second language have a higher rate of language acquisition and learning. Instrumental motivation and the drive for achievement are crucial aspects to consider while teaching and learning a second language (Dornyei in Manuel, 2014).

In conclusion, literature is perhaps best viewed as a crucial supplement to other teaching tools used to increase students' understanding of the language and culture they are learning.

Literary Texts and Excerpts in Teaching English Language

The use of literary texts and excerpts as teaching resources for English language teaching is beneficial for a variety of reasons. Literature is utilized to develop linguistic understanding on both a usage and use level, claim McKay (1982) and Widdowson (1984). Similar to this, Povey (1972) claims that literature will advance linguistic understanding by demonstrating the use of a large and delicate vocabulary and a complicated and precise grammar.

Literature, according to Parkinson and Thomas (2000), gives students a chance to view an example of strong writing. Along with demonstrating grammatical structures and introducing new vocabulary, literary texts and extracts give students the opportunity to improve their language skills. The majority of contemporary literary writings make the assumption that literature can serve as a foundation for broadening language usage. They mostly concentrate on the grammar that stands out in the text (Fassler and Lay, 1979). Another justification for adopting literature is the way it inspires students. The importance of literature as an illustration of language used in daily life is emphasized by Collie and Slater (1987). Thus, the learners are motivated by real-world circumstances, language, and interpersonal relationships. Literature also aids students in understanding various cultures, growing tolerant of others, and becoming aware of diversity. When teaching Puerto Rican pupils using literature, Marshall (1979) discovered that as she worked to help students overcome the book's challenges, her own understanding of the text and respect for the students' own cultural framework were both clarified. Marshall's experience demonstrates that reading literature encourages both teachers and students to have a greater tolerance for cultural diversity. Another benefit of employing literature in the classroom is that it encourages students to use their imagination and foster their own creativity. Through reading literary texts, the students attempt to learn about actual events and emotions that are shared by others. Through literature, learners and literary texts interact. Rich literary writings can express diverse meanings, spark debates, and encourage the reflection of various emotions and viewpoints. For those who are learning a language, this could be helpful.

Teachers use literary texts in a variety of ways in the classroom because of the vital role that literature plays in keeping students interested. The interest of the students in the language learning process is maintained by using excerpts from short tales, novels, plays, and poems. Language instructors should make the most of literature in the classroom, according to Pulverness (2003). For him, language teachers should first explain the text's theme, then any relevant vocabulary, and last employ prediction puzzles to pique students' interest. Second, the text should be kept to a minimum by the language teacher to avoid interfering with the students' reading. Thirdly, language instructors should call attention to the author's use of grammar and other linguistic devices. Finally, s/he should urge students to edit, extend, or add to a text and encourage them to come up with original ideas. In order to effectively teach the grammar, morphology, phonology, and syntax of the target language while also fostering the students' own creativity, it is crucial that language teachers incorporate literature into their lessons.

Figurative Language

"Figurative language is a type of language that uses words or expressions in a non-literal way in order to convey

meaning more vividly or imaginatively. It includes devices such as similes, metaphors, personification, and hyperbole, among others. Figurative language is widely used in literature and poetry, as well as in everyday language, to add depth and meaning to communication (Charteris-Black, 2004)." Figurative language can take many forms. Some common figurative languages includes: 1) similes, 2) metaphors, 3) personification, 4) hyperbole, and 5) alliteration. It is often used in literature and poetry, but it is also commonly used in everyday language to add depth and meaning to communication.

Similes are a common figure of speech in which two unlike things are explicitly compared, usually in a phrase introduced by 'like' or 'as.' For example, 'The task of leadership is often compared to a juggling act, with leaders required to balance the needs and expectations of various stakeholders while also managing the demands of their own roles and responsibilities (Brown & Mitchell, 2017).' Similes can be used to create vivid and memorable descriptions, as well as to draw attention to similarities and differences between the things being compared.

Along with, metaphors are a central aspect of ordinary language and thought and have been the subject of much research in cognitive linguistics (Lakoff & Johnson, 1980). A metaphor involves the transfer of a property or quality from one thing to another, so that the second thing is described in terms of the first. For example, 'The brain is often described as a computer, with neurons functioning as the hardware and synapses serving as the software (Smith, 2018)' is a metaphor that describes the brain in terms of a computer on which it is a complex and interconnected system. Metaphors can be used to convey complex ideas in a more accessible and memorable way, as well as to highlight similarities and differences between things (Charteris-Black, 2004).

Also, personification is a figure of speech in which non-human things or animals are given human characteristics or qualities. For example, 'The economy has been a roller coaster for the past few years, with ups and downs affecting businesses and consumers alike (Johnson, 2016)' is a personification that describes the economy as if it was a person who can move. Personification can be used to create vivid and imaginative descriptions, as well as to convey complex ideas in a more accessible and memorable way (Charteris-Black, 2004).

Next, hyperbole is a figure of speech in which exaggeration is used for emphasis or effect. For example, 'The impact of social media on communication has been nothing short of revolutionary, with people around the world connected in ways that were unimaginable just a few decades ago (Park, 2019)' is a hyperbole that exaggerates the impact of social media on communication. Hyperbole can be used to create emphasis and to add emotional impact to a statement, as well as to add humor or playfulness (Charteris-Black, 2004).

And, alliteration is a literary device in which the same sound or sounds are repeated at the beginning of successive words or syllables in a phrase or verse. For

example, ‘Peter Piper picked a peck of pickled peppers’ is an alliteration because of the repetition of the ‘p’ sound at the beginning of each word. Alliteration can be used to create a musical or rhythmic effect, as well as to draw attention to certain words or to create a sense of unity or coherence in a piece of writing (Charteris-Black, 2004). The use of figurative language allows one to communicate without resorting to the literal or realistic meaning of a term. It is frequently used in exaggerations and analogies to add creativity to written or spoken language or to explain a difficult concept. Simply, using figurative language is bending the literal meaning of words to make a point, make a joke, or convey a message more effectively and effectively. Figurative language is a common technique employed in narrative writing to create emotional connections with the reader. Literal language is appropriate in specific contexts, such as business correspondence, academic writing, or legal documentation. In other contexts, literal writing could become repetitive.

Conversely, using figurative language enhances the entertainment value of writing and speeches. In order to actively engage, the reader or listener must give the words additional thought, as if solving a problem. Figurative language can also be used to simplify complex ideas for understanding. Scientists might utilize it to clarify more intricate aspects of their research that the general public might not understand. Without figurative language, you would need to learn about particle physics, quantum superposition, and a number of other challenging concepts. Schrodinger’s cat, for instance, is a typical thought experiment to explain quantum mechanics paradoxes. The analogy makes learning easier for individuals without extensive scientific background.

The number and peculiarity of the names of figures-of-speech, as rhetoricians call them, is one of the first things one notices about them. There are 17 different ways to construct figures of speech for special effects, according to Corbett (1971).

Comparing the components and organization of metaphors to other forms of figurative language is a common practice that has spread like sluggish jello. A. Richards (1936) made a distinction between the topic under discussion and the method by which it is being discussed. The implicit association between the topic and the vehicle, which serves as the metaphor’s semantic base, is referred to as the “ground.” The topic and vehicle of the sentence need not be the same, and any kind of word might serve as the subject and predicate.

