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# The Effect Of Aesthetic Listening On The Listening Skills Of Primary School 4th Grade Students

Estetik Dinlemenin İlkokul 4. Sınıf Öğrencilerinin Dinleme Becerilerine Etkisi

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## ABSTRACT

Listening; is a process that includes hearing understanding Listening does not mean hearing the sounds that come to the ear. what is heard, interpreting what is understood in the mind with past experiences and finding answers to these heard. Listening is the taking, perceiving and making sense of the sounds that are useful to the person from the sounds that come to his ears voluntarily. Hearing is the ability of a person to hear all sounds coming from outside. According to the listening purpose of the individual, listening types can be classified as follows: distinctive listening, aesthetic listening, follower listening, critical listening, selective listening and dialogue-based listening. Aesthetic listening, which is one of these listening styles; It is a type of listening for pleasure, fun and relaxation.

Purpose of study: This study was conducted to examine the effect of aesthetic listening training on the listening skills of primary school 4th grade students.

Design/Methodology/Approach: The study group of the study consists of 28 students who were chosen from the 4th grade students in a primary school in Yenice district of Karabük province through unbiased assignment. Each of the experimental and control groups was composed of 14 students. In the research, quasi-experimental model with pretest-posttest control group was used. Aesthetic listening training was given to the students in the experimental group, and the listening training was given to the students in the control group in accordance with the traditional method (current program). The research continued for 8 weeks. Mann-Whitney U Test and Wilcoxon Signed Ranks Test were used to analyze the data obtained in the study.

Findings: As a result of the study, the scores of the students in the experimental and control groups were compared, and it was found that there was a significant difference in favor of the experimental group.

Highlights: In the light of the findings obtained from the research, it can be said that aesthetic listening is effective in improving students' stening skills.

**Keywords:** Listening Skills, Listening Education, Aesthetic Listening, Student

## ÖZET

Dinleme; işitme, işitilenleri anlama, anlaşılanları geçmiş yaşantılarla zihinde anlamlandırma ve bu işitilenlere cevap bulmayı içeren bir süreçtir. Dinleme, kulağa gelen sesleri işitme demek değildir. Dinleme kişinin kendi isteğiyle kulağına gelen birçok sestene işine yarayanların alınması, algılanması ve anlamlandırılmasıdır. İşitme ise kişinin dışarıdan gelen bütün sesleri duyabilme becerisidir. Bireyin dinleme amacına göre dinleme türleri şöyle sınıflandırılabilir: Ayırt edici dinleme, estetik dinleme, takip edici dinleme, eleştirel dinleme, seçici dinleme ve diyalog kurmaya dayalı dinleme. Bu dinleme türlerinden biri olan estetik dinleme; haz almak, eğlenmek ve rahatlamak için yapılan dinleme türüdür.

Çalışmanın amacı: Bu araştırma, ilkököl 4. sınıf öğrencilerinin dinleme becerilerinde estetik dinleme eğitiminin etkisini incelemek amacıyla yapılmıştır.

Materyal ve Yöntem: Araştırmanın çalışma grubunu Karabük ili Yenice ilçesinde bir ilkökölde 4. Sınıf öğrencilerinden yansız atama yoluyla seçilen 28 öğrenci oluşturmaktadır. Deney ve kontrol grubunun her biri 14 öğrenciden oluşturulmuştur. Araştırmada ön test-son test kontrol gruplu yarı deneysel model kullanılmıştır. Deney grubundaki öğrencilere estetik dinleme eğitimi, kontrol grubundaki öğrencilere ise geleneksel yöntemle (mevcut programa) uygun olarak dinleme eğitimi verilmiştir. Araştırma 8 hafta devam etmiştir. Araştırmada elde edilen verilerin analizinde Mann-Whitney U Testi ve Wilcoxon İşaretili Sıralar Testi kullanılmıştır.

Bulgular: Araştırma sonucunda deney ve kontrol grubundaki öğrencilerin dinleme becerilerinden aldıkları puanlar karşılaştırılmış, deney grubu lehine anlamlı bir farklılık olduğu görülmüştür.

Önemli Bulgular: Araştırmadan elde edilen bulgular ışığında estetik dinlemenin öğrencilerin dinleme becerilerini geliştirmede etkili olduğu söylenebilir.

