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Deconstructing Francophone Songs in FLE: A Process-Oriented Pedagogical Strategy for Intercultural Communicative Competence

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ABSTRACT

*The challenge of teaching foreign languages in the digital era lies in the integration of Intercultural Communicative Competence (ICC). Foreign language teachers are required to be able to harmonize language instruction with its corresponding cultural dimension. Güler and Bozkurt (2021) suggest that utilizing creative products as a teaching media can optimize learning outcomes by creating an engaging learning atmosphere. This research aims to devise appropriate strategies for processing songs as a medium for foreign language teaching, especially French (Français Langue Étrangère – FLE). Using a qualitative content analysis method, this study examines the songs *Donnez-moi* by Les Frangines and *Casablanca* by Saad Lamjarred as a corpus. These songs were selected for their ability to manifest both implicit and explicit cultural aspects, including the diversity of Francophone world. The results suggest that effective socio-cultural teaching is achieved through a three-stage pedagogical model: deconstruction of lyrics, intercultural reflection, and creative production. This research uses theories related to language and cultural teaching methodologies: Intercultural Communicative Competence (ICC) theory from Jackson (2020), language teaching methodology of FLE from Desmons, F., et al. (2019), the theory of semiotics of discourse analysis from Fontanille (2015), which is used to read social and cultural dynamics through the meaning of semiotic signs. The final outputs provide analytical readings about French culture and pedagogical guidelines for learning French language and culture through songs.*

Keywords: FLE, Intercultural Competence, Teaching Strategy, French Song

INTRODUCTION

With language being a cultural product, language and culture are inherently inseparable. Language teaching, therefore, is fundamentally bound with the teaching of the culture of which the language belongs to. In *Teaching Language and Teaching Culture* (2017), Salim posits that language and culture are intertwined because language is culture. Teaching a language is in itself teaching culture. Salim further postulates that learning about the cultural context of a language can broaden the knowledge of the learners about the ways of living, behavior, beliefs, and values of the target language community. Following this argument, the success of learners in learning a foreign language can be better attained when language teachers incorporate cultural context into their teaching in the classroom.

Extensive research exists on language and culture teaching methods, such as the use of film by Pfaff (2014), Fang (2020), Hakim (2025); the use of authentic ecological materials for

teaching listening by Zakirova, Yashina, and Shingareva (2019); and the development of speech activities by Valeev, Kondrateva, Sabirova, and Plotnikova (2019). Among available methodologies of language and culture teaching, utilizing songs effectively creates an interesting and enjoyable learning environment among students, which stimulates student enthusiasm and can improve learning efficiency (Hong Van, 2020) and music can be a powerful and enjoyable tool for enhancing language learning outcomes (Eslit, 2023). Unlike static texts, music and songs offer a unique solution to traditional language learning constraints by providing prosodic features that aid memory and emotional engagement. Jansen, Harding, Loerts, Baškent, & Lowie (2023) demonstrate that listening to music in the target language can expose learners to authentic spoken language and help them become familiar with the target language prosody. Furthermore, Degrave (2019, 2022) emphasizes that music in FLE not only improves phonetic acquisition but also acts as a socio-cultural artifact reflecting contemporary societal values, acting as an essential bridge for communicative and cultural growth. This research focuses on how songs can be utilized not just as a "listening exercise," but as a strategic tool to foster *Intercultural Communicative Competence* (ICC) during distance learning sessions.

Listening to songs can enliven the atmosphere in the classroom. This particular classroom situation was observed by Džanić & Pejić (2016), who incorporated songs as their teaching medium. The positive attitude of learners in a foreign language class is expected to increase with the help of a method that is considered suitable for today's young learners. In their study, Džanić & Pejić (2016) examined the effectiveness of songs as a teaching medium. They also assessed the increase in the number of lexical items that the learners acquired through this method. Furthermore, they situated language teaching through songs in language teaching theories and by doing so was able to show a positive influence of songs on the learners' motivation in the classroom. The quantitative research that Džanić & Pejić (2016) conducted on language learners concludes that language teaching through songs is suitable for young learners and is able to enhance their love for language learning. Seen from learners' cognitive ability, songs, introduced in an aural setting (and visual when accompanied by a video), are effective to develop comprehension skills, the ability to imitate words and certain expressions, and pronunciation skills. When accompanied with dance movement, the psychomotor aspect will enable learners to connect words with certain movements. In short, language teaching through songs aids the language acquisition of today's young learners.