Richards’ ideas were further developed by Lawrence Perrine (1971), another rhetorician. He made it clear that the topic and vehicle notions were not required to be expressed explicitly in terms of the topic and vehicle. It is also possible to represent the concepts or domain indirectly because the topic and the vehicle can both be explicit or implicit, a straightforward four-category classification system results.

By categorizing figures of speech, Aristotle and Quintillian, a Roman rhetorician of the first century A.D., got the whole thing started. A long-standing distinction between it and “figure of thought” is made by the phrase “figure-of-speech.” Figure-of-thought is a formal phrase for figurative meaning. Everything else, from paranomasia to isocolon, falls under the category of figure-of-speech, which is likely to refer to features of style and sentence structure rather than figurative meaning. The idea that nonliteral meanings are unique is cloaked in the phrase, figure of speech, and other rhetorical distinctions. All figures of speech were metaphors in the poet Samuel Taylor Coleridge’s view, who lived in the eighteenth century. Some people in modern rhetoric view poetry’s figurative meaning and inference as its defining characteristics (Perrine, 1971; Reddy, 1979). Some rhetoricians have made it clear that they want to use analyses and classifications of figures to understand how people think in figurative language (Arthos, 1965; Manns, 1977).

The fact that language is used by highly social beings who are connected by a variety of other interaction systems is essential in relation to the request for a broader acceptance of psychological and other factors in explanations of language understanding and use. Not only do we communicate verbally, but we also do so through systems that predate and currently parallel linguistic communion. These systems allow us to emote, empathize, love, hate, disregard, resist, align, cleave, attract, and repel one another. The processes and outcomes of language comprehension and production are impacted by the intricate interactions between these systems.

Furthermore, because communication between people is not merely a means of information exchange between interlocutors, this social aspect of language raises many more questions for scholars trying to explain how figurative language is used and understood. Instead, discourse is a full-fledged performance, display, and propaganda system that positions speakers and listeners within the intricate social structures they live in, occasionally raising and occasionally decreasing a person’s status. Therefore, a deeper explanation of how figurative and other language functions is also required.

This complex web of human interaction systems necessitates the adoption of representational and, to some extent, predictive models that take into account multiple, mutually reinforcing inputs as well as constraints and affordances on output that frequently outweigh current, comparatively informal, casual models of communication functioning. Because they are made to provide probabilistic outcome estimates based on a variety of interacting input parameters, approaches to figurative language based on constraint satisfaction (Campbell and Katz 2012; Pexman 2008), dynamical systems (Gibbs and Colston 2012; Gibbs and van Orden 2012), or other complex multivariate accounting hold promise for managing this complexity.

Literature as Springboard in Teaching English Language

Filipinos have valued English as a vital asset ever since learning it. It has given our fellow humans countless opportunities for communication and opportunity as the universal language. Our predecessors recognized this expansion and the advantages of using the language to strengthen foreign policy and advance globalization, and they designated it as an official language “for purposes of communication and education” in the 1987 Philippine Constitution (article XIV, section 7). English has long served as a means of communication for the entire archipelago and the entire world, whether it is for laws and court rulings, religious matters, print and broadcast media, business, or-more significantly-education.

The benefits of knowing English are numerous (Ward, 2017), hence the Department of Education’s K–12 curriculum places a strong emphasis on teaching English to students as early as grade 1. The bulk of subjects in the core curriculum are taught in the second language with the aim of developing oral fluency.

A major component of the language curriculum is literature (Aydinoglu, 2013). Knowing a certain country’s literature also involves learning about that country’s culture, traditions, and customs. Students are also taught moral principles as part of a comprehensive approach to language learning. Four categories make up the DepEd secondary English education curriculum: Philippine Literature for Grade 7, AfroAsian Literature (the literatures of Asia and Africa) for Grade 8, English and American Literature for Grade 9, and World Literature (including Mythologies and Folklore) for Grade 10 students. An effective language arts and multiliteracies program “draws on literature to build students’ comprehension of their literary legacy,” as the K–12 language curriculum guide puts it. In this situation, a learner’s familiarity with literature is crucial to comprehending both his or her own vision of the subject and the cultures of the globe.

However, teachers have struggled with the students’ dwindling enthusiasm in literature. Low language proficiency, poor reading skills, a lack of enthusiasm, a lack of prior literary knowledge, and a lack of student awareness of the significance of literature are some of the issues that teachers encounter when teaching literature (Isikli, 2017). According to a 2017 research by the National Book Development Board, 80 percent of Filipinos continue to read books outside of school. This indicates that four out of every five kids in the nation do not enjoy reading. The makeup of our students nowadays is a significant factor in this declining trend.

Filipino language learners are said to benefit greatly from literature in terms of both communicative competence and language proficiency. A study revealed that a teacher’s abilities in communicating matter. Therefore, it is crucial to identify a viable strategy that concentrates on providing strategic teaching to the students served by the literary curriculum (Asio & Riego de Dios, 2018; 2019). More than ever, teaching strategies and techniques must

be adapted to the needs of 21st century students. In the industry, professionalism is essential. Therefore, in order for teachers to keep up with the state of communication skills and the like, professional development is required (Asio, Riego de Dios & Lapuz, 2019; Asio & Jimenez, 2020).

The key to success is creativity, and with that in mind, music is one intriguing idea. The use of music to language instruction gives students an engaging experience. Its universal appeal is what encourages singing and dancing along to music. Music unites people, cultures, and languages, opening the door for a language curriculum that incorporates songs. It also gives teachers a wide range of possibilities for carrying out strategic exercises because there are numerous songs accessible for use in every topic that might appeal to students of the 21st century.

Learning and music go together naturally (McIntire, 2007). As songs help students feel less stressed and confused, they also create a calming environment for them. Songs as motivational tools in teaching literature is a highly intriguing idea, especially when you take into account the fun qualities of singing to everyday language exercises. English language and literature can be taught using songs as a motivating method, with the instructor serving as the conduit between the students and the text and, eventually, the learning process. Comparably, knowing literature requires a comprehension of figurative language.

Many people all around the world consider music to be an essential component of daily living (Khaghaninejad & Fahandejsaadi, 2016). It draws people together and expresses a range of feelings. On the basis of the music we listen to, it also helps to define who we are. We connect with diverse types of music, but we tend to stick with a certain genre, a particular collection of sounds, lyrics, or melody. Many people use song to express themselves and convey a point without actually speaking. As a result, music transforms into language and vice versa. Language is viewed as music throughout the early stages of language learning in humans.

In addition, there are many parallels between music and language. Both are built on auditory components (phonemes and tones) that are organized into sequences with specific consistencies. According to electrophysiological data, the processing of semantics, syntax, and prosody is shared by fundamental neural substrates and brain characteristics.

Because rhythm, harmony, and melody penetrate the depths of the soul and produce a spirit that is graceful, elegant, and lovely, according to Plato, musical education is a more potent tool than any other. As a result, music has linguistic implications in Ancient Greek civilization. Greek listeners were uniquely able to describe the emotion that the rhythm and song were meant to express because of language. If one wants to connect language with music, one must also look to the Greek stories. Greek mousikas, which translates to “from the muses,” is where

the word “music” first appeared. When interpreted, the three ancient components of mousikas-melody, poetry, and dance-all have a connection to language in the form of intonation, word use, and nonverbal cues.