**Anahtar Kelimeler:** Dinleme Becerisi, Dinleme Eğitimi, Estetik Dinleme, Öğrenci

## INTRODUCTION

Listening is an essential part of human life. People are in constant interaction with each other. While interacting, people communicate with each other and this communication constitutes the speaker and the listener. A disruption in any of their speaking and listening skills will cause communication problems between people. According to Tüzel (2014, p. 17) listening is the foundation of both human communication and interaction and a skill that pioneers learning.

Different definitions of listening, which is one of the comprehension skills, have been made in the literature. Demirel (1999, p. 33) defines listening as the ability to understand the message the speaker wants to give without barriers and to give feedback as a result of this interpretation. Kırbas (2010, p. 11) defined listening as; "Hearing the voices of the speaker on any subject, understanding what is heard, taking and storing what we can use and what we need from the newly heard, focusing our attention on the sounds heard". In another



definition, listening is the act of hearing and understanding the verbal messages that the speaker or sound source wants to give without error (Özbay, 2005, p. 11).

Listening; is a process that includes hearing understanding what is heard, interpreting what is understood in the mind with past experiences and finding answers to these heard (Wolff, Marsnik, Tacey, & Nichols 1983; cited in Doğan, 2011, p. 5). Listening is the task of hearing the voices spoken in a haphazard expression and paying attention to understand and deduce what is said (Calp, 2005). Based on these definitions, it can be said that listening is the process of making sense of what is heard.

Listening does not mean hearing the sounds that come to the ear. According to Yalçın, (2006) a person listens voluntarily while he/she hears involuntarily. Listening is the taking, perceiving and making sense of the sounds that are useful to the person from the sounds that come to his ears voluntarily. Hearing is the ability of a person to hear all sounds coming from outside.

It can be expressed based on the definitions made in the field in which the listening skill has a close relationship with the comprehension skill. Because listening appears not only as hearing the sounds, but also as the interpretation of these sounds. According to Özbay (2012), if any meaning can not be established as a result of listening, this is an indication that listening cannot go beyond hearing.

Listening is an important skill both in terms of its function in daily life and its place in the education and training process. Raising individuals who can use this skill well is an important goal for all societies. It is known that there are studies indicating that listening is a teachable and improvable skill and that this skill must be included in education and training curricula (Doğan, 2007).

Listening is a sensory skill that continues from birth to death (Cemiloğlu, 2005). Listening is a process that begins in the mother's womb and continues in the family, school and business life, respectively. Listening is a skill that needs to be developed starting from preschool. Especially in the primary school first grade reading and writing process, the recognition of sounds and listening skills have an important place in letter teaching.

It is stated in the Primary Education Turkish Course Curriculum (MEB, 2009) that the language learning process of children starts with listening. Speaking, reading and writing, learning domains follow listening skills, respectively. The development of listening skill can be gained through a planned and systematic listening education. In the activities to be carried out to develop this skill, the individual should actively participate in the process and the individual should activate his mental skills around this goal.

Mackay (1997) mentions that listening is the key to success and learning. He stated the necessity of being a good listener in order for a good learning to take place. He also argues that a good learning cannot be achieved without a good listener.

Since students who do not receive listening training and do not know effective listening techniques will not be able to listen to the teacher and the lesson effectively, listening will not be efficient. Contrary to this situation, the student will be successful in the lesson and he / she will not be faced with the problem of breaking away from the lesson as long as he / she passes from passivity to active (Kocaadam, 2011).

Listening skill has emerged as an individual skill. However, it has an important place in the life of society as it affects the social aspect of the person in terms of its results. Individuals with advanced listening skills understand each other's feelings and thoughts. At the same time, they appear as individuals with advanced problem-solving skills, self-confidence, perception and interpretation in the face of events (Tayşi, 2014, p. 22). This situation creates individuals who can understand each other, empathize, tolerant and have strong communication in social life.

Listening skill is very important for a person's personal development. This skill plays an important role in organizing social life and ensuring communication between individuals. Learning this skill well affects the life of society as a whole.

Today, the most important reason for the violence we frequently encounter in society and in our schools is communication problems arising from the inability to develop listening skills. People can stay away from these frictions and violence only by listening to each other (Umagan, 2007).

