

Bethel University

Spark

---

All Electronic Theses and Dissertations

---

2017

## Malts: Mucho Acquisition of Language by Teaching With Songs

Matthew J. Hanson  
*Bethel University*

Follow this and additional works at: <https://spark.bethel.edu/etd>



Part of the [Educational Methods Commons](#), and the [Teacher Education and Professional Development Commons](#)

---

### Recommended Citation

Hanson, M. J. (2017). *Malts: Mucho Acquisition of Language by Teaching With Songs* [Master's thesis, Bethel University]. Spark Repository. <https://spark.bethel.edu/etd/266>

This Master's thesis is brought to you for free and open access by Spark. It has been accepted for inclusion in All Electronic Theses and Dissertations by an authorized administrator of Spark.

MALTS: Mucho Acquisition of Language by Teaching with Songs

A MASTER'S THESIS

SUBMITTED TO THE FACULTY

OF BETHEL UNIVERSITY

BY

MATTHEW J. HANSON

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MASTER OF ARTS

DECEMBER 2017

BETHEL UNIVERSITY

SONGS IN THE FOREIGN LANGUAGE CLASSROOM

Matthew J. Hanson

December 2017

APPROVED

---

Advisor

---

Program Director

## Acknowledgements

I would like to thank my advisor who has supported my continued development as an educator. Without her support, I would not be the Spanish teacher I am today. I am grateful for the countless conversations and hours spent discussing and revising this pursuit of creativity in language development.

I would like to thank my wife who has stood by me throughout my years as I develop as a Spanish teacher and has encouraged me to never give up on my dreams. Without her, I would not have been able to produce this work. She has been an example of someone who pursues challenges and never quits. I am so thankful that she has been such a great example to me while I have worked to complete this dream.

Lastly, I would like to thank the many friends who have expressed excitement and curiosity about my ability to teach Spanish. Their questions about storytelling, drama, and music have motivated to help me reinvent the beauty of teaching language.

## Abstract

Fluency in a foreign language (FL) increases when curriculum concentrates on the most common and frequent vocabulary. The following research hypothesizes that songs in the FL can replace curriculum textbooks when combined with storytelling since they contain the most common vocabulary and grammatical structures required for FL communication. This research outlines studies documenting the use of songs in the FL classroom, and includes a 10-week curriculum demonstrating that songs have the potential to change FL curriculum when they are employed consistently and in partnership with storytelling.

## Table of Contents

Signature Page .....	2
Acknowledgements.....	3
Abstract.....	4
Table of Contents.....	5
Chapter I: Introduction .....	8
Language Exposure and Development .....	8
Early Teaching Career .....	11
Current Teaching Observations .....	12
Purpose of Research .....	14
Chapter II: Literature Review .....	15
Focus on Frequency.....	15
Power of Music in Learning .....	17
Learning Through Songs .....	21
Songs Assist Vocabulary Comprehension.....	30
Employing Songs in the English Foreign Language Classroom .....	31

Chapter III: Application Material .....	41
Teaching Through TPRS and Storytelling .....	41
Song Selection and Annotation .....	42
Preparation to Teach with TPRS and Songs.....	43
The Weekly Schedule.....	44
Assessment .....	48
Chapter IV: Discussion and Conclusion.....	49
Summary.....	49
Professional Application.....	50
Limitations.....	51
Future Research .....	52
Conclusion .....	53
References.....	54
Appendix.....	57
A: Total Words of a Textbook.....	57
B: Verb Chart of Tener .....	58

C: Alphabetical Verb List.....	59
D: Alphabetical Vocabulary List.....	60
E: High Frequency Song List .....	62
F: Song Analysis Sheet.....	64
G: Song Analysis Sheet Examples .....	65
H: 1 <sup>st</sup> 16 Days of Curriculum.....	70
I: Transcribed Lesson Plan .....	72
J: Student Assessment Record Sheet.....	75
K: Five Extended Reading Short Stories .....	76
L: Five Extended Reading Short Stories .....	82



## CHAPTER I

## Introduction

*Language Exposure and Development*

“Cookie!” That was the nickname given to me by the kids at the soccer camp that I helped host each summer while in high school. Every soccer player and leader at the camp received a nickname at some point during the week. The nickname I received stayed with me all four years of high school. It would not have been a surprise to hear my nickname that day except that while walking to the soccer fields where my high school friends were about to play their game, I heard a couple little kids calling out, “Cookie!” nickname. They were just as surprised as I was to see them 4.5 hours away from their hometown. After spending a few minutes talking with the kids, they invited me to come watch one of their games later that afternoon. Of course I took them up on their offer. I did not mind wandering over to their field alone because I knew the kids and they were genuinely excited to see me. They even invited me to sit with their families. At first, I was excited and relieved that I had a group of people to spend time with that afternoon. However, I quickly realized that I was alone in this group setting because of my inability to communicate in Spanish. A couple of the parents tried to welcome me with a few English words, but after that, the conversation was entirely in Spanish. My frustration mounted because I was unable to communicate with them. My high school Spanish classes did not give me the ability to speak confidently and naturally with the families.

Prior to this I had spent two years in high school Spanish class completing hundreds of flashcards, answering all of the bookwork activities at home, playing the

small group games and barely passing the many multiple-choice tests throughout the year. I will never forget sitting on the sideline by all of the families because I desperately wanted to engage with them; unfortunately, I had no ability to do so. I did not blame my education or my teachers. I simply realized that I did not have a high rate of language acquisition. I also made the conscious decision that afternoon that I would become fluent in Spanish. I remember thinking that I would probably continue to fail or barely pass the multiple-choice tests we would take in class, but that would not deter me from becoming bilingual. At the time, I had no idea that this experience of watching a soccer game would shape the course of my education as well as my own teaching methodology.

“Whenever, wherever, we’re meant to be together.” In 2001, I was first introduced to this song while studying during my Spanish 3 high school class and it has stayed with me even into my thirties. I have a strong recollection of the classroom, the teacher and my classmates because it is tied to this song. I remember trying to sing songs with my classmates after we were presented a song. My teacher also used songs to introduce culture. As a student I enjoyed going to that class because I was given the opportunity to practice speaking and singing in Spanish. It was the first time in three years that I had the opportunity to produce the language without worrying about perfection. My classmates and I did our best to mimic the singers week to week without any stress. According to Krashen (1982) my Affective Filter (AF) was very low because I 1) was highly motivated to learn the language, 2) was self-confident with experimenting in the language, and 3) had no anxiety in the class (p. 31). A lower AF gave me the freedom to practice the language without having to be graded on performance. This was crucial to my acquisition of the language.

“Ay, ay, ay, ay, Boca no llores!” is one of my favorite Mexican songs. It was sung at the end of a soccer match I attended while visiting a friend in Guadalajara, Mexico during my college years. My friend invited me to watch a Mexican soccer team, *Chivas*, play their Argentinian rivals, *Boca Junior*. Our home team won the game. As we exited the stadium, I first heard this adapted version of a classic Mexican song. I understood why the fans were singing but I had never heard the chorus before. It was catchy and it seemed like everyone knew the song, from grandparents to young children. I was impressed by how one song could span generations. When we returned to my friend’s home, he played the song, *Cielito Lindo*, for me and I fell in love with the chorus and guitar. Of course, the fans opted to add the opposing team’s’ name into the chorus because they lost, which made the song even more memorable. As my friend and I exited the stadium, he explained the popularity and rich history of the song that was sung. Reflecting on that time, I now realize that while I was acquiring language through this experience, I also was acquiring knowledge and experiences of the culture.

The cultural connections I made with Mexican songs continued from the stadium and into our car rides through the city of Guadalajara. Our day trips were filled with music and songs, some of which I recognized. During those moments I was able to connect with my Mexican friends and practice my accent by mimicking the singers. The more time I spent with my friends, the more they shared their favorite music with me. Music was an avenue to demonstrate my ability to speak Spanish on par with my friends. I felt more confident in my own abilities once I was able to sing the song.