We already know that the current generation of learners, known as Generation Z, significantly altered learning methods. Children born between 1995 and 2009 completely encapsulate the notion of “tech-savvy,” according to Abrahams (2015). They live their lives via technology. Abrahams names learning techniques that are extremely popular with Generation Z: They require no spoon-feeding because traditional teaching strategies where the teacher is the primary source of information have completely disappeared and authentic and contextualized materials are now the trend in classroom instruction. They also have too much information but not enough evaluation because Gen Z has grown up with too much information but not enough evaluation.

According to professionals in the field of education, learning material can be made fascinating, inspiring, and engaging by listening to music in a second or foreign language (L2). Additionally, they contend that singing can facilitate the acquisition of L2 skills because it enhances vocabulary, pronunciation, intonation, and listening and speaking abilities (Ludke, 2010). But as of now, there isn’t any scientific proof that singing can be used to improve L2 abilities. Kraus (2017) noted that few studies examining how harmonies affect the neurological system have significant educational significance. She continued by stating that since the brain is unable to interpret all sensory data instantly, it is necessary for this data to selectively emphasize what is crucial.

Every civilization has songs, according to Weinberger (2006). It provides us with a seamless and rhythmic learning environment. Numerous studies indicate a significant connection between reading and music, ranging from young toddlers singing their ABCs before they can actually recite them to children’s books having a distinctive and regular rhyme or rhythmic structure. Children can strengthen their language skills through songs, as well as their ability to play with rhythm, rhyme, words, beat, and melody, think creatively and holistically, connect written and spoken language, exercise motor development and coordination, and listen well.

Songs, humor, and parody have linguistic and cognitive weight in fostering English language acquisition in the classroom. It aids in enhancing intercultural and interactive speaking abilities as well as communication skills in general. Phonetics, vocabulary, and grammar are all stimulated and developed by song lyrics. Through song-based activities mixed with amusing lyrics, students get motivated and the emotional filter’s influence is reduced to an acceptable level. Additionally, listening abilities grow sharper and more concentrated. In the digital age, a vast library of music can be downloaded for little to no money, and there are a ton of international websites that are accessible to teachers and students. In a good language classroom environment where music is fused

and incorporated, since it facilitates optimal learning, creativity and imagination are stimulated and encouraged. According to Scripp (2012), there is compelling evidence from meta-analyses that shows favorable, significant relationships between music and spatial-temporal reasoning, math and reading proficiency, and the development of socioemotional or behavioral goals. Strong relationships between music and other topic areas are there, and there is also evidence that music teaching has good effects outside of the realm of music.

In addition to being a fun pastime, singing can have a significant impact on a student’s intrinsic motivation, as described in Good (2011). In her research, Spanish-speaking Ecuadorian students were required to spend two weeks studying a new English text. 38 students were used as respondents, and they were split into two groups: the singing group learnt the piece as a song, while the speaking group studied it as a spoken poem.

According to Siguroardottir (2012), singing songs and incorporating music into language classes is a very effective strategy in the classroom for teaching English as a second or foreign language since it appeals to the language learners. In order to create a language environment, it breaks down linguistic barriers and reduces student stress. She advised teachers to be diligent in introducing music into their courses to better boost student engagement and motivation in her qualitative study. She provided information on how teachers might use music to teach young students the alphabet, numbers, colors, days of the week, months, and body parts to support her findings. According to Siguroardottir, as kids get older, their vocabulary grows, making it harder for teachers to teach them. Song lyrics and music inspire original thought and writing.

Añavesa (2012) created a schedule of exercises to see if using songs as selections may improve the reading comprehension of eighth-graders. He used baseline data from the Philippine Informal Reading Inventory (Phil-IRI) to determine the students’ responders’ level of understanding. The study’s findings indicated that the majority of students increased their reading comprehension abilities, albeit only 13 of the 50 student responders moved from the instructional level to the autonomous level. Añavesa suggested that songs be a part of the selections contained in the modules and textbooks in the basic and secondary education curriculum in order to improve comprehension.

In order to increase students’ proficiency in literature, Lugtu-Medina (2017) introduced innovation in the area of incentive. She added that the key to presenting crucial course material for students in the twenty-first century is the creativity and originality of teachers. Lugtu also suggested that in order to increase student interest in the reading selections, teachers should explore every opportunity to bring innovation into the study of English literature. Jimenez (2020) also discussed characteristics that encourage teachers to create supplemental learning tools.

The innovative nature of English instruction is a central issue of Defu's (2014) dissertation, which made the suggestion that activities for teaching English should be based on students' real-world interests and experiences. The means and substance should be as authentic as feasible. Activities should also aid in the development of students' talents and English language proficiency.

Maguindanaon Courtship Practices

Courtship before marriage is forbidden in Maguindanaon tradition or "adat." Following marriage, courting is practiced. In a traditional Maguindanaon society, pre-marriage courtship is "makaya" or shameful and prohibited. Both men and women of marriageable age are prohibited from selecting their future husband or bride. Stages vary depending on the traditions practiced by each group of Maguindanaons.

Correspondingly, kapapembetu is when the groom's kins or "kamaman" will assign a spokesperson and this spokesperson will inform the relatives or parents of the bride or "kababayan" of the man's intention to marry the girl.

Then, "kabpangengedung" means whispering, where the kamaman will formally approach the parents or relatives of the girl and inform them of the man's intention to marry the girl and they will also inform the other side they are willing to comply with whatever requirements or requests that the kababayan will ask them. This time, there is also an assigned spokesperson from the side of the kababayan.

In this stage, the spokespersons of the two will be the one who will constantly communicate. The parents do not directly communicate with the other party.

And, kapanalangguni is done once everything is settled and the parents of the girl responded to the kabpangengedung of the groom's side. The elders will determine the total amount of brideprice or dowry and the items in the "panton" or requests.

In parentally-arranged marriage, both sides make the preliminary arrangements and preparations. If it's not parentally-arranged, the "kamaman" are responsible in doing any chores involved in the wedding.

"Kawa" is the main dowry that must be paid in cash or in kind to be given to the side of the bride's side. It is divided among the kins of the bride, but only those mainly involved in the wedding, usually the aunts and uncles. The amount of money may range depending on the social status of the parties entering the contract. It is non-refundable whether the wedding is canceled or not. Second is the "mahr" or "sunggudan," which is the brideprice. The amount depends on the social status of the bride: Datu/Bai (upper class), Dumatu (middle class), Endatuan (commoners). It must be in cash, or in the form of property (usually land) or combination of both. Third is "siwaka," which consists of cosmetics or garments delivered to the bride after the approval of the proposal. Fourth is "pangastulian," which is in the form of jewelry or gifts to gain immediate approval. Fifth is "bungkal sa

bilik," which is an extra dowry to be given during the salangguni. Sixth is "panton," which is usually requested by kababayan of noble birth. Seventh is "langkad," which is a sort of fine for passing over the bride's older sister. Eighth is "samaya" or promise, which is a Maguindanaon practice that in the early infancy of the girl, the parents or some of the relatives may make a promise that if the girl gets married, they will demand some specific objects or rituals to be done e.g., there must be mini-concert before the wedding night. Ninth is "damak," which may form part of the panton; a tray of food to be delivered to the bride through a procession. Tenth is "tangelen," which is the personal effects to be given to the groom and bride during the wedding. And, eleventh is the living room showcase, which is composed of beddings, dresser or other furniture depending on the requests and capacity of the groom. When everything is settled, the would-be bride is placed under "limbun," where she will be prepared, readied, and pampered for her wedding.