Considering the rapidly changing dimensions of technology in our age and the advancements in connection with this change, the importance of listening becomes apparent. Smartphones, televisions, tablets, computers, etc. Communication provided by internet service with technological devices has become an indispensable part of today. Listening emerges as an important skill in artistic events such as cinema, theater, music, meetings, panels, and conferences. It can be said that the importance of listening skill is an indisputable reality in daily

life at home, workplaces, public transportation, schools, cafes and restaurants, briefly in all areas where individuals live.

Listening progresses in a process, and in this process, a wide variety of listening activities may appear before the audience. Tompkins (2009, p. 211-214) stated that listening processes progressed towards certain goals by the audience. For this purpose, the listener is trying to find an answer to this questions: "What is the reason for me to listen to this?" Thus, the individual determines the type of listening appropriate for him and as a result improves his listening skill.

According to the listening purpose of the individual, listening types can be classified as follows: distinctive listening, aesthetic listening, follower listening, critical listening, selective listening and dialogue-based listening. Aesthetic listening, which is one of these listening styles; It is a type of listening for pleasure, fun and relaxation.

In aesthetic listening, the messages given by the speaker are expected to evoke emotions, curiosity and excitement in the opposite side (Doğan, 2017). Aesthetic listening is an enjoyable activity for the listener, an enjoyable listening. Because a listener who does aesthetic listening with his own life establishes a relationship between what they listen to and enjoys and relaxes (Kaya, 2018, p. 26). From the listener who aims to listen aesthetically; They are expected to establish connections between what they listen to and their lives, to get excited about what they listen to, to enjoy them, to relax and to reach new expectations freely (Tüzel, 2014, p. 25).

Aesthetic listening; It consists of guessing, visualizing, making connections, reviewing and rearranging the established meaning, effective use of language and organizing ideas.

Prediction Stage: Students make predictions about what might happen in the future

while listening to stories, songs, poems, fairy tales and watching movies. As time progresses, they check and rearrange their predictions. The teacher stops at the designated pause points in the listened text and takes his guesses from the students. At these pause points, the teacher encourages students to make predictions by asking questions (Akyol, 2016). The teacher can ask the questions before listening, or at the time of listening. At this stage, students should be able to express their thoughts freely (Tüzel, 2014). In the guessing phase, listeners make their predictions according to the flow of meaning by using their general and specific knowledge. Predictions can be made based on the meaning, purpose and generality of what is described. There is no certainty in these predictions, there may be limitation of semantic units with flexible expressions. In the prediction phase of the student; Using their prior knowledge, they are expected to make sense of the text from the title, keywords and images of the listened text (Güneş, 2013). If the guessing phase is implemented effectively, it can become a skill that is intriguing and keeps the audience interested in the text.

Visualization Phase: During listening, students should draw the events, details, heroes, places, environmental elements, living and non-living beings that take place in the listening activity in their minds by using their imaginations. Students are asked to paint this image they create in their minds in order to be able to record and evaluate. Students show the text they create in their own world with this visual work they draw (Akyol, 2016). Especially this stage is an effective step that can be used before texts that require aesthetic listening. At this stage, students will also activate their feelings about the subject of listening through the mental pictures they will create. Students should be provided with the necessary free thinking environment at this stage. Students should not be expected to visualize the details, but to make personal symbols and drawings that make it easier to remember the text (Tüzel, 2014, p. 30-34). Listeners must provide mental stimulation in order to make sense of what is being told. For this purpose, they should create a visual about what is told in their minds. This will contribute to their listening skills (Özbay, 2005, p. 139). If students can extract important clues from what is explained in the text, create mental meanings and visualize them, they will have used this stage effectively.

The Stage of Making Connections: Students are expected to establish a connection between what is told in activities such as stories, songs, poems, fairy tales that they listen and movies, puppets, etc they watch and their own lives. Students may have completed a successful listening process to the extent that they can establish a relationship between what they listen to through the learning they have created in their own world based on their prior knowledge. In creating these relationships, teachers can lead their students with reminder questions (Akyol, 2016, p. 11). If children can establish a relationship with the information they have stored in their minds with new information in texts such as stories, songs, films, poems, and fairy tales, they make the most of the meaning (Özbay, 2005). Copywriters can encourage students to make connections with the text by mentally leaving gaps in the text. Students evaluate these connections with their past lives and make mental interpretations and inferences about the text (Tüzel, 2014). At this stage, students can make a connection

between what is explained in the text and their own knowledge and if they can transfer their knowledge, they can make sense.