The integration of cultural content in the teaching of a foreign language has been a widely studied topic in the field of applied linguistics and particularly in language teaching. Several researchers, such as Habiňáková (2016) and Nguyen (2017), have argued for the importance of the cultural approach in language teaching. In her study, Habiňáková (2016) discusses how foreign language teaching infused with cultural content is integrated with intercultural communicative competence. This competence is considered useful in attaining the goals of a foreign language teaching, as it balances linguistic skills with communicative skills in a different cultural setting. Therefore, cultural content that is integrated into language teaching has a favorable influence on the learners. In parallel, Nguyen (2017) finds that cultural content has a specific role in language teaching and learning. Nguyen divides learner outcomes in culture content learning into three levels, namely cultural knowledge as the first level knowledge, cultural awareness as the second level knowledge, and cultural competence as the deepest level knowledge that includes both of the former levels. The outcomes that demonstrate learners' reception of cultural content can be evaluated at the end of each learning session. Learning outcomes are therefore important to consider when preparing teaching materials that integrate cultural content, such as songs. Ilari, Chen-Hafteck & Crawford (2013) reinforces this by noting that songs act as a comprehensive tool that bridges intercultural gaps by revealing underlying cultural narratives within foreign language curricula.

The consideration of outcomes in language teaching with cultural content using songs is studied more deeply by Džanić & Pejić (2016) whose research explores the effectiveness of songs as a language learning medium. According to Džanić & Pejić, singing songs from a different culture plays an important role in education and the development of learners' identity. By understanding the culture of others, we also gain a better understanding of our own culture. Cultural understanding is complex since a song may contain layers of cultural content. The layers of understanding towards diverse cultural content will in turn influence the development of learners' characters through physical development (relating to linguistic skills); emotional development (relating to self-expression); social development (relating to the understanding of self and others' identity); and cognitive development (relating to the knowledge of the different language and cultural structures). As a teaching medium, songs contain a plethora of meanings associated with the history, belief system, customs, emotions, and ways of thinking of diverse individuals. In this context, the challenge for the teachers is to create the experience of exploring a different world for the learners as the class is being introduced to songs from a different culture.

Another research about the importance of using songs to teach language and culture, in the case of English as a Foreign Language (EFL) also studied by Shayakmetova, Shayakmetova, Ashrapova, Zhuravleva (2017). The results showed that songs can increase not only the language competence but also intercultural competence. Therefore, Vishnevskaja & Zhou (2019) studied the good impact of using songs on teaching EFL to young learners. Research about teaching the French language through songs has been studied by Mahajan (2018) for Indian young learners in New Delhi. It showed that using songs in teaching French language can develop the cognitive, affective, and sociocultural aspects of Hindiphone young learners. Another French research is about multiculturalism in francophone song with didactic approaches has been done by Peña (2017). It revealed that francophone songs can be effectively utilized to teach multiculturalism alongside French language acquisition. Recent global research also points out that fostering critical interculturality through global pop music plays a transformative role in dismantling linguistic and ethnic stereotypes in modern classrooms (Guan & Matsunobu, 2022). All of these researchs used a theory of language teaching methodology and theory of language and cultural teaching methodology to analyze data.