Maguindanaon Marriage Practices

A small concert is organized by the kamaman called "kapen-dayunday," where local singers perform to entertain relatives who come one or two days before the wedding day.

Two girls are carried in a shoulder ride. They should have complete parents, both alive and not separated. The groom is taken first from his house or room. During procession, a group of dancers with effigy of a carabao will lead the procession. Next in the procession are the "abay," which are young men and women. The abay or the groomsmen and bridesmaids must be with complete parents: mother and father, not deceased or separated; single and never been married. The male abay will carry the Maguindanaon umbrella called "sinilatan," while the female abay will fan the groom. The whole procession is called "kuyug." In other practices, the groom will first get her bride in their house. Then they will side by side walk down the aisle during the kuyug. And while the "kulu" is done, the bride will sit on chair on the stage. The groom is then made to sit near the center of the wedding place. The first step in solemnizing the ceremony is to have the groom perform an ablution. Using one of his feet, the groom steps on a pillow while the ustadz or imam will ask the groom and the father or male guardian of the bride will hold each other's right hands. This is called "kulu" or "kapeg-kulu." The ustadz or imam will ask the father/guardian of the bride if he accepts the groom as his daughter's husband, then the groom will be asked if he accepts the daughter as his wife.

In other practices, after the "kulu," the groom is asked if he accepts the bride as his wife, then the bride is asked if she accepts the groom as his husband. Then, the ustadz will hold the grooms hand which is covered with white handkerchief and will lightly rub the thumb of the groom to the forehead of the bride, going to the nose down to the chest. Then, they are pronounced as husband and wife.

There are also assigned witnesses to the wedding that will light their candles. At least four well-chosen ustadzes will solemnize the marriage ceremony. The groom will now get his bride from her house or from her room. First in the procession is the “pedsagayan” followed by the groom with his groomsmen and bridesmaids. They will return to the stage, with the bride.

Another practice is that the groom will wait in the stage and the bride will ride the “ginakit”. Only bride with royal blood can ride the ginakit carried by men. I will look for a nice picture and change this one later.

The bride and the groom will stand side by side on the stage, bride on the right and groom on the left side. Then, the bride will be seated while the groom will stand. The ustadz will hold the grooms hand which is covered with white handkerchief and will lightly rub the thumb of the groom to the forehead of the bride, going to the nose down to the chest. Then, they are pronounced as husband and wife. They will listen to the sermon of the imam about marriage. The imam will read few verses from the Qur’an. This is called “khutbatun nikah” or marriage sermon. The coin bearer will give the money to the officiating ustadz, he will give it to the groom and the groom will give it to the bride, then the bride will give it back to the groom. This symbolizes that the man should give his earnings to his wife to support the family and the wife should handle their finances well. The ustadz can give additional sermon or advices to the couple if he likes or other ustadzes can do so. The couple are then led to a well-covered tray with food. The tray of food is consists of cooked rice, and one full of chicken. This food is offered to the groom where he is made to choose the part of the chicken he likes. This part is called “kapedsungita.” The imam or some elders will take note of the part of the chicken the groom chose. According to Maguindanaon folk belief, the groom’s choice determines the way that life he and his wife will lead to in their married life (Guiam, G., 1984).

Before sunset, after the ceremony, another ritual must be done wherein the bride will go the house of the groom and the groom will go to the house of the bride. The bride will first change her attire, usually a long sleeve silk and inaul and this set is called “pedsalinan.” The groom will also change his clothes. They will go to the house of the groom first. Food is served for the newly-wed couple and their relatives. All people participating in the “pendalapita” should not stop at any place or go somewhere else. Instead, they must go directly to the house of the groom. The parents or kins of the groom will give the couple a jar with thread, money, cotton and other lucky charms. Then, they will go to the house of the bride. The groom should bring her things with them. At the house of the bride, the “igan” or bed is set and the “ulul” with “kulambo” or mosquito net is also set. The kulambo will be set up by a female representative from the “kababayan” and a male representative from the “kamaman.” The two representatives must not be born out of wed-lock and their parents must be both living

together. The couple will enter the “kulambo” and will sit on the bed, the “kababayan” and the “kamaman” will assist the couple in lying down and in going up. Then, they will be served with a “bandihaw” with rice, oil and sugar on it, placed in a saucer called “ladia.”

They must be both wearing inaul. Their left point finger will be joined side by side and somebody will assist them to touch the sugar, the oil and the rice. Then, all the rice that will stick to their finger will be placed in a cotton and covered with white handkerchief. The meaning of the sugar is their wealth together, and the meaning of the rice is their individual income or earnings.

In other practices, there is called “kapedsungay” at night, where they will be placed inside the mosquito net and their relatives will watch them, like the traditional Chinese tradition. The groom will tease the bride and will try to kiss her. The bride will try to escape. The groom must not let her go outside the mosquito net. If he gets her, end of the show, they will sleep.

After that, the couple will stay at the bride’s house for three days. They are prohibited to go outside their backyard or go somewhere else. They are not allowed to buy anything. After the three days, they should visit their relatives. They will go house to house. But before that, the parents of the bride or somebody will go to the river and scratch a gold jewelry, then will cut a portion or the whole of the gold jewelry to be drowned in the river as offering to the alligators. The first thing that the couple should do is to buy anything that is metal or made of brass. First, they should buy a needle, then anything brass or metal like agong, kulintang or gandingan. If they choose musical instruments made of brass, they should choose the one with the longest tone when stroked. When they visit the house of their relatives, it is a requirement that the relatives will give money. Ten pesos in Maguindanaon is “sapulu”, where any number or amount that has “pulu” in it may be given so that the couple will have high standing in the community or will have good life. The relatives can also give gifts or other lucky charms for the couple.

METHODOLOGY

Presented in this chapter are the research design, participants of the study and sampling design, locale of the study, research instrument, data gathering procedures and data analysis used in this study.

Research Design

The study utilized the explanatory sequential mixed method design. According to Creswell (2014), this method involved a two-phase project wherein the researchers collected quantitative data in the first phase; analyzed the results, and then used these results to plan the qualitative phase. The design intended to gather the qualitative data to help explain extensively the initial quantitative results. A typical procedure for the qualitative part utilized the conduct of interviews to provide information of the respondents’ insights and experiences.

A figurative literacy test created by the researchers and

validated by the research panel was employed as the pre- and post-test, served as the study's baseline data. The figurative language of the text materials was considered in the selection of songs for the experiment's music. Pop music was used in the study, with the features of timelessness and melodic appeal serving as inclusion criteria.

Along with, a semi-structured interview guide questions validated by the research panel prepared by the researcher were used during the focus group discussion. The goal of this is to fully comprehend a subject, which involved looking at the reasons behind participants' beliefs.

Thematic analysis, too, was used in this study. It was determined to be the most effective approach for this study, since it aimed to evaluate and code textual data in order to draw reliable and reproducible inferences.