Organizing Ideas Phase: This stage is of reflecting students' thoughts on the subject by using their prior knowledge about the subject listened to (Coşkun & Yılmaz, 2018). Students should be able to make mental organizations about what they listen to in activities such as stories, poems, fairy tales, songs and movies they watch. They should establish relationships between the main elements of the text in the organizations they listen to and the organizations they create in their minds. The main elements of the text; A story map consisting of place, time, character, event, main idea and title can be used in the organization of ideas (Akyol, 2016). The story map is prepared before the text to be listened to and distributed to the students after the text is listened to. Students fill this map according to the text scheme they have created in their minds.

Reviewing and Rearranging the Established Meaning: Reviewing the information created in the mind is an important process. In order to make these preparations, the topics and thoughts to be discussed should be determined, and keywords, concepts, events and images should be selected (Güneş, 2013). Listeners with low proficiency in listening skills create meaning in their minds with the first thing they hear. However, this may lead to misunderstandings at some points as the listening progresses. At this moment, the established understanding is reviewed and the meaning can be rearranged by rearranging the troubled areas (Akyol, 2016). Teachers use various types of graphic organizers to evaluate whether there are differences between students' views on the subject before listening and their views after listening (Tüzel, 2014, p. 37). It can increase the effectiveness of this stage by allowing teachers to check their students' understanding and correct their wrong information with necessary feedback. This stage can be evaluated by the teacher's own skill and the success of directing his students.

The Stage of Using Language Effectively: At this stage, the teacher, that is, the speaker, has a great responsibility. Because the teacher is the determining factor of this process. The more developed the teacher's rhetoric, the more the student will enjoy it. Students generally imitate their teachers, enriching their mental meanings by imitating the words they use (Akyol, 2016). In the speeches of the teachers; They should pay attention to intonation, pronunciation, sound events, gestures and mimics, cultural language, candor and sincerity, eye contact with the audience, pauses with punctuation, rules of courtesy, clear and understandable speech, and the duration of the speech (Taşkaya, 2014). In addition, teachers' use of idioms and proverbs in their speeches and including jokes can have a positive effect on listening to the audience.

In order for aesthetic listening to be effective, a number of elements must be realized. These; It is the teacher's activating the students' prior knowledge, being a model for the students, giving the students time to express their thoughts and concentrating the attention on the listened text. An aesthetic listening education, which is done by paying attention to these strategies and elements, plays an important role in the development of listening skills. (Tompkins, 2009, p. 210-220).

People devote 2/3 of their daily lives to listening and 1/3 to other learning areas (Maxvell & Dornan, 2001: 106; Buzan, 2001: 97; as cited in Özbay, 2012). When the studies are examined, it is seen that listening education is not focused on as much as necessary. The fact that this skill is not sufficiently developed is due to the fact that listening is considered an innate skill.

This misconception is starting to change day by day. The fact that more detailed and more time is allocated for listening skills in Turkish teaching programs shows the importance of listening (Çiftçi, 2001).

Aesthetic listening, which is frequently used in daily life and can be applied at all levels of education starting from the pre-school years, is a type of listening that should be emphasized by teachers in primary education (Tüzel, 2014). It can be said that aesthetic listening, which students do to get pleasure, have fun, relax and have a good time, increases the motivation of students towards the text to be listened to.

When domestic researches are examined, there is no study on aesthetic listening. When researches abroad are examined, it is seen that studies are mostly conducted in the field of music and art education related to aesthetic listening. (Wilson et al., 1997; Müller et al., 2010; Kornysheva et al., 2010; Juslin, 2013; Paul, 2008).

This study was carried out in order to develop listening skills through activities prepared using narrative texts determined in accordance with aesthetic listening education. In the study, aesthetic listening training was given to 4th grade students and as a result, activities prepared in accordance with the aesthetic listening stages were applied to the students. It can be said that this study will contribute to the field in terms of applying aesthetic listening to a different discipline.