Similar to the aforementioned studies, this study is also using songs as a corpus in research and teaching of language and culture as the topic of research. However, this study is not discussing the importance of songs and their benefits to learners in learning language and culture. This study analyzes songs in language and culture learning from the perspective of teachers. In analyzing songs, this study integrates language and culture teaching theories with semiotic theories to decode cultural dynamics through semiotic signs. Dervin (2023) advocates for reframing intercultural competence as a process-oriented rather than static acquisition, which mirrors our pedagogical framework of treating musical signifiers as evolving points of cultural performance and negotiation.

Specifically, this study examines French language and culture teaching through French contemporary French song, *Donnez-moi* by *Les Frangines* and the francophone song, *Casablanca* by Saad Lamjarred. These two songs were chosen to show that many cultures can be explored by French teachers. Teachers need to be especially aware of the French and francophone cultural content in the songs. Teachers can use the cultural content referenced in these songs to expose learners and aid them to accept cultural differences as intercultural interaction when learning French. Therefore, this study is done to offer a different perspective to French language teachers in utilizing songs so that teachers can optimally explore the French language and culture contained in the songs. The additional knowledge can spark broad discussions about the cultural diversity of France or other francophone countries. Faris (2025)

highlights that contemporary multicentric Maghrebi-French music serves as a vital pedagogical asset to challenge and deconstruct Eurocentric biases within traditional Francophone curricula.

A similar pedagogical approach using francophone's song in the FLE (*Français Langue Étrangère*) classes was carried out by Matić & Popović (2013). It revealed that songs have the important roles in learning French, it can help learners to develop not only in language but also in intercultural interactions, with the song teacher can show to the learners the multicultural of French. In their paper, they examine three different songs from France, Canada, and Africa. Their approach used four principals' skills in FLE: reading, writing, listening, and oral skills. Meanwhile, this study use only two skills in FLE, namely comprehension skills (*Compréhension Orale*) and speaking skills (*Production Orale*). In addition, this study also examines songs with language and cultural methodology.

METHOD

This research employs a qualitative content analysis method, specifically focusing on the interpretative process of cultural negotiation in a media digital as pedagogical setting. The analysis is conducted through the lens of Jackson's (2020) theory of Intercultural Communicative Competence (ICC), which shifts the focus from static cultural descriptions toward a dynamic understanding of how culture is negotiated and performed, the literary approach using the theory of semiotic of Fontanille (2015) and French teaching as a foreign language (FLE: *Français Langue Étrangère*) of Desmons, F., et al. (2019).

The primary corpus consists of two contemporary songs: *Donnez-moi* by Les Frangines, a French female duo, written about the meaning of love in someone's life, and *Casablanca* by Saad Lamjarred, a French Moroccan, written from the point of view about love and life of a flamboyant male character. These songs were selected not merely as linguistic tools but as performative cultural artifacts that facilitate the development of ICC in learning.

The first stage of this methodology follows a three-dimensional analytical framework based on Jackson's model: (1) Intercultural Awareness (Cognitive Dimension): Identifying and deconstructing deep-level cultural values and implicit social norms embedded in the lyrics and music videos, moving beyond surface-level essentialism; (2) Intercultural Sensitivity (Affective Dimension): Analyzing the emotional resonance and "affect" produced by the songs, exploring how learners negotiate their own cultural perceptions when encountering the values performed by the artists; (3) Intercultural Adroitness (Behavioral/Performative Dimension): Formulating pedagogical strategies that allow students to "perform" their intercultural understanding. By examining the hybridity and fluid identities within the corpus, this study illustrates how teaching can create a "third space" where culture is actively co-constructed between the teacher, the students, and the digital media. The second stage is doing the identification of language teaching materials and cultural content in the songs. This stage used the approach of literary approach using the theory of semiotic of Fontanille (2015) and French teaching as a foreign language (FLE: *Français Langue Étrangère*) of Desmons, F., et al. (2019). Then the final stage, encompassed the planning of language and culture teaching through songs. The design of the lesson plan was classified by learners' competence level, specifically tailored for CEFR levels A1 through B2 based on the linguistic and cultural density of the selected corpus.