Locale of the Study

Cotabato City National High School - Main Campus was formally established in 1924 with its former name, Cotabato City High School. It was originally located at Cotabato Central Pilot School, in the heart of the city. After World War II, it was transferred at Sinsuat Avenue along the National Highway in an eight-hectare land donated by the prominent Sero family. Its name was changed to Cotabato Provincial High School after a while because it was operated by the empire province of Cotabato. In 1976, under the sponsorship of former Commissioner Simeon Datumanong and City Mayor Johny Ty, it was placed under the management of the City of Cotabato. Due to financial constraint, it was returned back under the control of the national government on July 20, 1977. From Cotabato City High School, it was later changed to Cotabato City National High School.

Barangay Tamontaka IV is also chosen to determine the effectiveness of this study. Tamontaka IV is a barangay in Cotabato City and it shares a common border with the following barangays: Tamontaka V, Cotabato City; Katamlangan (Matampay); Sultan Kudarat, Maguindanao; Tamontaka III, Cotabato City; Kabuntalan; Tanuel, Datu Odin Sinsuat, Maguindanao; Tambak, Datu Odin Sinsuat, Maguindanao; and Dulangan, Datu Odin Sinsuat, Maguindanao.

Participants of the Study and Sampling Design

The respondents of the study consisted of 29 Grade 7 students of Cotabato City National High School - Main Campus during the school year 2022-2023. Purposive sampling was used to determine the subjects of the study. The composition of the group was regarded to best reflect the outcome of the experimental research. The researchers recorded and measured the variance in the respondents' pre- and post-test scores.

Also, selected elders, with minimum of three years being married, from Barangay Tamontaka IV, Cotabato City were sought to best answer the set of questions prepared by the researchers regarding Maguindanaon love songs for the focus group discussion.

Research Instrument

In order to have a content-valid research instrument, the researcher used and conducted a figurative literacy test using Maguindanaon love songs English translations to compute for their mean differential. The components of the achievement test indicate basic figures of speech literacy. The figurative literacy test using Maguindanaon love songs English translations contained items as regarded different figures of speech. There were 30 items in the said test. The lesson lasted for five days. Songs having links to the material's message, theme, or social environment, as well as actual examples of figurative language, were used as motivational tools in the design. Basic literary devices such as simile, metaphor, personification, hyperbole, and alliteration were included in the program because they are figures of speech in the Grade 7 curriculum. The chosen songs served as springboards for either the selection or the literary device under consideration. These songs were played either on a music player or sung by the teacher. And, a semi-structured interview guide questions and protocols were used during the focus group discussion to analyze the relationship between language and Maguindanaon culture regarding courtship and marriage, and to identify the ways of preserving Maguindanaon courtship and marriage practices.

Data Gathering Procedures

Following the research ethics procedure for human subjects, the researcher sought for the approval of the schools division superintendent of Cotabato City and the school principal of Cotabato City National High School - Main Campus through a formal letter before administering the pre- and post-test regarding figurative literacy test using Maguindanaon love songs English translations.

After the pre-test, students had four consecutive days of lessons on figures of speech. That was for students to learn, identify, and apply figurative language to songs. Songs were either sung by the teacher and the students or played on a music player to introduce each figure of speech. Pop songs and timeless classics were played to the students while they identified which unique feature of the song was conveyed in each lesson. To ensure mastery of each figurative instruction, reinforcement was also done by singing and listening to music.

The researcher also held a focus group discussion to see if the identified figurative languages using Maguindanaon love songs English translations are reliable. When the participants agreed to join, an interview schedule was established. The responses to the interview were recorded and transcribed verbatim. Audio-visual recordings were the primary source of soft data on which the researcher relied the data collected.

Statistical Treatment and Data Analysis

To find out if the conduct of the study has a significant effect on the students' level of competence in figurative

language, the IBM SPSS Statistics 20 was utilized by the statistician to compute for the means and percentage scores of the pre- and post-test of the respondents. A t-Test is the measurement tool used to find out if there is a significant difference between the pre- and post-test scores of the respondents of the study.

The data gathered were analyzed using mean and standard deviation. A t-test was used to test the whether the scores in pre-test and post-test have significant difference. To indicate the practical significance of the research outcome, the effect size was used. The effect size was categorized according to Cohen's d criteria:

Relative size	Effect size
Small	< 0.2
Medium	0.5
Large	0.8 <

Adapted from Bhandari (2020)

Furthermore, this study attempted to look into the relationship between language and Maguindanaon culture when it comes to courtship and marriage. The researcher used thematic analysis to treat the data, where it involved reading through a data set and identified patterns in meaning across the data to derive themes. Following the processes and measurements of this study, the following questions created and expressed in Chapter 1 were answered. Relevant data were gathered, classified, and evaluated based on the transcripts of the Maguindanaon love songs and the result of the focus group discussion.

RESULTS

This chapter presents the data gathered, the results of the statistical analysis done and interpretation of findings. These are presented in tables following the sequence of the six research problems regarding Maguindanaon love songs.

Students' Level of Competence in Figurative Language

The scores of the students before and after using the intervention are shown in Tables 1 and 2.

Table 1 displays the responses of 29 respondents on the students' level of competence in figurative language before intervention. The result revealed that female students got the highest mean of 7.42 and a standard deviation of 3.29 assessed as "Did not meet expectations" followed by male students with a mean of 5.60 and a standard deviation of 2.67 also assessed as "Did not meet expectations," and the whole class with a mean of 6.79 and a standard deviation of 3.17 assessed as "Did not meet expectations" respectively.

The study's findings are consistent with the findings of Isikli (2017) that teachers have had a hard time dealing with the students' waning interest in literature. Some of the challenges teachers face include: low language proficiency, poor reading abilities, lack of excitement, lack of prior literary knowledge, and lack of student

awareness of the importance of literature. Additionally, a study suggest that teaching ideas and procedures must be adapted to the needs of 21st century students now more than before, and songs as motivational tools in literature education is an intriguing idea as these can be used to motivate students to acquire the English language and literature. For example, a study by McIntire (2007) found that learning and music go hand in hand, such as understanding literature necessitates an understanding of figurative language.

Table 1: The students' level of competence in figurative language before intervention.

Parameter	N	Std. Deviation	Mean	Description
Male	10	2.67	5.60	Did not meet expectations
Female	19	3.29	7.42	Did not meet expectations
Class	29	3.17	6.79	Did not meet expectations

Legend:

Range of Scores	Description
22.51 - 30.00	– Outstanding
15.01 - 22.50	– Very Satisfactory
7.51 - 15.00	– Fairly Satisfactory
0 - 7.50	– Did not meet expectations

Table 2: The students' level of competence in figurative language after intervention

Parameter	N	Std. Deviation	Mean	Description
Boys	10	7.64	18.90	Very Satisfactory
Girls	19	5.49	19.42	Very Satisfactory
Class	29	6.17	19.24	Very Satisfactory

Legend:

Range of Scores	Description
22.51 - 30.00	– Outstanding
15.01 - 22.50	– Very Satisfactory
7.51 - 15.00	– Fairly Satisfactory
0 - 7.50	– Did not meet expectations

Table 2 displays the responses of 29 respondents on the students' level of competence in figurative language after intervention. The result revealed that female students got the highest mean of 19.42 and a standard deviation of 5.49 assessed as "Very Satisfactory" followed by male students with a mean of 18.90 and a standard deviation of 7.64 also assessed as "Very Satisfactory," and the whole class with a mean of 19.24 and a standard deviation of 6.17 assessed as "Very Satisfactory" respectively.