*Early Teaching Career*

When I began my teaching career I did not employ music in the classroom. This was in large part because during my first two years of teaching, I was required to teach a high volume of vocabulary and grammar forms in short amount of time. It was also very challenging for my students to acquire this amount of vocabulary and grammar; however, since I did not have the time to question those above me, I continued to move forward through ten chapters in one year. Appendix A contains the breakdown of second year Spanish daily vocabulary and grammar that I was required to teach and which my students were expected to learn. The information is separated by month, each month containing a unit from the adopted curriculum textbook. This particular textbook presented 90 new verbs and 267 vocabulary items for the first semester of study. The second semester presented an astounding 110 verbs and 207 words. I realized then that teaching 1 verb and 3 words a day could happen, but I observed how difficult it was for students to acquire those items, retaining the information in long-term memory.

It is interesting to note that the totals from the column of verbs (Appendix A) do not account for differing forms of verbs, or conjugations of those verbs. When I included the differing forms of verbs in the different tenses, the average of number of verbs needing to be acquired by the end of the year jumped from 1.1 verbs per day to an incredible 22.2 different verb forms per day. Appendix B shows a chart for the verb “to have” (*tener*) demonstrating the forms students are required to learn.

I struggled through those years to teach the required text in a way that would produce long-term acquisition for my students. I mixed in games, activities, quizzes,

tests, word finds, and even mini skits. However, I found myself re-teaching many of the grammatical structures and vocabulary from previous units while presenting new material; this compounded the frustration of teaching and using a methodology that never worked for me. I believed that there had to be another way to give students an authentic way to produce the language, even though I was teaching in a very non-authentic environment.

Near the end of my second year, I heard a rumor about a teaching methodology that involved storytelling. I had also heard that it involved repetition and immediately placing students in a communicative environment. It was not until a few months into my third year of teaching that I was able to go to one of Blaine Ray's Total Physical Response and Storytelling (TPRS) conferences that he himself hosted. That conference was the breakthrough that I needed, especially since I had moved to a new school.

### *Current Teaching Observations*

Teaching in three schools in three years was difficult to manage, especially since each school had a completely different textbook. The work that I had produced over the course of my previous two years was again obsolete. None of the activities, assignments, quizzes, games, projects, and exams lined up with the textbook at my new school so I began to move forward creating a whole new curriculum. However, a new difficulty arose within the first month of teaching. Any work I expected to be completed outside of school was not completed. Many of the home projects that I assigned in the previous two schools were never completed at this placement. I had many confrontations with students and parents regarding the expectation that this work could and should be done at home. I

was struggling to teach through a textbook again because all of my previous work to make the textbook more engaging and exciting had to be stopped. As a teacher, I believed I had failed.

The TPRS conference I attended that fall was what I needed to change the dynamics of my classroom. I believed that it was the answer to many of the problems I was having in my classroom. I had the support of my administrators so I moved forward that year exploring and practicing the techniques of TPRS. I witnessed first-hand incredible gains from even first-year students who had the ability to tell stories at length, by the end of the school year. The students who had the big personalities, who were considered “trouble makers” by many other teachers, found a stage to act and speak a new language in front of their peers. They wanted the attention of their peers and received it through the story-telling in class. The previous disruptions I used to have disappeared once I started using those students as my main actors and actresses in the stories. I borrowed the themes from the textbook and employed TPRS throughout the year to help students acquire as much Spanish as possible. This was the first time I found a blend of teaching methodologies that seemed to work well.

It was not until a year later that I began to employ songs more consistently in the classroom because of their popularity among students. They quickly added a new song to a playlist or their device within minutes of hearing it in class. However, songs were generally a break from teaching through the textbook and using TPRS. I printed lyrics to the songs, omitting certain words for students to fill in while listening to the song a number of times. While this was popular among the students, I still believed that I was

not getting the most out of the songs. The challenge is to capitalize on their excitement and desire to listen to music by meticulously incorporating songs in the FL classroom.

### *Purpose of Research*

For those reasons, I am researching the following questions: 1) How are **current songs** used in the foreign language (FL) classroom? 2) How are **current songs** employed in the FL along with TPRS methodology?

In this chapter, I have presented the story of my own FL development, the continuing challenges as a FL teacher, and the questions that need to be explored in greater depth. Chapter two presents studies that have tested the use of songs in the FL classroom. The studies document 1) the use of songs in the FL classroom and 2) the combination of TPRS methodology and songs in the FL classroom. Chapter three presents a curriculum combining the use of songs with TPRS methodology. The explanation of the complete 10-week curriculum is presented along with all relevant documents so that a FL teacher can replicate the 10-week curriculum in their unique placement. Chapter four synthesizes the research of the study and indicates future research to be completed. This study is unique in that it presents a new direction for FL curriculum.

## CHAPTER II

### Literature Review

#### *Introduction*

The following analysis presents the research and studies concerning the employment of songs in the FL classroom, and further understanding of how songs have been used in the FL classroom. This chapter will discuss the following pieces of language acquisition: 1) the frequency of vocabulary, 2) the power of music in learning, 3) the song as a mode to learn and 4) how songs assist in vocabulary comprehension. The collection of data provides the foundation of the study presented in chapter three.

#### *Focus on Frequency*

When students decide to enroll in a foreign language class, some register to meet the requirements for graduation, but others register with the hope that they will have the ability to communicate with native speakers. For this reason, it is of great value to focus on the most commonly used words of the language. In Davies' (2006) book, A frequency dictionary of Spanish: Core vocabulary for learners, he presents a thorough study of the 5,000 most frequent words in Spanish. In preparation to publish his work, Davies spent two years building a Spanish corpus of 20,000,000-words - that is more than twenty times any other collection of words. Davies' (2006) research is the most current collection of Spanish words in the last two decades. According to Davies (2006), previous dictionaries had major limitations because they were "based exclusively on written Spanish, and contain no data from the spoken register" (p. 2). Furthermore, he notes that five of the



dictionaries are outdated because, 1) they were built on other texts from the 1950s or earlier and 2) they included different forms of a verb as separate items instead of counting the infinitive verb as the primary item (p. 2). Davies (2006) dealt with the issue of weighing three main registers of language - spoken, fiction, and non-fiction - as follows:

It seemed fairly uncontroversial that the ‘spoken’ list at the left represents more basic vocabulary, and so we would argue that a higher weight should be given to words that occur more in the spoken register than in the non-fiction register. (p. 7)

Some feel Davies’ (2006) research provides the most current and updated Spanish corpus. He has compiled the top 5,000 words from the Spanish corpus based on the weight of each category – “30 percent spoken, 40 percent fiction, 30 percent non-fiction” (Davies, 2006, p. 8). He included over 20 separate sections of vocabulary items, each based on a theme. The frequency number organizes each vocabulary item of a section, providing Spanish FL teachers with a thematic list of the most important words. Even though Davies (2006) presents this research with some thematic groupings of most frequent vocabulary, he does not provide an example of how to implement his research in the FL classroom. The Spanish FL teacher retains a great resource without a framework to incorporate it into their classroom.

Albeit not a research study but foundational to research of foreign language acquisition, in their 7<sup>th</sup> edition of their book, Ray and Seely (2015) continue this focus on targeting the most common words in a language because they “would rather practice a high-frequency word or structure than one that students wouldn’t really need or would

likely never use” (p. 18). In chapter two of the seventh edition of Fluency through TPR Storytelling, the authors discuss the essential concepts and practices of employing Total Physical Response and Storytelling (TPRS). Since there is such a short amount of time to teach in the school setting, they believe it is most important to focus on the most frequent vocabulary and structures in communication. Blaine Ray (2010) summarized the importance of focusing on the highest frequent words stating, “the 50 most common words in Spanish make up 60% of the language and the top 1000 words make up 85% of the language” (as cited in Davies, 2006, p. 3). In addition, limiting vocabulary makes it possible to focus on the most important structures of the language. Ray and Seely (2015) believe it is most important to focus FL acquisition on the words that are most commonly used in communication before anything else (p. 33). Interestingly, limiting vocabulary and grammar to the most common words goes against much of what is found in current textbooks. Ray and Seely (2015) state that, “there are 1,300 to 2,000 words listed in most level one textbooks. An updated edition of one text now has over 2,500 listed words in the back” (p. 31). The volume of words in a textbook is contrary to the focus and structure that Davies (2006), Ray and Seely (2015) detail in their books.