RESULTS AND DISCUSSION

Results

Analysis of Songs through ICC Framework

Utilizing Jackson's (2020) theory of Intercultural Communicative Competence (ICC), we analyze how *Donnez-moi* and *Casablanca* serve as performative spaces where culture is not a static object to be observed, but a dynamic process to be negotiated.

1. *Donnez-moi* (Les Frangines): Negotiating Intercultural Sensitivity

In Jackson's framework, Intercultural Sensitivity (the affective dimension) is the willingness to acknowledge and appreciate cultural nuances, comprising:

- a. Performing Values: The song does not simply "describe" French solidarity; it *performs* it through the act of asking (*Donnez-moi*). For learner, the negotiation occurs when they reconcile their own cultural perceptions of "urban space" with the song's depiction of communal joy.
- b. Deep-level Awareness: Moving beyond surface-level Parisian stereotypes, the lyrics require students to engage in Intercultural Awareness. They must decode the implicit socio-cultural norms of *la flânerie* (the art of wandering) and *le partage* (sharing), which are performed as lived experiences rather than historical facts.
- c. Classroom Performance: In a learning setting, students perform their ICC by reflecting on how these French affective values resonate or conflict with their home culture, creating a "third space" of understanding.

2. *Casablanca* (Saad Lamjarred): Performing Hybridity and Critical Interculturality

Critical Interculturality serves as a transformative lens that challenges essentialist views, stereotypical, fixed, or monolithic ideas of a culture. *Casablanca* acts as a complex discursive site where these boundaries are blurred. There are:

- a. Negotiating the Francophone Identity: This song is a performance of Intercultural Adroitness that Jackson defines as the behavioral ability to execute appropriate actions in a multicultural encounter. Saad Lamjarred negotiates between his Moroccan roots and the French language. He is not "described" as a Francophone; he *performs* a hybrid identity by seamlessly weaving Moroccan musical tropes with French lyrics. This forces learners to move away from "solid" or rigid definition of "French culture" (typically associated only with Hexagonal France) and instead recognize a fluid identity. The negotiations happens as the student learns to accept that one can be authentically Moroccan and authentically Francophone simultaneously.
- b. Deconstructing Essentialism: Through Jackson's lens, students are encouraged to critique the monolithic view of France. By analyzing the Arabic-French fusion, learners engage in a critical negotiation of power and language. They see that French is no longer just the language of the "colonizer" or a distant European elite; rather, it is a fluid instrument used by Global South artists to perform diverse, non-European identities. This deconstructs the Eurocentric bias in language learning, encouraging students to view the Francophone world as a multipolar and inclusive space.
- c. The Affective Interaction: Jackson emphasizes that Intercultural Communicative Competence (ICC) is often triggered by an affective (emotional) response to "the other." The song exists in a liminal space—a state of "between-ness" wherw the rhytm feels familiar (global pop) but the cultural linguistic blend feels foreign. This specific "between-ness" acts as a catalyst for students to perform ICC. They are required to navigate a cultural product that does not fit into a single box. By doing so, they practice ambiguity tolerance, a key skill in Jackson's model, as they learn to appreciate a culture that simultaneously familiar and foreign.

Songs as Discourse

By applying the framework of Jacques Fontanille (2015), the analysis moves beyond static structuralism toward the "Semiotics of the Sensible" (*Sémiotique du sensible*). This approach examines how meaning is generated through intensity, emotional affect, and the way the learner interacts with the world through the medium of the song.