The study's findings are consistent with the findings of Siguroardottir (2012), who proposed that singing songs and incorporating music into language sessions is a very effective classroom method for teaching English as a second or foreign language since it appeals to language learners. It cuts down linguistic barriers and minimizes student stress in order to build a language environment. Additionally, some studies suggest that using music to teach a second language can be an effective and engaging method for language learners. For example, a study by

Thompson and Russo (2003) found that using music-based activities in the classroom improved students' motivation and attitude towards learning a second language.

Comparison of Students' Level of Competence in Figurative Language before and after Intervention

The effects of Maguindanaon love songs English translations in teaching the subject to the students' level of competence in figurative language is shown in Table 3.

Table 3: Comparison of students' level of competence in figurative language before and after intervention

Parameter	Mean Difference	Std. Deviation	Std. Error Mean	Mean		Effect Size	df	t _{computed}	p-value
				Pre-test	Post-test				
Male	13.30	7.13	2.26	5.60	18.90	1.86	9	5.90**	< 0.001
Female	12.00	4.29	0.98	7.42	19.42	2.80	18	12.18**	< 0.001
Class	12.45	5.35	0.99	6.79	19.24	2.33	28	12.53**	< 0.001

**highly significant

There is a high significant difference between the pre- and post-test scores of the students to both male and female, and the whole class after running the data to a paired t-test. The mean pre-test scores for male students are 5.60, for female students are 7.42, and for the whole class is 6.79. While, the mean post-test score is 18.90, 19.42, and 19.24, respectively.

Table 3 disclosed that the students' level of competence in figurative language increased (male: $t_9 = 5.90$, $p < 0.001$; female: $t_{18} = 12.18$, $p < 0.001$; whole class: $t_{28} = 12.53$, $p < 0.001$) after using the English translations of Maguindanaon love songs in teaching the subject. Moreover, the large effect sizes of 1.86, 2.80, and 2.33 for male, female, and whole class, respectively, mean that the intervention made is highly effective in improving the level of competence of students in figurative language.

The study's findings are consistent with the findings of Israel (2013), who proposed that motivation, music, and learning have a distinct and efficient link for improving student performance. The findings are also consistent with Israel's claim that songs promote a positive attitude toward learning a second language, as evidenced by the observations made during and after the research. Students' motivation and engagement have greatly improved as a result of the incorporation of songs and singing in lessons involving figures of speech, which is consistent with Lim's study cited in Manuel (2014), in which she discovered that instrumental motivation is the reason for students in Cambodia to learn English. Furthermore, Sioson (2011) agreed that motivational and engaging activities, such as singing and dancing, are key predictors of students' language success.

Maguindanaon Figurative Language in Love Songs Reflecting Maguindanaon Courtship and Marriage

Maguindanaon love songs were transcribed and analyzed. There were five common identified figurative languages. Simile, metaphor, personification, hyperbole and

alliteration are examples. Under the category of courtship are simile and personification. While, under the category of marriage includes all five common identified figurative languages.

First identified figurative language is the simile. The following lyrics from the song "Endaw Ka Man Ibayug" shows evidence of the existence of the figurative language:

Su lilini ta duwa, dala pagidsan nin

(The love we have for each other is like no other)

The analysis of the lyrics reveals that in the context of Maguindanaon courtship, the love that two people have for each other is typically characterized as being particularly strong and special. It is a deep and intense affection that is not easily broken and is often accompanied by a strong desire to be with each other as much as possible. This type of love is often referred to as "romantic love," and it is characterized by strong feelings of attraction, passion, and commitment. It is a unique and powerful emotion that can bring people together in a way that nothing else can, and it is often considered to be one of the most important factors in a successful and fulfilling relationship.

On the other hand, "The love we have for each other is like no other" is a statement that is often used to describe the unique and special nature of the love that exists between two people in a committed, long-term relationship, such as Maguindanaon marriage. This type of love is often characterized by a deep sense of connection, understanding, and mutual respect. It is a love that has grown and developed over time and has been tested and proven through the ups and downs of life. It is a love that is built on trust, loyalty, and a shared sense of purpose and commitment to one another. In many cases, this type of love is considered to be one of the most important factors in a successful and fulfilling marriage.

The findings are consistent with the statement of

Table 4: Maguindanaon figurative language in love songs reflecting Maguindanaon courtship and marriage

Participant	Significant Statement	Formulated Meaning	Code	Theme
5	“Yon yung sinasabi na ‘For better or for worse.’” (“That’s what they say ‘For better or for worse.’”)	The couple promises to stay together and support each other through both good and bad times, regardless of the challenges that may arise.	001	Devotion
3	“Sinasabi diyan na kahit saan man dalhin ng tadhana ang bawat isa, hindi magbabago ang pagmamahal na mayroon para sa isa’t isa.” (“It says that no matter where fate takes each other, the love they have for each other will never change.”)	The couple promises to stay together and support each other through both good and bad times, regardless of the challenges that may arise.	001	Devotion
1	“Tulad ng sabi kanina na kapag ang isa ay nangibang bansa, mami-miss at mami-miss talaga nila ang bawat isa.” (“As it was said earlier that when one goes to another country, they will miss and really miss each other.”)	The couple will feel a desire to be with that person when a they are physically separated; the separation can be due to distance, travel, or any other circumstance that keeps them apart.	002	Longing
2	“Halimbawa, nasa malayo ang isa tapos naiwan ang isa, normal na maramdaman nila ‘yon kasi gusto nila ang isa’t isa.” (“For example, one is far away and the other is left behind, it’s normal for them to feel that way because they love each other.”)	Physical distance can cause the couple to feel lonely because they are not able to be with each other.	003	Uncertainty, Sadness
4	“Nagsumpaan kayo.” (“You have sworn to each other.”)	The couple pledge their love to each other for the rest of their lives, and that they are willing to make sacrifices in order to maintain their bond.	004	Commitment
2	“Nakahanap ng iba yung isa sa kanila o pareho silang nakahanap ng iba.” (“One of them found someone else or they both found someone else.”)	The relationship between the two individuals has stopped since the other has lost their affection, become indifferent, or emotionally distant.	005	Neglection

Participant 5 and 3 on the theme “Devotion” coded as 001, which states “That’s what they say, ‘For better or for worse,’” and “It says that no matter where fate takes each other, the love they have for each other will not change.” In the lyrics, the term “love” that the speaker is describing is being explicitly compared to “no other,” which is used to convey the idea that the love is unique and provides a deep sense of commitment.

Similarly, Brown & Mitchell (2017) uses simile to describe a concept: “The task of leadership is often compared to a juggling act, with leaders required to balance the needs and expectations of various stakeholders while also managing the demands of their own roles and responsibilities.” In this example, the concept of leadership is being compared to a juggling act, which helps to convey the idea that it involves managing multiple competing priorities and demands.

Second identified figurative language is the metaphor. The following lyrics from the song “Nya Ku Bagi” shows evidence of the existence of the figurative language:

Sigay nu lidu i tadem ko sa leka

(Your memories are a light of grief)

The analysis of the lyrics reveals that in the context of Maguindanaon marriage, the phrase “Your memories are a light of grief” could potentially be interpreted as expressing a sense of sadness and emotional pain that is associated with memories of a past relationship. The phrase “light of grief” could be seen as a metaphor for the intensity and weight of these memories, suggesting that they are powerful enough to cause ongoing emotional pain and suffering. It is also possible that this phrase could be used to convey a sense of longing for a past relationship or a sense of regret for the loss of a marriage.