### *The Power of Music in Learning*

A study conducted by Bellver (2008) demonstrated the strength of music in learning because the “students confirmed the premise of those who argue that music assists in the formation of memory and creates emotional bonds” (p. 894), thereby “hooking” students into the lesson. The study involved a questionnaire distributed to 18 students inquiring about their thoughts concerning music played during class. Although

this study did not focus on the use of songs as FL curriculum, Bellver (2008) goes on to say that “musical memory is extraordinarily tenacious; it remains in the brain throughout life and often through disease and debilitation” (p. 888). The brain has an important role in the FL classroom and Bellver (2008) argues that “the purposeful employment of music in the FL classes reflects recent scientific and linguistic theory as it relates to brain studies focusing on the distinctions between the left brain and the right brain” (p. 888). According to the author, music, which had previously been viewed only as a means to create enjoyment in the FL classroom, can have a greater pedagogical influence in the FL curriculum. However, the study by Bellver (2008) concentrated on contextualizing historical time periods with that specific genre of music. It did not enhance specific linguistic deficiencies of students but gave students a framework to remember historical works and their time periods.

In a similar article, Abrate (1983) notes that the FL field lacks important studies employing songs in the FL classroom. The author goes on to say that “interest in the pedagogical application of the popular song has produced a number of articles on its role in second language teaching” (Abrate, 1983, p. 8). This article shows the history of the use of songs in the FL classroom. At the time of the article there were very few studies tracking the continual use of the popular song. Abrate (1983) highlighted the benefits of employing songs in the classroom as follows:

The benefits of utilizing the popular song are numerous. They include: 1) holding the attention and interest of students; 2) introducing native and colloquial use of the language; 3) presenting cultural phenomena and points of view; 4) providing a

mnemonic device and context for learning; and, 5) furnishing an entertaining alternative to textbook study. (p. 8)

Abrate (1983) presented a strong argument to include the popular song in the FL curriculum but she also recognized that a teacher must take note of the following three criteria when selecting an appropriate song for the particular level of study: “1) the students’ ability; 2) the musical accompaniment; and 3) the speed of the song” (p. 8). Once the song is selected, the application can have many forms including teaching new vocabulary, practicing listening comprehension and pronunciation, reviewing grammar and tense use in the song, and learning about culture and history.

A study by MacDonald and Figueredo (2010) documented closing the literacy achievement gap of children of an urban kindergarten school. The study was conducted in an urban school district in central-east Canada. Four inner-city schools were chosen to take part in the study because the schools had higher prevalence of students at risk in literacy skill development. Only students who were deemed at risk at the conclusion of pre-kindergarten were accepted into the experimental group. The comparison group was by default the remaining students. The at-risk students attended the half-day kindergarten along with the comparison group, but they remained for a second half school day, participating in the supplemental program. Assessments in the study concentrated on literacy development and were administered in late October, early November and April of 2008. MacDonald and Figueredo (2010) found that by spring students in the experimental group were on par with their peers in the comparison group (p. 412). The authors noted that students in the comparison group “had either met or surpassed the end-

of-kindergarten targets for almost all assessments by spring” (MacDonald & Figueredo, 2010, p. 412). Moreover, the results of the English-language learners suggest that the after school supplementary lessons provided the extra support necessary to be on par with their non-ELL counterparts in developing literacy skills (p. 413). The lowering of the achievement gap among inner-city urban students was due to the planned activities of the after school program. MacDonald and Figueredo (2010) noted that the music and movement were a big part of the program saying, “the rhythm and rhyme in the song experience game is engaging and reinforces phonemic-awareness development in a real and connected manner” (p. 407). The program also presented many opportunities for rereading and retelling. Every day the teacher provided a block of to further develop literacy skills by giving students an opportunity to engage in activities of “imaginative play, retelling, sharing with their peers, and engaging in the language of play” (MacDonald & Figueredo, 2010, p. 408). The results of the study by MacDonald and Figueredo (2010) show that language and literacy development can improve through retellings and songs.

A study by Abril (2005) investigated the attitudes that fifth-grade students (112 male and 97 female) had when presented with a number of FL songs. The purpose of the study was to chart the effect of the FL songs on the attitudes of the students in the classroom. The songs were not employed in a way to teach a FL but instead were presented to students to note their attitudes when hearing them. The result of the posttest of the study by the author revealed that students had a more positive attitude towards the songs when they were presented with information about the sociocultural background of the song (Abril, 2005, p. 48). According to Abril (2005), when songs are presented with pertinent background information, students have a more positive attitude while listening

to the song. This study affirms current research that songs can have a positive impact on the learning environment, increasing the interest of learning the song.

### *Learning through Songs*

Integrating songs in the foreign language (FL) program is not a new concept. A number of studies (Murray, 2005; Paolino & Lummis, 2015; Nuessel & Cicogna, 1991) have documented the positive effect music has had on second language acquisition. A study by Murray (2005) explores the unique use of songs in the FL classroom. The author states, “the study of a language offers a unique chance to learn about the people, books and culture of a foreign country” (Murray, 2005, p. 161). Songs provide a unique entry point for students interested in studying the language and culture. Murray (2005) suggests that teachers take seriously the use of songs in the FL classroom “as both a form of expression and as a cultural manifestation” (p. 162). The author implemented a brief one-month study in a fourth semester French course at Baylor University. Students met two times a week. The author noted that by the end of the presentation of the song, on day six, students were able to sing the entire song and discuss cultural topics regarding the lyrics of the song. Murray (2005) found that “careful planning and sustained work on a song, over an extended period of time is the most important key to successfully teaching a foreign language (and the culture related to its study) through music” (p. 163).

A study by Paolino and Lummis (2015) documented the effectiveness of the Orff-Schulwerk approach to music learning in the FL classroom, which goes beyond employing songs for entertainment or recreational purposes. Paolino and Lummis (2015) explain the Orff-Schulwerk approach as the following:

Orff-Schulwerk takes place in a relaxed and non-competitive atmosphere using poems, rhymes, games, songs and dances, both tradition and original. Activities can be spoken or sung and accompanied by stamping, clapping, drums, sticks, bells as well as melodic instruments such as xylophones and metallophones. (p. 14).

Paolino and Lummis (2015) invited 215 Italian teachers and 255 schools that have Italian as a foreign language in Western Australia to participate in phase 1 of their study. Phase 1 consisted of mailing questionnaires to teachers, followed by interviews. Later, the authors implemented phase 2 of the study by working with six Italian primary school teachers. The participants received training to implement elements of the Orff-Schulwerk approach over the course of eight weeks for 10 minutes of each lesson. In the exit interviews conducted by the authors, teachers “liked how they could use the vocabulary they were using in their classroom as the basis for the Orff-Schulwerk approach rather than having to modify their programs to make the song fit their theme” (Paolino & Lummis, 2015, p. 18). Teachers in the study valued the connection that this approach had with songs. It did not create more work for teachers but vocabulary and grammar items were presented and fit within the structure of the lesson plans of the curriculum. The feedback from the questionnaires supported the initial investigation that songs can be incorporated into the FL classroom with positive results. However, the study did not include any baseline data before it began and the sample size was very low. Only 2.6 percent of the primary schools and invited teachers participated in the study.

A study by Heinz (2010) detailed the results of a “new 200-level course launched by the German Department at the University of Michigan” (p. 49). The class presented a study of German Opera over the course of the semester. The new subject piqued the interest of students and filled all seats within a few days of opening. The class covered four operas over fourteen weeks with four hours each week. Student evaluations at the end of the course revealed their appreciation of watching each opera as an assignment outside of class (Heinz, 2010, p. 51). Students were engaged and interested in watching the portion of opera as homework because they received the set of vocabulary items pertaining to the specific piece of opera. Heinz (2010) found that “ninety percent of the vocabulary in those lists was useful for a second-year learner” (p. 51). The author found that the opera contained vocabulary that was “useful” for authentic contemporary communication exercises in class. The opera provided the base to begin communication and discussions in the classroom. Heinz (2010) employed music in the classroom in order to “show students that they can understand music much better than they might have thought” (p. 54). After listening to a musical piece pertaining to the opera, students deciphered the story in the music, sharing their thoughts in a class discussion. Heinz (2010) elaborates on the usefulness of employing opera in the FL classroom:

Finally, opera is an ideal medium for addressing an often-neglected component of the German classroom: phonetics. The slow pace of opera, and its dramatic nature, provide ideal opportunities for the practice of pronunciation and expression. For each opera, a set of phrases or sections were used to practice a phonetic problem. (p. 55)



The opera developed students' ability to pronounce German words, phrases and expressions. Heinz (2010) showed that the German opera is a platform for language development because it provides rich vocabulary useful for communication. The opera presents a story through music and creates a bridge to employing songs in the FL classroom.