1. *Donnez-moi* (Les Frangines)

Fontanille defines a “Forms of Life” (*Formes de vie*) is central to understanding how cultural values are lived through daily practices. In this song, culture is not presented as a museum artifact but as a dynamic ethical choice. The song performs a “Form of life” centered on openness. The daily practice here is the act of *flânerie* (wandering through the city) and social exchange. By using this song, teachers show students that French culture is an active performance of values (solidarity, joy, simplicity) rather than a rigid set of rules. Fontanille uses a tensive graph to measure how meaning “vibrates” between Intensity (depth of feeling) and Extension (breadth of the audience). The song exhibits high emotional *intensity* while maintaining broad *extension* (inclusivity). The joy depicted in this song is not merely individual but represents a “vibrating collectivity.” The learner does not pursue a material object but rather an affective one: solidarity. *Aisthesis* refers to sensory perception—how our senses (hearing, rhythm) build meaning. The lyrics, which call for the act of “giving” (*donnez-moi*), create a space for warm interaction. According to Fontanille, meaning here emerges from “contact.” The uptempo rhythm reinforces the perception of a lively “presence” (*présence*) within the French public sphere. There is cultural deconstruction from this song: this song represents a French form of life that values individual freedom (*liberté*) while remaining firmly within the framework of communal togetherness. Semiotically, it deconstructs the stereotype of a “cold” Paris, reconstructing it as an open and welcoming space.

2. *Casablanca* (Saad Lamjarred ft. Mohamed Ramadan)

Casablanca is analyzed as a sensitive encounter where the meaning is not found in the lyrics alone, but in the heterogeneity of its forms and sounds. Fontanille views a text as a space where different worlds or systems of signs interact. *Casablanca* serves as a Semiotic Interface. It is not just a Moroccan song with French words; it is a space where the *ethos* of the Arab-Maghreb world and the *ethos* of French modernity perform a sensitive adjustment to one another. For a student, the song is a meeting point where their existing perception of French is challenged by a new, non-European presence. Fontanille uses the term “Figurative Discontinuities” to describe moments when a text breaks its expected pattern. This song is a quintessential example of “Figurative Discontinuities.” It blends the French language with Maghreb-Arab musical nuances. Semiotically, it functions as an “in-between space” (*l'entre-deux*). The song exists in a liminal state (on the threshold). The French language provides the *expression plane* (the words), while the Maghreb-Arab scales provide the *content plane* (the emotional soul). Semiotically, this creates an Inter-systemic meaning. The student doesn't just learn French; they learn a “hybrid French.” This proves Fontanille’s point that meaning is not stable—it is a negotiation between the familiar (French language) and the foreign (Arab musicality). Focusing on the somatic dimension (the body’s response) *Casablanca* possesses a sensual and repetitive rhythmic intensity. Fontanille argues that rhythmic repetition creates a “becoming” (*devenir*). The listener is drawn into a Moroccan cultural atmosphere wrapped in French modernity. This transcends pure linguistic boundaries; the meaning resides in the effect generated by this cultural fusion. This song demonstrates that the French language is no longer centralized within France (Parisian). Francophonie emerges here as a dynamic “social practice” where French becomes a tool for expressing globalized local identities.

Language and Culture Teaching Materials Derived from Songs

Desmons, F., Ferchaud, F., Godin, D., Guerrieri, C. (2019) identifies two linguistic skills to be developed through oral language teaching, namely comprehension skills (*Compréhension Orale*) and speaking skills (*Production Orale*). The sources (documents) used in teaching vary

according to learners' needs and their level of competence in French. There are several competence levels under FLE: beginner (levels A1 and A2), intermediate (levels B1 and B2), and advanced (levels C1 and C2). Songs are one of the types of oral language references that are widely used. Songs can be used across all levels of linguistic competence and to develop the competences in both comprehension and speaking. In addition, the teaching materials to be focused on in the songs can be appropriately tailored to the needs of learners. It is therefore imperative for teachers to be able to correctly identify teaching materials in a song that would support the attainment of learning goals.