The finding is consistent with the statement of Participant 1 on the theme “Longing” coded as 002, which states “Like it was said earlier that when one goes abroad, they will miss and really miss each other.” In the lyrics, the term “memories” that the speaker is describing is being implicitly compared to “light of grief,” which is used to

convey the idea that memories provide deep a sense of longing.

Similarly, Smith (2018) uses metaphor to describe a concept: "The brain is often described as a computer, with neurons functioning as the hardware and synapses serving as the software." In this example, the concept of the brain is being described as a computer, which helps to convey the idea that it is a complex and interconnected system that processes and stores information.

Third identified figurative language is the personification. The following lyrics from the song "Midsapay Ta" shows evidence of the existence of the figurative language:

Bedsegad bagugulyang su pusung ku sabap sa mawatan ka den

(My heart is crying because you are far away)

The analysis of the lyrics reveals that in the context of Maguindanaon courtship, it is possible that this phrase is being used to convey a sense of fear or uncertainty about the future of the relationship at the thought of being physically separated from the person they love.

Moreover, in the context of Maguindanaon marriage, the phrase "My heart is crying because you will be far away" could potentially be interpreted as expressing a sense of sadness and emotional pain at the thought of being separated from a spouse. The findings are consistent with the statement of Participant 2 on the theme "Uncertainty, Sadness" coded as 003, which states "For example, one is far away and the other is left, it's normal for them to feel that way because they love each other." The phrase "my heart is crying" can be seen as a personification for the intensity of the speaker's emotional distress, suggesting that they are feeling a strong sense of loss and longing at the thought of being apart from their spouse. In the lyrics, the term "heart" that the speaker is describing is being personified by being given the ability to cry.

Similarly, Johnson (2016) uses personification to describe a concept: "The economy has been a roller coaster for the past few years, with ups and downs affecting businesses and consumers alike." In this example, the economy is being personified by being given the ability to move in the way that a roller coaster does, which helps to convey the idea that it has experienced fluctuations and changes. Fourth identified figurative language is the hyperbole. The following lyrics from the song "Midsapay Ta" shows evidence of the existence of the figurative language:

Sa taman den sa kapatay na di ta den makabpitas

(We won't part until death)

The analysis of the lyrics reveals that in the context of Maguindanaon marriage, the phrase "We won't part until death" could be interpreted as a statement of commitment and dedication to the relationship. It suggests that the two people involved in the marriage are determined to stay together and remain committed to one another, even in the face of challenges or difficulties. This phrase could be seen as a declaration of love and loyalty, and it could be used to express the belief that the bond between the two people is strong enough to withstand any obstacle. It is possible that this phrase is being used to convey a sense

of optimism and hope for the future of the marriage, and a desire to build a life together that will last until death. The finding is consistent with the statement of Participant 4 on the theme "Commitment" coded as 004, which states "You vowed to each other."

In many cultures, marriage is seen as a lifelong commitment, and the phrase "We won't part until death" could be seen as a way of expressing this commitment and the importance of the marriage bond. In the lyrics, the speaker is using hyperbole to convey the idea that even death cannot make them separate.

Similarly, Park (2019) uses hyperbole to describe a concept: "The impact of social media on communication has been nothing short of revolutionary, with people around the world connected in ways that were unimaginable just a few decades ago." In this example, the phrase "nothing short of revolutionary" is an example of hyperbole, as it is used to exaggerate the magnitude and significance of the impact of social media on communication.

Lastly, the fifth identified figurative language is the alliteration. The following lyrics from the song "Itangka" shows evidence of the existence of the figurative language:

Su lilini nengka, su lilini nengka na nalipatanan nengka

(Your love, your love, you've forgotten)

The analysis of the lyrics reveals that in the context of Maguindanaon courtship and marriage, the phrase "Your love, your love, you've forgotten" could potentially be interpreted as expressing a sense of frustration that the person being addressed has forgotten or neglected something that brings them joy. The findings are consistent with the statement of Participant 2 on the theme "Neglection" coded as 005, which states "One of them found someone else or they both found someone else."

The repetition of the word "joy" could be seen as emphasizing the importance of this emotion and the speaker's desire for the person being addressed to experience it. It is possible that this phrase is being used to convey a sense of concern or worry that the person being addressed is not finding happiness or fulfillment in their life, or that they have lost sight of what brings them joy. In the lyrics, the speaker is using alliteration to emphasize and create a memorable phrase.

Similarly, Keller & Block (2003) argued "The use of alliteration in advertising has long been recognized as a way to increase the memorability and effectiveness of marketing messages. Research has shown that alliterative slogans are more likely to be remembered and have a greater impact on consumer behavior than non-alliterative slogans."

Maguindanaon Love Songs Preserve Maguindanaon Courtship and Marriage Practices

As previously stated, literature is regarded as a means of reflecting numerous aspects of people's lives. Literary texts, according to Basnett and Grundy (1993), are cultural artifacts that represent diverse aspects of society and help the readers better comprehend a country. Many people all

Table 5: Maguindanaon love songs preservation of Maguindanaon courtship and marriage practices

Participant	Significant Statement	Formulated Meaning	Code	Theme
3	“Napapanatili ng mga kantang ito ang practices nating sa panliligaw sa pamamagitan ng pagpapaalala sa atin ng dating scenario ng panliligaw na aakyat sa bahay ng babae.” (“These songs preserve our courtship practices by reminding us of the old courtship scenario that would go up to the woman’s house.”)	Formally asking the woman’s family for their permission or blessing to marry her.	010	Maguindanaon love songs cover traditional Maguindanaon courtship practices.
5	“Sa pamamagitan ng mga kanta na ito, nakakabuo ng tiwala sa bawat isa pagdating sa samahan nila.” (“Through these songs, trust is built in each other when it comes to their relationship.”)	A particular song became a symbol of the couple’s mutual trust and helped to solidify their relationship.	020	Maguindanaon love songs strengthens couple’s relationship.
2	“Mayroon silang napupulot na aral doon sa mga Maguindanaon love song na napapakinggan nila patungkol sa marriage na nagpapatibay sa relationship nila.” (“There is a lesson they learn from the Maguindanaon love songs they listen to regarding marriage that strengthens their relationship.”)	A particular song became a symbol of the couple’s mutual trust and helped to solidify their relationship.	020	Maguindanaon love songs strengthens couple’s relationship.
3	“Listening to their theme song bago at pagkatapos ikasal para maalala nila ang mga pangako na mayroon sila sa bawat isa.” (“Listening to their theme song before and after marriage, so they can remember the promises they have to each other.”)	A particular song became a symbol of the couple’s mutual trust and helped to solidify their relationship.	020	Maguindanaon love songs strengthens couple’s relationship.

over the world regard music as an essential part of daily life (Khaghaninejad & Fahandejsaadi, 2016) as it brings people together and expresses a wide range of emotions.