Zola and Sandvoss (1976) note, "that song and speech share certain commonalities, namely, both are 'produced in some form, structure, or organization, through time, with rhythm and tone, and express and communicate some content through language'" (as cited in Nuessel & Cicogna, 1991, p.473). This connection between common speech and song is evident through the use of many idiomatic phrases. The same idiomatic phrases heard in speech are also found throughout the songs. In their study of Italian songs, Nuessel and Cicogna (1991) found that "because a knowledge of idioms is essential to an understanding of Italian, and since most songs contain worthwhile examples of popular and useful idiomatic expressions, these musical compositions provide excellent, contextually-based examples of these language-specific expressions" (p.479).

The idiomatic phrases found in the Italian songs are keys to communicating in the language. They also provide the listener with a common context for using those phrases. Hearing those phrases repeated a number of times in a song give the listener the chance to acquire that phrase in a useful context, which can then be applied in common dialogue and communication. Nuessel and Cicogna (1991) noted that the idioms present in the Italian songs support the teaching of grammatical structures in the class because they are

crucial to comprehending the message of the song. D'Onofrio (1988) believes that “songs can reinforce grammar points already learned and increase vocabulary both actively and passively, while remaining a veritable wealth of material for the learning of both colloquial and literary expressions” (as cited in Nuessel & Cicogna, 1991, p. 475). Learning such idioms in these songs are direct language-specific expressions heard in conversation and communication.

Songs are a medium to enhance learning in the FL classroom because they provide students the opportunity to practice conversational phrases and idioms. Nuessel and Cicogna (1991) note that the “most obvious speaking activity is the essentially rote process of learning a song and being able to sing it as a group or perhaps individually” (p. 478). As a result, students are able to produce correct idiomatic phrases. These researchers suggest that songs can enliven the classroom while decreasing anxiety associated with producing words and phrases of the language. Nuessel and Cicogna (1991) believe that “within this theoretical framework of second-language acquisition, songs constitute an excellent source of input for the student” (p. 475) because it lowers the affective filter and provides an environment rich with rhythm and natural input. Since songs are repetitive in nature, they give the language learner the recurring input he or she needs to acquire certain idiomatic phrases; it is then the hope that those phrases will occur in natural communication in the target language.

Foreign Language (FL) teachers are confronted with students' anxiety levels, known as the Affective Filter (AF), when they enter the classroom (Dolean, 2015, p. 639). If the AF is high, the amount of language acquisition could lower and could make it

difficult to understand and produce sounds in the FL, as well as build the grammatical structures (Dolean, 2015, p. 640). The study completed by Dolean (2015) explored the effects of teaching songs to a group of high anxiety 8<sup>th</sup> grade students in an after school class. Results of the study revealed that using songs in the classroom did “decrease the foreign language classroom anxiety (FLCA) average of classes of students with rather high anxiety” (p. 650). This study presents new findings regarding the use of songs in the FL classroom.

Dolean (2015) included one hundred and six 8<sup>th</sup> grade students from an urban setting in Romania in the study. Students were given a test to measure the level of anxiety in learning French so that they could be grouped into either a high anxiety or low anxiety group. In the study, students in the experimental group were presented five French songs - one each week. A series of activities were included during the week to help comprehend the song and practice pronunciation. Dolean (2015) found that students who were part of the high anxiety class self-reported that their anxiety levels did decrease with the use of songs. The one caveat of the study is that the self-reporting of anxiety levels among the low-anxiety class did not decrease significantly.

This study, presented by Dolean (2015), fails to detail the possible effects that songs have in the regular FL classroom. However, the study suggests that incorporating songs in the FL classroom decreases the AF and increases language acquisition. From the results of the self-reported levels of anxiety, Dolean implies that songs can decrease the level of anxiety among the classes with existing levels. This study is limited in its scope

to only the self-reported anxiety levels; it is recommended that further research be completed to do the following:

Clarify whether the anxiety decrease is explained mostly by the fact that music enhanced FL learning performance and cognitive abilities like memory and phonological processing, or mostly because the learning sessions were more entertaining, and thus indirectly they increased the motivation of the learners. (Dolean, 2015, p. 650)

The findings from this research “indicate that FL teachers who enjoy and feel successful teaching songs during their FL classes might expect a higher linguistic performance of their rather anxious students due to a decrease of anxiety” (Dolean, 2015, p. 650).

A study by Pomerantz and Bell (2011) provided the compelling argument for adding or allowing humor to take place in the FL classroom. Their research addressed the function of “classroom humor” stating that-“L2 classroom interaction, in particular, often places otherwise competent individuals in positions of powerlessness, and humorous performances can be employed to avoid or mitigate such face-threatening exchanges” (Pomerantz & Bell, 2011, p. 150). Humor is a powerful tool to address anxiety in the FL classroom. Allowing for opportunities for humor and experimentation in the language lowers the AF and increases linguistic participation. Pomerantz and Bell (2011) gathered data from an advanced Spanish conversation course in a private U.S. university. The course met three times per week for 50 minutes over the course of 15 weeks. However, the study was limited to 15 students who had previously studied Spanish in high school

or a year during university. The purpose of the course was to expand their current ability. Students in the study resorted to humor frequently during classroom activities:

At the same time, we observed that in contextualizing these episodes both as performances and as humorous, learners were able to engage with linguistic form in a way that was less threatening than the displays generally called for in the FL classroom discourse. They could stray from, experiment with, and comment on language without fear of losing face. (Pomerantz & Bell, 2011, p. 152)

Pomerantz and Bell (2011) argue that the use of humor “is particularly suited to such work as its ludic qualities, layered meanings, and deniability make it easy to engage in activities that are at once on and off task, compliant and resistant, serious and playful” (p. 157). Their study is conclusive in that by allowing humor in the FL classroom, students were able to practice the language without feeling the pressure or anxiety that comes from “institutional practices” associated with classroom learning. Their study was limited in that it did not connect humor to the use of songs in the classroom.

Injecting humorous songs into the FL classroom could be a strategy for FL teachers to decrease the anxiety level of students. A study conducted by Rafiee, Kassaian, and Dastjerdi (2010) examined the effects that humorous songs have on listening comprehension. Their study tested immediate and delayed recall by a group of EFL learners based in Iran. Their participants included 30 female students who were given a standard proficiency listening test (TOEFL test) at the onset and conclusion of the study to track any differences in language acquisition. The listening tests were administered

directly after the study was conducted and then again after a 3-week interval, without any listening activities.

The study by Rafiee, Kassaian, and Dastjerdi (2010) did in fact “substantiate the initial belief regarding the fact that experimental group learners were able to enhance their listening comprehension skill and humorous songs have a moderately large effect on their listening comprehension scores” (p. 103). They believe the implications of this study could translate into how to incorporate humorous songs into the FL classroom since they found that learners were part of a learning environment that was creative and enjoyable. They also found a decrease in the level of anxiety among FL learners. Rafiee, Kassaian, and Dastjerdi (2010) believe that learner motivation can increase by applying humorous songs into the classroom. This study provides evidence that a learner’s listening comprehension ability does in fact increase with the inclusion of humorous songs. The use of songs in the FL classroom is limited in that the sample number was small and the quality of songs were a lower quality of sound and rather quick in tempo. However, their study supports the desire of FL teachers to decrease the AF and increase listening comprehension among FL learners.

To further support FL teachers’ use of songs in the classroom as a primary tool to acquire new vocabulary, and retain that vocabulary in long-term memory, a study by Rukholm’s (2015) demonstrated the positive difference that songs have on acquisition of L2 lexical items. The study was conducted with second-semester L2 Italian learners who were enrolled in an introductory Italian course. Participants completed a pre-test, a post-test and a delayed post-test. Students were either presented with a song and the printed

lyrics or a song as a recorded reading with lyrics. The study was conducted with students without prior Italian instruction. Participants in the study heard each song two times and were asked to pay attention to what they were hearing and reading. The post-tests were never mentioned, nor were students told they would be tested on the songs. Results from this study show that all students in the song group scored higher on both the vocabulary post-test and the delayed post-test. The students who scored well on the post-test also mentioned that the rhythm of the song was “catchy” and “remained in their mind” after hearing the song. They also noted in the results of the study that students were able to retain the melody of the songs. This study found that the repetition of the melody assisted in becoming familiar with the song more quickly. A strong argument is made to include songs in the FL classroom, not merely as a fun activity but as a viable language-teaching tool.