There are aspects contained by a document of oral language that can be used to guide the identification of teaching materials. In FLE, these aspects are grouped into three categories: (1) *les traits de l'oralité*, or the linguistic aspects of a language (phonetics, syntax, and semantics), (2) *le jeu social*, or the social and cultural contexts of a language, and (3) *le corps*, or the body language of a speaker or a communication partner. For this study, the identification of teaching materials focused on the second category. The materials that can be found associated with *le jeu social* are (a) regional accents, for example, the difference in accents in northern and southern of France, the accent spoken by French of Algerian descent (the "*pie noir*" accent), Maghribi (the "*beur*" accent), and Parisian accent/dialect; (b) social accent/dialect, such as the dialect used by French youth in certain areas of Paris, Neuilly or the suburban; the communicative context that is associated with the formal and nonformal register of language, such as a job interview setting, conversation between peers, conversation with older persons, common expressions, etc.; and (d) culture implicitness, which refers to the aspects of culture that are understood by native speakers, but not by foreign learners of the language. After both songs were examined, teaching materials that were appropriate for different language competence levels, from beginner to intermediate B1-B2, were found and identified. The materials are detailed in the following table.

Table 1. Teaching materials from *Donnez-moi* by Les Frangines

No.	Language Levels	Teaching Materials	Indicators from the Songs
1	A1-A2-B1	Regional accent (dialect): " <i>e muet</i> " at the end of a word	<i>monde, gloire, rime, la terre, dérisoirés.</i>
2	A1-A2-B1	Contextual use of the expression " <i>avoir beau</i> "	Repetition of the expression " <i>J'aurais beau</i> "
3	A1-A2	Seasons (sensations, activities, memories, holidays, weather)	Repetition of the seasons names: <i>l'automne, l'été, le printemps</i>
4	A1-A2-B1-B2	Famous character in French novel	<i>Don Juan</i>
5	B1-B2	Cultural value	solidarity, love, joy

Table 2. Teaching materials from *Casablanca* by Saad Lamjarred

No.	Language Levels	Teaching Materials	Indicators from the Songs
1	A1-A2-B1	Social dialect (accent): " <i>e muet</i> " at the end of a word	<i>m'aimes, la peine, belle, m'ensorcelles, tu t'appelles, les ailes.</i>
2	A1-A2-B1	Tourist destination cities	Repetition of the tourist cities " <i>Punta Cana, Casablanca, Barcelona</i> "
3	A1-A2-B1-B2	History of <i>la bohème</i>	The word <i>La bohème</i>

		(clothes, characters, and activities/lifestyle)	
4	B1-B2	Contemporary identities (dynamic social practice)	Francophone, Maghreb-Arab

Language and Culture Teaching Design

The language and culture teaching design was developed subsequent to the identification of teaching materials so that the teaching process is systematic and robustly structured to ensure that learning goals are met. Based on the result of analyzing the songs with ICC, semiotic, and FLE theories, the following section describes the teaching design using the two songs as the medium.

Table 3. Teaching Syllabus

No.	Teaching Materials	Language Levels	Learning Objectives	Development of Instructional Materials	Output
1	Regional/ social accent (dialect)	A1	Introduction to "e muet"	An explanation of other French dialects' characteristics	The ability to pronounce the song properly
2		A2	Students can comprehend the differences between various dialects in the French language	An explanation of other French dialects' characteristics	The ability to explain the characteristics of the French dialects
3		B1	Students can comprehend the other French dialects' characteristics and correlate it to the situations in their own country	An explanation of other French dialects' characteristics	The ability to explain the differences between the dialects in France and Indonesia, orally and in writing
4	The expression "avoir beau"	A1-A2	Students can express the disappointment or contradiction in French	Other expressions that indicate disappointment or contradiction	The ability to compose sentences using these expressions in the right context
5		B1	Students can use the expressions of disappointment or contradiction in oral or written communication and understand the form and function of the <i>conditionnel présent</i>	Other expressions that indicate disappointment and <i>conditionnel présent</i> grammatical lesson	The ability to use the expressions in a communicational dialogue or a written story
6	The four seasons	A1	The names of the four seasons	The sentiments/ sensations in each season and weather	The ability to tell or describe the preferred season, both orally and in writing
7		A2	The names of the four seasons	French people habits and common activities, holidays, and memories (past tenses grammatical lesson)	The ability to tell or describe holiday memories in a particular season, both orally and in writing