## Purpose of the Research

Purpose of the research; The aim of this study is to examine the effect of aesthetic listening on students' listening skills in primary school 4th grade Turkish lesson. For this purpose, answers to the following sub-problems were sought:

- ✓ Is there a significant difference between the pre-test scores of the experimental and control group students regarding aesthetic listening skills?
- ✓ Is there a significant difference between the pre-test and post-test scores of the control group students regarding aesthetic listening skills?
- ✓ Is there a significant difference between the pre-test and post-test scores of the experimental group students' aesthetic listening skills?
- ✓ Is there a significant difference between the post-test scores of the experimental and control group students regarding aesthetic listening skills?

## METHODOLOGY

### Model of the Research

In this study, in which the effect of aesthetic listening on the listening skills of 4th grade students was examined, one of the real experimental models, "Pretest-posttest quasi-experimental model with control group" was used.

This model is a powerful design that provides a high statistical power to the researcher regarding the examination of the effect of the experimental application on the dependent variable, allows the interpretation of the findings in the context of cause-effect relationship and is frequently used in behavioral sciences (Büyüköztürk, 2011, p.24). Experimental research aims to reveal cause and effect relationships about a subject. In this model, the behavior desired to be observed under the control of the researcher is directly observed and relevant findings are obtained. Judgments about the reasons of the events can be reached from the practices and observations made in the light of these findings (Karasar, 2010, p. 87).

### Study Group of the Research

The study group of the research was formed with the easily accessible sampling method in line with the purpose of the research. This method is an advantageous method in terms of providing time and practicality to the research in situations that are problematic in terms of time and cost. In addition, this method enables to create a working group that is close to the researcher and can be reached easily (Yıldırım & Şimşek, 2013, p. 141).

The research was carried out in a primary school in Yenice district of Karabük province in the 2018-2019 academic year. The research was conducted on 28 primary school 4th grade students who were chosen through unbiased assignment. 14 of these students formed the experimental group and 14 of them formed the control group.

In experimental studies, the researcher has to impartially assign one of the existing groups as the experimental group and the other as the control group (Creswell, 2003, 2005; Clark & Creswell, 2008; as cited in Yıldırım, 2010).

### Data Collection Tools

In order to ensure the validity of the listening texts to be used in the research, the primary school 4th grade Turkish textbooks, approved by the Ministry of National Education Board of Education and Discipline, were scanned by the researcher. As a result of the scans, the selected narrative listening texts were collected in a pool. At the next stage, 12 texts were selected from among the narrative texts collected in the pool to be used in practice by taking the opinions of researchers who are experts in the field. Of the listening texts, two texts were determined for pre-test and post-test, and ten texts were determined to be used in the implementation phase.

The data of the research were obtained from the Listening Skill Assessment Rubric. In the process of creating the rubric, the literature was scanned and expert opinion was used. The researcher created questions by using the teacher's guide books in the process of determining pretest and posttest listening skills. These questions were determined as 23 questions for the pre-test and 19 questions for the post-test. From these questions, the opinions of academicians who are experts in the field of Turkish were taken and 13-item listening skills

questions were created for both the pre-test and the post-test. Listening skill assessment rubric ranges are shown in Table 1:

Table 1. Listening Skills Assessment Rubric

Question criteria	Point
Wrong answer or Unanswered	1
Missing Answered	2
Correcct Answered	3

As seen in Table 1, the rubric is evaluated over 1, 2 and 3 points. In the pre-test and post-test listening skills rubric, questions that were answered incorrectly or that were left blank were scored with 1 point, incompletely answered questions with 2 points, and correctly answered questions with 3 points.

According to data that are obtained from the research, 13 questions of pre-test and post-test questions werw used to measure the listening skills of the students. The answers given to these questions were evaluated and recorded by the researcher and a classroom teacher according to the listening skill rubric. For the pre-test application of the research, the text “İp Bacaklı Uzaylı Çocuk” (Yıldız, 2017, p. 40-43) was determined from the 4th grade Turkish textbook approved by the Board of Education. The text named " Paylaşmayı Öğrenen Sincap" (Yıldız, 2017, p. 11-14) was chosen for the final test application of the study.

The texts selected in the applications were read to the students by the researcher in an appropriate tone of voice and by paying attention to emphasis and intonation. Then, the students were asked to answer the questions about the pre-test and post-test listening texts. In the selection of the texts, the level of the students was taken into account and care was taken to ensure that the texts were not encountered by the students before.