#### *Songs Assist Comprehension of Vocabulary*

Music and songs can influence the acquisition of vocabulary and grammar such that the listener can become familiar with specific lexical items. A study conducted by Chelsey (2011) showed a “positive association between the number of hip-hop artists listened to and the African-American English (AAE) comprehension vocabulary scores” (p. 2). The study tested listening vocabulary items of 168 undergraduate students, finding that listeners were more likely to know a particular word if it was heard in the hip-hop artists’ song. The results of the study demonstrate that the “number of hip-hop artists a participant listens to was predictive of his or her AAE comprehension vocabulary” (Chelsey, 2011, p. 2). Those students who were exposed to more artists were more

familiar with common AAE vocabulary. The study also revealed the strong correlation between AAE and culturally relevant musicians and artists:

Widespread listening to particular artists using the same words could lead to large-scale vocabulary acquisition across social groups. In fact, given the increasing prevalence of the media in young adults' lives, it is surprising that few studies examine first-language vocabulary acquisition through media. (Chelsey, 2011, p. 2)

Media was the mode by which students had acquired AAE vocabulary. In the study, Chelsey (2011) stated that, "79% of American teens and three-quarters of 18-24 year-olds have an mp3 player" (p. 2). Access to media, and in particular songs containing AAE vocabulary, is within the grasp of the students. The study is conclusive in that students who repeatedly listened to current hip-hop artists had a higher percentage of correct understanding of the AAE vocabulary. However, this study does not address how incorporate new songs, with new vocabulary and grammar into the classroom in order to teach new grammatical structures and vocabulary.

#### *Employing Songs in the English Foreign Language (EFL) Classroom*

A research paper by Paquette and Rieg (2008) discuss the benefits of including musical activities in the EFL classroom. Music can transform the classroom into a pleasant environment, decreasing the AF of the students learning English, especially that of younger children. Since the AF is weak, there is a positive attitude of learning in the classroom. The authors found that music benefits EFL learners stating that, "many young children appear to be naturally inclined to hum or to sing a tune so it is beneficial to build



up on their musical interests and enhance their literacy development simultaneously” (Paquette & Rieg, 2008, p. 228). They argue that songs be included in the curriculum because concepts pertaining to print, like grammatical structures and punctuation, are first learned through various children’s songs and rhymes. Employing songs in the classroom develops automatic language process-young children can speak without pausing. Paquette and Rieg (2008) note that songs “can be used to teach a variety of language skills, such as sentence patterns, vocabulary, pronunciation, rhythm, and parts of speech (p. 228). The repetition in the song maintains a weak AF and increases fluency as children hear and mimic the lyrics. According to Paquette and Rieg (2008), young children learn conversational English through songs because they contain vocabulary and grammatical phrases commonly heard and used in communication (p. 229). Even though Paquette and Rieg (2008) developed a strong argument to include songs in FL curriculum, their research is limited to providing examples of uses of songs in the FL classroom.

A study by Li and Brand (2009) documented the effects of music and song on language acquisition. The study included 105 graduate students enrolled in a university in Shenzhen, People’s Republic of China. The purpose of the study was to examine what effect songs and music had on learning English as a Second Language (ESL) and to what extent students would acquire vocabulary and grammar. The study was conducted under stringent observation so that the principle instructor’s differences would not account for any of the differences noted in the post-test achievement scores.

The study included current American and British pop songs in order to develop listening comprehension skills. Students were taught vocabulary and grammar rules from the songs and the music group would practice pronunciation through the practice of singing the song. The non-music group was taught the vocabulary and grammar from word lists. The songs chosen were popular songs of the culture. This process was completed in six, 90-minute class sessions.

This study demonstrated that “students who were exposed to the most music obtained higher posttest scores immediately following treatment as well as on the delayed post-test three weeks following treatment” (Li & Brand, 2009, p. 73). The music and song that was consistently employed in the classroom produced better results regarding language acquisition among the graduate students. It is not surprising that students were able to acquire more vocabulary and grammar in the all music group as opposed to the half-music group and none-music groups. However, the second highest group that acquired the most English was the none-music group. At first this would seem to negate the study of using music; however, the authors suggest, “it may be that music is most effective with ESL students when it is used intensively and far less effective when used in an intermittent basis” (Li & Brand, 2009, p. 82). It was also noted that along with a more effective rate of acquisition, the music group also scored higher marks in having a positive attitude towards the use of music in the classroom.

Prior work had not examined the actual effectiveness of song use in the ESL classroom pertaining to Chinese ELLs. Li and Brand (2009) provided compelling evidence that songs should be included in the ELL classroom and by extension in the FL

classroom as long as they are consistently and frequently employed. This body of work is unique to the study of ESL in the Peoples Republic of China because it examined the “efficacy of song” in the ESL classroom among these Chinese students. It was also conducted with a large volume of subjects, which provided more holistic results.

A study conducted by Palacios and Chapetón (2014) found that EFL teachers in Bogotá Columbia perceived a similar obstacle to the one presented in the study by Li and Brand (2009). Those obstacles were “related to the lack of interest students have in learning the FL” (Palacios & Chapetón, 2014, p. 11). In discussing reasons for this lack of interest, Palacios and Chapetón propose the idea that since EFL students do not have an opportunity for “authentic communicative purposes in their social surroundings” (p. 11), they may feel distanced from language learning and lack a desire to engage in the FL classroom. They argue that songs can be meet students’ needs, interests and likes. The purpose of their study was to track student responses to the use of songs as a literary device in the EFL classroom.

Palacios and Chapetón (2014) approached songs from the perspective that they be seen as a text to be interpreted by “every individual” in the EFL classroom. The purpose of employing songs was to allow students to present their own ideas and life issues. The study took place in a public high school in the South of Bogotá, including 42 students in the 11<sup>th</sup> grade. The authors note that the students in the study “live in a context in which there are a variety of social problems related to violence, forced displacement, poverty, drugs and gangs” (Palacios & Chapetón, 2014, p. 15). These students had not participated in another EFL class. The authors’ questionnaires, field notes, interviews and students’

artifacts were employed to learn about their backgrounds, interests and preferences.

Songs were selected based on the social context of the students' lives. Student responses were expressed in Spanish because due to their low level of English. The sample size of this study was small, Palacios and Chapetón (2014) were able to identify some of the social backgrounds of the students involved in the study and adapt the songs to connect with students' backgrounds.

Palacios and Chapetón (2014) discovered three main themes from the collection of data of their study: "1) becoming interested in learning English through songs, 2) songs as a possibility to read the world, and 3) building up relationships with peers" (p. 17) and students' interest, attitude and engagement in the EFL classroom improved. Student responses showed an interest in learning the language because the songs "make it easier to learn" the language. They found that students became more interested in the EFL class because they were given a new way to look at English. Student responses showed that they enjoyed learning English through song because they could connect to the context of the song. According to Palacios and Chapetón (2014), "When understanding the lyrics of the songs, students related the songs to daily life issues, and listened to their classmates' points of views and experiences as they interpreted and expressed what they thought about a problematic situation" (p. 23). In this study, the social content of the songs encouraged participation and engagement in the EFL classroom.

Furthermore, Palacios and Chapetón (2014) discovered that the songs with social content helped students build better relationships with one another. It was noted in their

study, in the final questionnaire, that students “discovered that they had the tools to listen to each other, discuss through dialogic interaction, and create a better environment by recognizing that here are different ways to read the world, which even if not shared, are also important” (Palacios & Chapetón, 2014, p. 25). According to the authors this quote substantiated their research and original thesis of including songs in the EFL classroom. Their data revealed that students enjoyed sharing their work with their partners and learning one another’s ideas and views. The songs employed in the classroom improved peer dialogue and conversation in the second language. The study demonstrated how the second language became a vehicle for communication and sharing of ideas because the social content of the song provided the talking points among the students.

Palacios and Chapetón (2014) provide relevant and informative research to support the body of study regarding songs presented in the FL classroom. Their specific situation in the EFL classroom shows that songs with a strong social content have the potential to improve the environment of the FL classroom. As anxiety and the AF decreased, students demonstrated, through the questionnaires, an increase in participation, a positive attitude towards the use of songs in the EFL classroom and a desire to build peer-to-peer relationships. Their study and findings provide a convincing argument for the inclusion of songs in the FL curriculum. This study demonstrated a direct change in interest and engagement of the students in the EFL class when songs with social content were presented and employed.