8	French novel character, <i>Don Juan</i>	A1-A2	Students can identify the famous characters in French novels/literature	Human traits/ personalities and profession	The ability to name the famous characters in French novel/ literature and describe their personalities/ traits
9		B1	Students can describe their favourite and least preferred famous characters in French novels	Everyday life (daily activities, life principles)	The ability to explain the favourite and least preferred characters of French novels as well as their life story in a written and oral form
10		B2	Students can describe the similarities and differences between the famous novel characters from France and their own country	Everyday life (daily activities, life principles)	Students can have the ability to describe the traits of the famous novel characters from France and their own country in a written and oral form
11	Cultural Value	B1	Students can describe their opinion about French cultural value	Life principles	The ability to describe the French cultural value
12		B2	Students can describe their opinion about French cultural value and compare with their own country	Life principles	The ability to describe the French cultural value and compare it with their own country
13	Tourist destination cities	A1	Students can name the famous tourist destination cities in France and its neighbouring countries	Vocabularies on tourist destination cities	The ability to name a tourism place and activity in French
14		A2	Students can narrate or describe their favorite or least preferred tourist destination city	Tourism activities in the tourist destination cities	The ability to narrate or describe a favorite or least preferred tourism city in France, in a written or oral form
15		B1	Students can describe the differences between tourist destination cities in France and their own country	Activities, landmarks, locations, etc.	The ability to explain the similarities and differences between French and domestic tourist destination cities, orally or written
16	<i>La bohème</i>	A1-A2	Students can comprehend the products and characteristics of bohemianism in France	Clothes and characteristics	The ability in explaining the variations of bohemian products and characteristics in France; in oral or written form
17		B1	Students can describe the activities or bohemian lifestyle in France	Activities/ bohemian lifestyle in France	The ability to explain the activities/ bohemian lifestyle in France in an oral or written form
18		B2	Students can describe the similarities and differences of bohemians in France	Activities/lifestyle and the principles of the bohemians in France	Students can have the ability to explain the similarities and differences of the bohemians in France and their own

			and their own country.		country in an oral or written form
19	Contemporary identities	B1	Student can describe and giving their opinion about the social dynamic condition in French	The knowledge about Francophone	Student can have the ability to explain the the social dynamic conditon in French.
20		B2	Student can describe, giving their opinion about the social dynamic condition in French and compare it with their own country.	The knowledge about Francophone	Student can have the ability to explain the the social dynamic conditon in French and their own country.

Discussion

Drawing upon ICC framework, the pedagogical use of these songs moves beyond the 'description' of cultural facts. Instead, it facilitates a space where culture is negotiated and performed. As students analyze the hybridity in *Casablanca* or the communal affect in *Donnez-moi*, they develop “Intercultural Awareness” that is critical rather than essentialist. Following Jackson’s emphasis on the 'process-oriented' nature of competence, these songs allow learners to become active 'intercultural mediators' who can perform across linguistic and cultural boundaries in a virtual globalized landscape. Furthermore, from Fontanille’s (2015) perspective, these two songs offer distinct sensory intensities for French language learners: 'Donnez-moi' constructs a French 'form of life' rooted in solidarity through a positive extension of emotion, whereas 'Casablanca' serves as a transcultural interaction space that highlights the hybridity of identity within the Francophone world. Integrating both songs into learning allows students not only to acquire grammar but also to experience the cultural vibrations and authentic diversity of contemporary identities.

To operationalize these theoretical affordances across diverse student proficiencies, language teachers can utilize the same core song materials by differentiating the pedagogical objectives. As illustrated in Table 1 and 2, teachers must adjust learning goals, the development of instructional materials, and expected outcomes according to the learners CEFR levels. For instance, using the seasons in France referenced in *Donnez-moi* as a baseline topic: at A1 level, the learning goals focuses on vocabulary acquisition and basic descriptions of weather features, culminating in the students’ ability to express personal seasonal preferences both in oral and written. Conversely, at A2 level, the objective shifts to describing seasons alongside common French activities using past tense. The instructional materials expand to include vacation routines, thereby enabling learners to produce oral or written narratives about a memorable holiday in a certain season.