### Experimental Process

The research lasted 8 weeks. 2 weeks of this period is reserved for pre-test and post-test studies, 1 week for aesthetic listening theoretical training, and 5 weeks for application studies. Aesthetic listening theoretical training was given in 3 course hours. Implementation studies were carried out in 2 sessions per week. Each session consists of 3 lesson hours. A total of 30 hours of application was made, 6 hours a week.

The control group students and the researcher studied the listening texts within the scope of the General Curriculum of the National Education at different class times in the same weeks as the experimental group. In these studies, aesthetic listening training and aesthetic listening activities were not applied to the control group students. The students continued the listening activities with the traditional teaching method (curriculum). The experimental group students were given theoretical aesthetic listening training for 3 hours at first by the researcher. In this training, listening, listening skills, types of listening, what aesthetic listening is, the elements to be considered in aesthetic listening, aesthetic listening strategies are emphasized and its characteristics are explained.

In order to improve the listening skills of the experimental group students, in the application phase (Komşu Kunduzlar, Pazar Yeri, Şenlikli Bir Akşam Yemeği, En Büyük Takım Bizim Takım, Ölümsüzleşen Bahçe, Şekerci Güzeli, Cambaz Ali, İstanbul Dünyam, Babaanne ve Ihlamur Ağacı, Oyuncakların Öfkesi) were listened to in accordance with the listening skill stages. The texts selected in the applications were read to the students by the researcher in an appropriate tone of voice, paying attention to emphasis and intonation.

Before or during listening, the researcher tried to make the students focus their attention on the text by using questions and visuals that stimulate their prior knowledge. At the stage of reading the text, the researcher tried to be a model for them both as a good reader and a good listener. Care was taken to give students the opportunity to freely present their ideas.

From the aesthetic listening stages to the students in the application phase; guessing, making connections, organizing ideas and visualizing applications were made by students. At the stage of reviewing and editing the established meaning, which is another stage, the researcher gave the students the opportunity to correct the meaning according to the answers they received through the questions about the text they listened to. In the phase of using the language effectively, the researcher tried to keep the student within the meaning of the text by giving place to emphasis and intonation, sound characteristics of words, punctuation marks and spelling rules, and jokes without going beyond the purpose.

Practice sheets were distributed to the students just before the listening text to be applied that day. Students filled their answers and studies about the text in these worksheets. Aesthetic listening skill was tried to be measured through the worksheets prepared in accordance with these criteria by emphasizing all the stages of aesthetic listening in the applications. In these working papers; The steps of predicting, connecting, organizing ideas and visualizing were used. In the other two stages, the researcher was involved in the process and taught

the lesson in accordance with the aesthetic listening stages. No corrections were made on the application worksheets in the study. In addition, all students were evaluated on all stages of aesthetic listening.

### Data Analysis

The data of the research were obtained as a result of the answers given by the students to the pre-test and post-test questions created from the narrative texts they listened to. The examination of the answers given to these questions was evaluated according to the scoring rubric created by the researcher. In the scoring rubric; 1 Point: incorrect or unanswered question, 2 Points: incompletely answered question, 3 Points: scored as a correctly answered question. These obtained scores were saved into the SPSS 22 package program as pre-test and post-test scores, and then the data were analyzed.

The scores of the students in the pre-test and post-test were analyzed by both the researcher and a classroom teacher from the practice school where the research was conducted. As a result of the scoring made by both people, the reliability analysis of the questions was calculated as Cronbach's Alpha .806.

Due to the small number of participants in the experimental and control groups (experimental group = 14 students, control group = 14 students), the Mann Whitney U Test and the Wilcoxon Signed Ranks Test, which are non-parametric statistical processes, were used in the analysis of the data.

### FINDINGS

The findings obtained as a result of the research are shown in tables:

#### Findings and Comments Regarding the First Sub-Problem

The related findings about the first sub-problem of the study "Is there a significant difference between the pre-test scores of the experimental and control group students regarding their listening skills?" are given in Table 2.