Castro Huertas and Navarro Parra (2014) conducted a similar study to that of Palacios and Chapetón (2014) that took place in a Columbian public school of first graders. The study was conducted over the course of three months, employing songs in the EFL classroom to help students learn new vocabulary items in English. The primary purpose of the study was to help the students, who were first-graders, “develop their speaking skills through songs in English.” The number of participants consisted of 18 first-graders from a public school in the northern part of the city of Bogotá. Like the previously discussed study, these students were also surrounded by social and economic problems including displacement, lack of educational sequencing, presence of gangs and growing up without parents. Like the students in the previous study, Castro Huertas and Navarro Parra (2014) noted that these first-graders came from poor families; nearly all the participants had illiterate parents, and none of the children had exposure to English.

In their study, Castro Huertas and Navarro Parra (2014) focused on the following in their stages of action research: 1) developing the oral skills of the first graders, 2) selecting songs and data collection techniques, 3) tracking how vocabulary from the selected songs was used in other contexts by the students, and 4) analyzing data to create new activities. There were three primary means for collecting data: 1) field notes, 2) video recordings, and 3) artifacts (Castro Huertas & Navarro Parra, 2014, p. 14).

The analysis of the data and observations support the use of songs in the EFL classroom. Castro Huertas and Navarro Parra (2014) explain the need for the following strategies based on the results from their study: need for visual or physical referent; repetition; imitation; how children pretend to understand songs; and their previous

knowledge. When visual referents were paired with portions of the song, students were better able to show an understanding and learning of the concepts. In their study, they found that “the frequency with which we exposed children to the vocabulary, pronunciation, and structures through repetition allowed us to increase the probability that the children would acquire or learn the content we wanted to teach them” (Castro Huertas & Navarro Parra, 2014, p. 17). The repetition gave students the opportunity to correctly produce the second language. The study revealed that students imitated not only the teacher, but also the phrases they heard in the songs. Students in the study also “pretended” to know the songs when provided positive motivation or when the camera was in front of them. This external motivator pushed the students to learn the song. Lastly, the study showed that students would call on previous knowledge for answers, even if incorrect.

Castro Huertas and Navarro Parra (2014) noted the learning factors that influenced the oral production skills of the students. First, they the activities that required the students to follow instructions helped maintain their attention. However, the replaying of the song caused some students to become distracted and lose interest. Any positive reinforcement provided to the student by the teacher encouraged improvement in oral production. Students “showed happiness and the desire to improve their next attempts to do these activities as well as other exercises” (Castro Huertas & Navarro Parra, 2014, p. 20) when the teacher congratulated the students in the pronunciation of the numbers one through ten. Lastly, Castro Huertas and Navarro Parra (2014) noted that the novelty of the song was a powerful motivator because when the students could later demonstrate

their knowledge and comprehension of English, it was connected to the song they had previously learned.

A study by Coyle and Gracia (2014) researched the effects that “song-based” activities have on second language vocabulary acquisition of 25 preschool children in a semi-private school in Spain. They chose to explore the use of songs in the English Foreign Language (EFL) classroom because “songs have the potential to be useful for teachers of young learners” (Coyle & Gracia, 2014, p. 278). Their study was conducted in a semi-private school in Spain. The students, between five and six years old, had been learning English since the age of three through two 50-minute lessons per week. However, only three lessons were completed in this study during an after-school club; held on consecutive days for 30 minutes each. Each student was tested individually prior to beginning this study, immediately following the lessons, and five weeks later. The results were compiled by “tallying the number of words each child was able to produce orally or to identify receptively across the three time periods” (Coyle & Gracia, 2014, p. 279). Coyle and Gracia (2014) found that the productive vocabulary scores of the children were not significant “indicating that the song-based sessions were insufficient to develop the children’s ability to produce the target words” (p. 280). The authors observed that even though little productive vocabulary was acquired, the receptive vocabulary was retained from the three song-based sessions.

Coyle and Gracia (2014) found that “results provide some tentative support for the idea that young learners appear to be able to acquire L2 vocabulary after only limited exposure to L2 input” (p. 282) when employing songs in the classroom. This study is



unique in that there is very little research that has documented L2 acquisition through the use of songs and song-based activities. However, Coyle and Gomez Gracia (2014) admit that more research needs to be conducted because this study was brief in its duration and had a small sample size. The results from this study “provide some evidence that songs can be a valuable resource for teaching English” (Coyle & Gracia, 2014, p. 284) because children were engaged, motivated and were able to recall some of the L2 vocabulary on the delayed post-test.

Coyle and Gracia (2014) conclude their study by stating that “children could increase their oral participation in the song by completing unfinished sentences, singing the repetitive lines, ‘retelling’ the song both with and without the music, or by joining in with karaoke versions” (p. 284). These additional activities could solidify L2 development in a way that students can produce the language naturally. Pairing song-based activities with other L2 learning activities could speed up the production of new words orally. Total Physical Response and Storytelling (TPRS) could be the ideal pairing for song-based activities in the FL classroom because it provides repetition and an context to use common and frequent vocabulary.

The previous studies indicate that songs can be a powerful method of learning and developing language. The following chapter outlines the 10-week curriculum employing songs and TPRS in the FL classroom. Where the previous studies were limited in providing daily lessons, the following curriculum outlines the steps to implement songs in the FL classroom. The combination of songs and TPRS can be highly engaging and successful in long-term language acquisition and development.

## CHAPTER III

## Application Material

*Teaching Through TPRS and Songs*

If music and songs constantly surround students, and those particular songs provide a high percentage of the vocabulary and grammar that students have acquired, then the consideration and selection of songs in the FL classroom is crucial to language acquisition and listening comprehension. If the goal of FL acquisition is to communicate and use the most frequent words correctly, confidently and consistently, then teaching current songs in conjunction with Blaine Ray's TPRS model can be the mode by which students can effectively acquire the language. According to Blaine Ray (2015), 60% of communicative language is found in the 100 most frequent words. And, more than 80% of communicative language is found in the 500 most frequent words. Fluency in a language is gained by acquiring the highest and most frequent vocabulary and grammatical structures. Ray and Seely (2015) write the following on this topic:

A look at the first 100 words in the Spanish list – and the frequency of each – shows a similar proportion. The implication is that this is the case in all languages. If we are going to teach for fluency, then much of our teaching time needs to be devoted to working with high frequency vocabulary. (p. 18)

This study provides a curriculum based on current, engaging and popular songs since they contain a high percentage of the high frequency words. The researcher has prepared all material in this chapter so that another FL teacher can implement this ten-week study

during the first two months of the 2018-2019 school year. In this way other FL teachers can participate in a new curriculum that is not limited to an adopted textbook but one that benefits from current and popular songs.

### *Song Selection and Annotations*

Every song selected for the study was categorized with the following information: 1) title, 2) artist(s), 3) total number of words including all repeated portions, 4) year of study to which the song pertains, 5) total number of words that are not in Davies (2006) top 500 high frequency list and that are not cognates, and 6) total percentage of the song that is part of Davies' top 500 high frequent words. Prior to selecting a song for a certain level of Spanish (first year, second year or third year), each song was vetted to find the percentage of the total number of words from the top 500 words of Davies' study, including cognates. The researcher created two documents used to analyze each song in the study. The first document (Appendix C) is a list of all of the verbs from the top 500 words in Davies' study; however, the first 12 verbs are found in the first 100 words, which according to Ray and Seely (2015), account for 60% of a language. The second document (Appendix D) is an alphabetical list of all of the words from Davies' top 500 words, excluding the verbs. Both of these documents were used to annotate each song. The resulting percentage dictates the level of common and most frequent vocabulary items contained in the song. The higher the percentage, the more common the vocabulary is in the song. Appendix E is the frequency list of songs organized by the percentage of the song that is in the top 500 most frequent words. It should be noted that the lower the number of "non-top 500 and cognates" in the right-hand column was a better guide when

separating the songs for level of Spanish because it required less teaching of “extra” vocabulary. However, this is not a comprehensive list of songs; it is continually updated with the production of newer songs since there can be an immediate connection with the current student population and their musical interests.