This pedagogical trajectory, as delineated in the teaching design in Table 3, indicates that deep Intercultural Communicative Competence (ICC) development occurs more effectively at the intermediate levels (B1–B2). When mapped onto Jackson’s (2020) ICC theoretical framework, a clear developmental trajectory emerges across the proficiency levels. While novice learners (A1–A2) are primarily constrained to the *Cognitive domain*—focusing on foundational language acquisition and extracting static lexical tags, such as names of seasons or clothing styles—they lack the linguistic bandwidth to process deep-level cultural mediation. Conversely, intermediate learners (B1–B2) possess the capacity to successfully transition into the *Affective* and *Behavioral (Performative) dimensions* of Jackson's model. At these advanced levels, students move beyond superficial comprehension to demonstrate ambiguity tolerance when confronting cultural hybridity, ultimately enabling them to actively 'perform' fluid, transcultural identities within the classroom's pedagogical third space. Consequently,

intermediate learners are better prepared for real-world interactions or study abroad pursuits in target countries.

Nevertheless, the pedagogical value of these songs for novice learners (A1–A2) remains significant, particularly in facilitating a substantial increase in vocabulary acquisition. This distinct benefit aligns with findings of Džanić & Pejić (2016), who observed that song-based instruction effectively enhances the volume of lexical items acquired by lower-level language learners. Therefore, while novice instruction yields critical baseline linguistic gains, it is at the intermediate proficiency levels (B1–B2) that learners truly fulfil all key integrated dimensions of language and intercultural competence.

CONCLUSION

Nurturing the intercultural communicative competence in learners is pivotal, as this competence plays a role in the development of learners' personal characters – open-mindedness and critical thinking as well as social empathy – that will allow them to establish a meaningful connection with the world around them. There are four aspects to the development of intercultural communicative competence, namely knowledge, competence, awareness, and attitude. Knowledge includes the knowledge of national and cultural identity, everyday conduct, geographical and social spaces, social interaction, arts, and cultural products. Competence is the ability to observe and identify values, patterns, and themes in verbal and non-verbal aspects of culture that will enable learners to come up with cultural hypotheses and assist them to adapt to a cultural environment that is unique to their own. Meanwhile, cultural awareness and attitude towards culture are related to the similarities and differences between the source and target languages and aim to develop learners' curiosity, tolerance, and acceptance of both similarities and differences. The empirical data demonstrate that learners view language and culture teaching as vital components, especially for those who plan to further their study to the country of the target language. Concurrently, semantic elements can be extracted not only from the structure but also from the socio-cultural performance embedded within the selected songs.

Prior to identifying teaching materials, teachers are recommended to study a singer's background and the context surrounding a song to be used in language teaching. This step would help teachers in identifying appropriate language and culture teaching materials, especially when teaching local dialects or social registers. Any song is essentially the potential to be used as a learning medium of foreign learners of French from all levels; the language and culture teaching materials found in a song can be tailored to the learners' level. The same teaching materials can also be provided to learners at different levels but with different outcomes that are appropriate to the level.

The identification of teaching materials using a literary approach finds that semiotic analysis helped expand teachers' choices of language and culture teaching materials. Therefore, teachers need to be more creative and diligent in developing language and culture teaching materials. The semiotic analysis used in this study showed that the songs in a language class are one of the teaching aspects to motivate learners and develop interaction between teachers and learners. More specifically using the song is a strategy to introduce and work not only a language but also culture.

We also find that language and teaching materials can be identified not only from lyrics analysis but also in video clips, which can be studied in future research. We hope that with this multidisciplinary research, teachers can optimize the songs used in class for language teaching as well as culture. Teachers no longer only focus on teaching language but they focus on both of them: language and culture.

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