Table 2. Mann-Whitney U Test Results Of Experimental And Control Group Students' Pre-Test Scores

Group	N	Mean Rank	Sum of Ranks	U	z	p
Experimental	14	15,82	221,50	79,50	-,853	,394
Control	14	13,18	184,50			
Total	28					

When Table 2 is examined, no significant difference was observed between the mean rank of the students in the experimental group and the control group of the pre-test scores ( $U= 79.50$ ,  $p>0.05$ ).

#### Findings and Comments Regarding the Second Sub-Problem

The related findings about the second sub-problem of the study "Is there a significant difference between the pre-test scores of the control group students and their post-test scores of listening skills?" are given in Table 3.

Table 3. Wilcoxon Signed Rank Test Results Of The Pre-Test And Post-Test Scores Of The Control Group Students

Control Group Post-Test Control Group Pre-Test	N	Mean Rank	Sum of Ranks	z	p
Negative Ranks	4	7,63	30,50	-1,389	,165
Positive Ranks	10	7,45	74,50		
Indifferent	0				

When Table 3 is examined, no significant difference was observed between the mean rank of the control group students in the pre-test and post-test scores ( $z= -1.389$  and  $p>0.05$ ). Accordingly, it can be said that the listening skills of the control group students before and after the research were at the same level.

#### Findings and Comments on the Third Sub-Problem

The related findings about the third sub-problem of the study "Is there a significant difference between the pre-test scores of the experimental group students' listening skills and their post-test scores?" are given in Table 4.

Table 4. Wilcoxon Signed Ranks Test Results Of The Experimental Group Students' Scores They Got From Pre-Test And Post-Test

Experimental Group Post-Test Experimental Group Pre-Test	N	Mean Rank	Sum of Ranks	z	p
Negative Ranks	1	1,00	1,00	-3,236	,001
Positive Ranks	13	8,00	104,00		
Indifferent	0				

When Table 4 is examined, it has been observed that there is a significant difference between the mean rank of the experimental group students in the pre-test and post-test scores ( $z= -3.236$  and  $p<0.05$ ). The fact that the difference scores are in favor of positive ranks shows that aesthetic listening has a significant effect on the

listening skills of 4th grade students. Accordingly, it can be said that the aesthetic listening training applied to the experimental group students has a positive effect on the students' listening skills.

### Findings and Comments on the Fourth Sub-Problem

The related findings about the fourth sub-problem of the study "Is there a significant difference between the post-test scores of the experimental and control group students' listening skills?" are given in Table 5.

Table 5. Mann-Whitney U Test Results Of Experimental And Control Group Students' Post-Test Scores

Group	N	Mean Rank	Sum of Ranks	U	z	p
Experimental	14	20,43	286,00	15,00	-3,826	,000
Control	14	8,57	120,00			
Total	28					

When Table 5 is examined, it is seen that there is a significant difference between the mean rank of the experimental group and the control group in favor of the experimental group ( $U= 15$ ,  $p<0.05$ ). Accordingly, it has been determined that aesthetic listening education is more effective on students' listening skills than the education given with the traditional method (current curriculum). In this case, it can be said that aesthetic listening has a positive effect on the development of students' listening skills.

### DISCUSSION, CONCLUSION AND RECOMMENDATIONS

As a result of the research, it was concluded that the aesthetic listening activities had a positive effect on the listening skills of the 4th grade students in the Turkish lesson. The results from the research are:

1. It was observed that there was no significant difference between the pre-test scores of the students in the experimental and control groups in their listening comprehension skills before starting the research. This indicates that both groups were equivalent to each other in terms of listening skills before the research was started.
2. It was observed that there was no significant difference between the listening skills pre-test scores of the control group students before the research and the listening skills post-test scores obtained after the research. This situation reveals the conclusion that the traditional education applied to the control group students did not make a significant progress in the listening skills of the students.
3. A significant difference was found between the listening skills pre-test scores of the experimental group students before the research and the listening skills post-test scores obtained after the research. This result shows that aesthetic listening education is more effective than the current teaching method for students' ability to understand what they listen to.
4. As a result of the research, a significant difference was found between the listening skills posttest scores of the experimental and control group students. This result shows that aesthetic listening education contributes to students' understanding of the texts they listen to.

In the study, it was determined that aesthetic listening education and activities improved students' listening skills. When this result is compared with the results of the previous research, it is seen that similar results have been reached.