The Song Analysis Sheet (SAS) (Appendix F) is completed for each song before it can be categorized into the collection. Once completed, the grammatical structures are identified and taught during the week leading up to the presentation of the song. The grammatical structures are defined by Ray and Seely (2015) as the “sentence and phrase structures, verb endings, and other grammatical elements” (p. 26). The completed SAS for each of the five-weeks can be found in Appendix G, identifying the grammatical structures that will be taught in the TPRS lessons during the week. The structures from the SAS are employed in dialogue during the TPRS lessons. This provides authentic phrases and gives students the necessary repetition to acquire the new vocabulary. The following section is a complete guide for implementation of the study, including a description of how to personalize the material.

### *Preparing to Teach with Songs and TPRS*

Ray and Seely (2015) suggest beginning the first year of language study by implementing the Total Physical Response (TPR) phase of teaching. They provide a list of 124 words that are meant to “help with the pre-storytelling phase for true beginners” (Ray & Seely, 2015, p.381). In order to better prepare first year language learners for true TPRS and song lesson plans, the first four to five weeks are dedicated to giving students a strong foundation in high frequency vocabulary. Appendix H outlines the words to be

taught each day for the first 16 days. The transcription of the first lesson is provided in Appendix I. It is replicated each day with the new words. It is interesting to note only six words are introduced and taught on days 15 and 16. The top 124 words are taught using a “call-response” methodology. The words are written on the board -or on a power point, in both Spanish and English. Pictures are used when presenting nouns so as not to confuse students. Ray and Seely (2015) found that these words could be easily taught demonstrated through a bodily action (p. 26). During the first sixteen days previous words are reviewed and new words are presented with actions and visuals. On the seventeenth day, students take the first translation exam where they see target-language words and write the English equivalents (Ray & Seely, 2015, p. 109). The test reveals what words need more practice during the next full week. Students also do their first timed five-minute free write. In the fifth week of teaching on the calendar, students review the 124 pre-TPRS words. Monday through Thursday are dedicated to reviewing 31 words each day in a “Simon Says” format. On Friday, students take the exam of 124 words again. However, this version varies the order of the words from the first exam. Students also complete a five-minute timed write. All work is recorded on the student exam chart included in Appendix J.

### *The Weekly Schedule*

Songs are implemented in a weekly fashion, progressing from the highest percentage of most frequent vocabulary to the song with the lowest percentage of most frequent vocabulary in later weeks. The weekly lesson plan format is borrowed from Ray’s (2015) updated five-day lesson plan format as well as the implementation of his

methods. The following is an explanation of the researcher's weekly outline with specific work that can be adapted to meet the names and interests of students in other schools.

Monday begins by listening to the song of the week (except for the very first week). Students are given a cloze activity with a copy of the lyrics in the FL with verb forms omitted and a blank line in its place. Students listen to the song two times and fill in the verb forms that are missing. Students then complete a reading translation quiz. According to Ray and Seely (2015), "we test by giving students vocabulary in the target language and having them translate those words to English," because, "experience has shown that understanding of the target language vocabulary correlates closely with acquisition of the language" (p. 190). The rest of the class period is dedicated to two activities: 1) Personalized Questions and Answers (PQA) and 2) introducing the first three structures of the next song (Ray & Seely, p. 247). The PQA presents the new grammatical structures in a personal way, inviting the teacher and students to share about their own lives. The PQA for each week is found in Appendix K. After spending 10 minutes on PQA, time is dedicated to presenting the background information of the new story. The new structures are then presented in a "mini-story" that complete three main steps: 1) present a character and problem in the first location, 2) present an attempt to solve the problem in a new location but fail, and 3) solve the problem in a new location (Ray & Seely, 2015). Students from the class can dramatize these mini stories.

Tuesday begins by playing Monday's song while students read the lyrics or begin to say or sing the song. Then 10-15 minutes is dedicated to the day two PQA. Next, the

class reviews the mini-story from the day before through guided questions. Once completed, a new mini-story starts which employs three new structures from the song of the coming week while recycling the previous days' structures. Every six to eight minutes, students should have the opportunity to retell the class mini-story in Spanish to a partner. Each student has an opportunity to retell a portion of the class story. The student retellings are done for 30-60 seconds in order to break up the teacher-led storytelling. It also provides an opportunity to assess students' ability to retell a story with a partner because the teacher walks throughout the class observing and listening to students speaking the language.

Wednesday is the same as Tuesday except that three new grammatical structures are employed in the mini-story of the day. For homework students will write their own 100-word hand written story and turn it in on Thursday. Students may only use the grammatical structures from the current and previous weeks in their story. In this way, students cannot resort to translation. Anything included from outside of the vocabulary and grammar presented in class is considered "out-of-bounds" and counts against the grade of the homework assignment.

Thursdays begin with the song of the week from Monday. Then, students read one another's stories from Wednesday's homework assignment. After completing the partner reading activity in class, students are handed the extended reading of the week (Appendix L). This reading presents the grammatical structures for the upcoming song. It is in this extended reading activity that the teacher can adapt the writing to fit the identity and background information of their students in an effort to include true personalization in the

classroom. This study is unique in that these extended readings pertain to the students at a particular school and class. The backbone of the story could be adapted to fit differing schools, classes and thematic units. However, the grammatical structures need to remain the same since they are taken directly from the song of the coming week. The extended reading is double spaced to provide students the room to write any translations that they may need or want. Instructions for extended reading options are found in chapter 11 of Ray's (2015) book. As the class reads the story out-loud in English, they are asked a parallel story in the FL, similar to the previous days.

Friday begins by voting for the song of the week from the collection of songs compiled over the course of the year. Early on the selection is not very deep but as the year progresses students collect a large volume of songs. Afterwards, students are given Ray's (2015) five-minute timed free write. Their goal is to produce 100 words in five-minutes about a current theme or topic. Then they read a portion from one of the many easy readers provided by Blaine Ray or other FL resources. Again, students read the story as a class out-loud in English. The teacher switches to Spanish to ask parallel questions of the class while reading the novel. Every two weeks students are asked to record a spoken story in two minutes. It is similar to Ray's five-minute free write in that students are required to meet a certain number of words and use the grammatical structures taught during the week in their recording. This test, when conducted every two weeks, works as a preparation for students who will continue on to the Advanced Placement class because they will have familiarity with speaking in a timed situation. Then, on the following Monday, students are presented the new song of the week, which contains all the grammatical structures that were practiced during the previous week.



*Assessment*

Tracking student growth is conducted over the course of the year through the following assessments: 1) STAMP 4S test, 2) 5-minute free writes, 3) vocabulary translation quizzes, 4) 2-minute recorded story, and 5) top 500 high frequency reading and production test. Of the given assessments, the STAMP 4S test is provided and implemented at the high school level during the first available week in order to provide the baseline data of each student. It is given again midway through the year and can take place at the conclusion of semester one. It is then given one last time towards the end of the school year. The STAMP 4s test is conclusive in that it provides comparable data and is an outside source of assessment. It is through this method that students will be exposed to natural language. The songs are a unique resource because there is an opportunity for every student to find one that suits their unique interests. The songs also provide the weekly listening comprehension input while lowering the AF because it is engaging, fun and comprehensible. This chapter outlines the steps and procedures to implement this 10-week study and provides all the necessary documents to track student progress. The following chapter further discusses the application, limitations and future research to be completed.

## CHAPTER IV

### Discussion and Conclusion

#### *Summary of Research*

The research has provided compelling evidence songs and music can be effective in assisting language acquisition. The studies show that songs can provide a rich context to learn necessary vocabulary and grammar that are commonly used in communication; however, the 10-week curriculum provides a framework to incorporate songs consistently in the FL classroom. Focusing language study on the highest frequent words of a language dedicates lesson time to the highest percentage of words that produce the ability to communicate in the target language. The study of word frequency by Davies (2006) provided a necessary update to previous frequency dictionaries, and gave FL teachers a more focused collection of vocabulary and grammar to teach. His dictionary is referenced numerous times by Ray (2015) since his stories focus on teaching the most fundamental grammatical structures of the language. By focusing on frequency, the 10-week curriculum, designed with TPRS and songs, can provide the necessary repetition to potentially acquire the most frequent vocabulary. The 10-week curriculum includes a volume of songs to choose from that contain 90% of the top 500 high frequent words found in Davies' (2006) study.