Maguindanaon love songs can serve as a means of preserving Maguindanaon courtship and marriage practices by providing a means for Maguindanaons to express and transmit cultural norms and values related to romance and relationships. The findings are consistent with the statement of Participant 3 on the theme “Maguindanaon love songs cover traditional Maguindanaon courtship practices” coded as 010, which states “These songs preserve our courtship practices by reminding us of the old courtship scenario, where [we] go to the girl’s house.”

Moreover, these songs can serve as a way for communities to pass down traditions and customs related to courtship and marriage, and can also reflect the changing attitudes and behaviors of a society towards these practices over time. The findings are consistent with the statements of Participant 5, 2 and 3 on the theme “Maguindanaon love songs strengthens couple’s relationship” coded as 020, which states “Through these songs, they build trust in each other when it comes to their relationship,” “There is a lesson they learn from the Maguindanaon love songs they listen to regarding marriage that strengthens their relationship,” and “Listening to their theme song before and after the wedding, so they can remember the promises they have for each other.”

Research has shown that cultural songs can serve as valuable source of information about the courtship and marriage practices of a particular society. For example, a study published in the journal “Ethnomusicology” analyzed the lyrics of traditional wedding songs from the Kpelle people of Liberia and found that these songs provided insight into the cultural practices and values related to courtship and marriage in the Kpelle society. The study found that the lyrics of these songs reflected the importance of the groom’s ability to provide for his wife and family, and also highlighted the role of the bride in supporting and caring for her husband.

Another study, published in the journal “Journal of American Folklore,” analyzed the lyrics of traditional folk songs from the Appalachian region of the United States and found that these songs provided insight into the courtship practices and values of the communities in this region. The study found that the lyrics of these songs reflected the importance of courtship and marriage practices, such as gift-giving and dancing, in the formation of relationships, and also highlighted the role of gender roles in these practices.

Overall, songs can serve as a valuable source of information about the courtship and marriage practices of a particular society, and can help to reflect and preserve these practices by providing a means for communities to pass down traditions and customs related to romance and relationships.

Figurative Languages from Maguindanaon Love Songs
Maguindanaon love songs often use figurative language to express deep emotions and convey meaning beyond the literal level. Figurative language is a form of language use in which writers and speakers convey something other than the literal meaning of their words. Examples of figurative language in Maguindanaon love songs used in the study include simile, metaphor, personification, hyperbole, and alliteration.

Simile was used in the Maguindanaon love song “Endaw Ka Man Ibayug” to describe the lovers’ affection. For instance, the speaker implied that their love is unlike any other love that exists in the world, emphasizing their deep emotional connection that is different from any other relationship they have experienced.

“Nya Ku Bagi” used metaphor to compare the feelings of love to something else. For instance, the speaker compared his experience of missing beloved someone to “light” and “grief,” emphasizing that these memories are bright and illuminating, perhaps even beautiful in their own way, and also carries with them a sense of loss and sorrow.

“Midsapay Ta” used personification to describe the feelings of love. For instance, the speaker’s heart experienced emotional pain and sorrow because his beloved someone is not near them, emphasizing the speaker’s heart is unable to contain its sadness, and the tears are a way of expressing the depth of their emotions. Moreover, “Midsapay Ta” also used hyperbole to express the depth of emotion in love. For instance, the speaker implied that they are committed to staying together no matter what happens, emphasizing a sense of dedication and loyalty to each other that extends beyond any obstacle or challenge that they may face.

Lastly, “Itangka” used alliteration to emphasize certain words, and create memorable and rhythmic effect. For instance, the repetition of “your love” emphasized the importance of the subject matter and conveyed a sense of longing or disappointment, as if the speaker is trying to remind someone of their forgotten love.

DISCUSSION

This study sought to determine the effectiveness of Maguindanaon love songs English translation in teaching figurative language to the Grade 7 students of Cotabato City National High School-Main Campus during the School Year 2022-2023.

Specifically, it answered the following research questions:

1. What is the students’ level of competence in figurative language before teaching using Maguindanaon love songs English translations?
2. What is the students’ level of competence in figurative language after teaching using Maguindanaon love songs English translations?
3. Is there a significant difference between the students’ level of competence in figurative language before and after teaching using Maguindanaon love songs English translations?

4. How do the identified figurative languages in Maguindanaon love songs reflect Maguindanaon courtship and marriage practices?

5. How do Maguindanaon love songs preserve Maguindanaon courtship and marriage practices?

6. Based on the findings, what figurative languages can be lifted from Maguindanaon love songs English translations?

This study utilized an explanatory sequential mixed method design in order to gather the qualitative data to help explain extensively the initial quantitative results. The data were analyzed using the IBM SPSS Statistics 20, specifically the t-test. Moreover, the identified figurative languages on Maguindanaon love songs sought to provide an explanation on the reflection and preservation of Maguindanaon culture of courtship and marriage.

Findings

Based on the data gathered and analyzed, the following are the summary of findings:

1. The students’ level of competence in figurative language before intervention was assessed as “Did not meet expectations” with a mean of 6.79.

2. The students’ level of competence in figurative language after intervention was assessed as “Very Satisfactory” with a mean of 19.24.

3. There is a high significant difference between the students’ level of competence in figurative language before and after intervention having $t_{28} = 12.53$, $p < 0.001$ and an effective size of 2.33.

4. In the context of Maguindanaon courtship and marriage, figurative languages can reveal the way Maguindanaons view relationships, gender roles, and communication between partners.

5. Maguindanaon love songs can serve as a way to document and preserve the cultural values and beliefs surrounding courtship and marriage within Maguindanaons and can also provide a means for people to relate to and connect with one another through shared experiences and emotions.

6. Simile, metaphor, personification, hyperbole and alliteration are five common figurative languages incorporated in Maguindanaon love songs.

CONCLUSION

The use of English translations of Maguindanaon love songs are highly effective in boosting learners’ performance in English 7, notably their knowledge of basic figurative languages as indicated by the results made after the test. The students’ level of competence in figurative language have greatly improved, which supports the idea that instrumental motivation is one of the reasons for students to learn English. Also, this study explored the identified figurative languages that emerged in Maguindanaon love songs, and it has contributed to understanding of Maguindanaon culture towards courtship and marriage.

RECOMMENDATIONS

The following recommendations were offered based on the findings and conclusion of the study:

1. Singing and listening to songs, as well as music in general, should be included in language activities. It enhances students' confidence and encourages them to express themselves in lessons that relate with the lesson's content. Future researchers must conduct a study on the influence of songs as a springboard to different teachings and subject areas in order to make valid comparisons to the study. Songs not only reduce the affective filter of learners to an acceptable level, but they also spark creative interpretations and explanations of a topic from students.

2. Teachers must expose pupils to more singing and listening activities, and parents must guarantee that their children make time to listen to songs of high aesthetic and linguistic quality. Learners will discover more diversified but concentrated literature by connecting the literary works they study to the meaning of songs they frequently listen to. Furthermore, music fosters creativity and critical thinking, both of which are necessary for literary interpretation. 3. Teachers should incorporate Maguindanaon love songs into English class discussions, such as providing examples of figurative language use, so that students are aware of the local literature prevalent in Maguindanaon culture in terms of courtship and marriage.

4. The literary critics should examine Maguindanaon love songs transcripts as it used figurative devices, archaic language and employed culture on the lyrics.

5. Philippine literature should preserve Maguindanaon love songs and use as example in textbooks so that the appreciation of culture would still be present in the coming generations.

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