Pilonieta & Hancock (2012) found in their research that students who took an aesthetic stance while listening to the stories they listened to and included their personal lives in the process got higher scores in understanding the text. In aesthetic listening, it provides an important advantage in understanding that the person takes credit from the listeners and establishes a relationship with their lives. Listeners want to see traces of themselves when they listen. Aesthetic listening is a type of listening that is done in line with one's own tastes, desires, entertainment and wishes. It can be said that there is a similarity between the results of this research and the results obtained from the research. Because in the research, it was determined that aesthetic listening has a positive effect on the development of students' listening skills.

Shih (2018) in his study, stated that the importance of aesthetic education is well known by teachers and that it is used in accordance with its purpose is an important element of early childhood education. Aesthetic listening is an important type of listening that children should encounter at an early age. It is an important listening skill that teachers should focus on, especially in pre-school and primary school ages. For this purpose, teachers should focus on listening activities and aesthetic listening activities in their lessons. The results obtained from this research show similarity with this result. In the research, results were obtained on the importance of aesthetic listening.



Choi J. & Sojer T. (2016) in their study; They concluded that there is a strong relationship between aesthetic education and humanism when morality and individuality are accepted as the classical humanist values of education. In aesthetic listening, the individual should be at the center of listening and the activities should be designed to meet his interests and needs. The listener aims to find answers to their individual needs in listening. It shapes the purpose of listening around these purposes. These results and the results of the research show similarity.

In the study conducted by Paul (2008), it was concluded that aesthetic musical experiences for children contribute to their development of positive feelings towards music. Aesthetic listening is a type of listening that the individual does to get pleasure and have a good time. At this point, there are more studies on music education. Kornysheva et al. (2010), in their study, determined that musical rhythm activities were effective on people's skills. Likewise, Reybrock et al. (2018) determined in their study how aesthetic experiences affect certain regions of the human brain. Based on this result, it can be emphasized that aesthetic experiences can have a positive effect on the behavior of individuals. Wilson et al. (1997) in their research; They investigated the effect of intonation on children between the ages of 7 and 9 on 80 children. As a result of the research, a developmental progress was recorded in children who were applied toning.

Aesthetic listening includes activities that give pleasure to the individual as a result of listening, such as listening to stories, fairy tales, poetry and music. In this respect, listening to music is fun for the individual and is included in aesthetic listening. By using these fun activities, individuals can be directed to gain the desired behaviors and skills. In this respect, it can be said that there is a similarity between the results of the research conducted by Paul (2008), Kornysheva et al. (2010), Reybrock et al. (2018), and Wilson et al. (1997). Because in the research, it was observed that aesthetic listening activities improved students' listening skills.

Listening is the most used learning area among learning areas. In this respect, it is necessary to focus on how listening skills should be taught to students. For this, it is useful to know the genre, method, technique and strategies that improve listening skills. When the researches on the subject are examined; There are many studies on listening education (Karabacak, 2014; Kocaadam, 2011; Melanlıoğlu, 2011; Aksu, 2013; Keleş, 2013; Tayşi, 2014; Ciğerci, 2015; Yıldız, 2015; Aytan, 2011; Fidan, 2012; Yıldırım, 2007; Çakır, 2015; Doğan, 2017; Atila, 2018; Dundar, 2018; Kılınç, 2015). In order for children to acquire correct and effective listening skills, listening education should be given starting from an early age.

Based on the findings of the study, the following recommendations can be made:

- ✓ As a result of the research, it has been concluded that aesthetic listening education has a positive effect on understanding what students listen to in the 4th grade Turkish lesson. For this purpose, aesthetic listening studies should be given more place in Turkish lessons, especially in primary school years.
- ✓ Listening is one of the most used learning areas. In this regard, more place should be given to the acquisition of listening skills in the Turkish curriculum.
- ✓ Classroom teachers should engage in activities aimed at improving aesthetic listening in students (student telling the cartoon watched, listening to the poem, story, fairy tale and song sung).
- ✓ Informative seminars can be given to classroom teachers on how to apply aesthetic listening in the classroom.
- ✓ Teachers should do all the practices in listening studies together with their students.
- ✓ The texts chosen for the listening exercises should be chosen considering the level and interest of the students. Especially for primary school students, entertaining texts (story texts, nursery rhymes, riddles, poems, poems, etc.) should be preferred.

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