Furthermore, the research also provided successful examples of participants learning a language, and acquiring new vocabulary items through songs. For example, the EFL classroom has benefited greatly from the introduction and application of songs in the curriculum. Various studies have shown a consistent increase in language acquisition

when songs are employed, whether to assist in teaching vocabulary and culture or to support students struggling to learn a language (Coyle & Gracia, 2014; Dolean, 2015; Li & Brand, 2009). Songs were proven to increase the positive environment of the class and lower the AF as well. In the studies, students demonstrated an ability to recall vocabulary items more easily because they were presented in a song.

### *Professional Application*

This study has an immediate impact on the direction of FL curriculum because the focus is on the highest frequent words. Each song provides a context for all grammatical structures and vocabulary. The songs and TPRS lesson plans provide the necessary repetition to acquire the structures and vocabulary most commonly heard in communication. By employing this study, teachers are not limited to a textbook. In the event that there is a new textbook adoption by a district, or a teacher changes job locations, this study could transfer to the new location or placement. Songs and stories can be employed in the new school and with the new adopted curriculum. The only piece remaining is to personalize the stories to the unique group of students in the class.

Incorporating songs in the FL classroom is worth considering due to the incredible volume of styles, genres, and types. There is a song that can interest practically every student. In addition, introducing students to genres of music like Salsa, Merengue, Bachata, Banda and Cumbia can be very educational, due to their deep roots in community and culture. Songs can serve as a springboard to introduce cultural topics and conversations. Students with background knowledge and experience relating to certain

genres of music become more engaged and participate more readily in class. Songs have a unique way of connecting students with incredibly different backgrounds.

Foreign Language teachers generally have 180 days to teach students; with such few days, it is important to spend that time acquiring vocabulary that is most common and frequently used in every day conversations. When comparing FL textbooks to current songs, it is clear that a song can provide the context for vocabulary that is fluid, repetitive, concise, rhythmic and natural. The percentage of students who will create a “playlist” on a music device and continue to listen to each song is much higher compared to the time that same student would spend studying from the book. Pairing songs, with the highest percentage of vocabulary from the top 500 words with TPRS stories will require some preparation but the long-term results may indeed question the traditional curriculum of progressing through a standard textbook.

### *Limitations*

This curriculum is a direct result of the 11 years of teaching the researcher has completed. After teaching Spanish as a FL in five different schools with five different textbooks, the researcher shared his curriculum of teaching to focus on fluency. This body of work is limited in two ways: 1) the studies in this body of research did not document the use of songs in the FL classroom as the focus of the curriculum, and 2) the researcher has taught the last eight years in a school in which any work from a textbook has been met with strong resistance by the majority of students.

The lens of the study is that of a single researcher and is unique to his school climate. This 10-week curriculum has not been reproduced in a school setting differing

from that of the researcher. Prior to implementing this 10-week curriculum, the researcher has adapted the curriculum every year, searching for a way to meet the education and linguistic needs of the students. This curriculum focuses on the current needs of the school and student body, taking into account, the high percentage of mobility among students and families, the high volume of absenteeism and the low percentage of work completed outside of the classroom.

### *Future Research*

The research and analysis provided in this study is only the beginning as there are plans to begin a follow up study next school year. This year the researcher is continuing to collect and categorize songs on a weekly basis. Extended readings will be written and added to each of the songs so that they may be used weekly as seen in Ray's (2006) weekly reading assignments. Personal mini-stories will be created based on the current thematic units for first year, second year and third year Spanish classes. The researcher has included all materials for the 10-week curriculum (Appendix G-Appendix K) so that other teachers can collaborate and document their findings. The researcher seeks to substantiate this teaching method by inviting other Spanish FL teachers to complete the 10-week curriculum outline at the start of the 2018-2019 school year. The researcher plans to include these findings in a holistic analysis of this curriculum that teaches the FL with TPRS and songs.

An assessment will be given at the start of the school year to provide evidence of every student's current ability. Pending district approval, the STAMP 4S test will be administered to all students in the study. It will be recommended that teachers who

participate in the study use the same tests at the end of the ten-week period. The same language assessment will be given at the first semester break and near the end of the school year in an effort to track language development and acquisition. At the conclusion of next years action research study, the researcher believes that there will be sufficient evidence to support a new curriculum that consistently employs weekly songs and TPRS.

### *Conclusion*

This body of work shows that songs can be implemented in the FL curriculum on a weekly basis following the schedule provided in chapter three. Those songs containing 90% or more high frequency vocabulary are many and provide the necessary repetition of common language, which promotes fluency. Any song can be employed in the FL classroom once the percentage of high frequency vocabulary has been documented, the grammatical structures have been identified and the thematic, extended writing has been created. The “new” or “current” song concludes each week of TPRS, giving students the opportunity to demonstrate their level of comprehension. Finally, the songs currently included in 10-week curriculum, and ones yet to be added, can decrease levels of anxiety, increase motivation, and create a fun, culturally enriching environment in the classroom. Songs have a unique way of presenting the culture of the FL and connecting with students’ current culture. Songs will continue to play a major role in the development of a students’ first language, which is why songs should have a more consistent and primary role in FL curriculum.

## References

- Abrate, J. (1983). Pedagogical applications of the French popular song in the foreign language classroom. *The Modern Language Journal*, 67(1), 8-12.  
doi:10.2307/326687
- Abril, C. (2005). Multicultural dimensions and their effect on children's responses to pop songs performed in various languages. *Bulletin of the Council for Research in Music Education*, (165), 37-51. Retrieved from  
<http://www.jstor.org/stable/40319269>
- Bellver, C. (2008). Music as Hook in the Literature Classroom. *Hispania*, 91(4), 887-896.  
Retrieved from <http://www.jstor.org/stable/40648238>
- Castro Huertas, I. A., & Navarro Parra, L. J. (2014). Thee role of songs in first-graders' oral communication development in English. *PROFILE Issues in Teachers' Professional Development*, 16(1), 11-28. doi.org/10.15446/pro le.v16n1.37178.
- Chelsey, P. (2011). You know what it is: Learning words through listening to hip-hop. *PLoS One*, 6(12). doi:10.1371/journal.pone.0028248
- Coyle, Y. & Gracia, R.G. (2014). Using songs to enhance L2 vocabulary acquisition in preschool children. *ELT Journal*, 68(1), 276-285.  
doi:org.ezproxy.bethel.edu/10.1093/elt/ccu015
- Davies, M. (2006). A frequency dictionary of Spanish: Core vocabulary for learners.  
Routledge

- Dolean, D. (2015). The effects of teaching songs during foreign language classes on students' foreign language anxiety. *Language Teaching Research*, 20(5), 638-653.  
Doi: 10.1177/1362168815606151
- Heinz, S. M. (2010). Opera in the foreign language classroom: learning German with Mozart, Wagner, Weber, and Johann Strauss. *Die Unterrichtspraxis/Teaching German*, 43(1), 49+
- Krashen, S. (1982). Principles and practice in second language acquisition. Pergamon Press Inc.
- Li, X., & Brand, M. (2009). Effectiveness of Music on Vocabulary Acquisition, Language Usage, and Meaning for Mainland Chinese ESL Learners. *Contributions to Music Education*, 36(1), 73-84.
- MacDonald, C., & Figueredo, L. (2010). Closing the gap early: implementing a literacy intervention for at-risk kindergartners in urban schools: the intervention program featured in this article can help close the academic gap for at-risk kindergartners. *The Reading Teacher*, 63(5), 404+.
- Murray, K.S.-J. (2005, Summer). Learning a second language through music. *Academic Exchange Quarterly*, 9(2), 161-164
- Nuessel, F., & Cicogna, C. (1991). The Integration of Songs and Music into the Italian Curriculum. *Italica*, 68(4), 473-486. doi:10.2307/479340



- Palacios, N. & Chapetón, C.M. (2014). Students' responses to the use of songs in the EFL classroom at a public school in Bogotá: A critical approach. *Gist Education and Learning Research Journal*, 9(July-December), 9-30
- Paolino, A. & Lummis, G. W. (2015). Orff-Schulwerk as a pedagogical tool for the effective teaching of Italian to upper primary students in Western Australia. *Australian Federation of Modern Language Teachers Association*, 50(1), 12-22
- Paquette, K. R., & Rieg, S. A. (2008, December). Using Music to Support the Literacy Development of Young English Language Learners. *Early Childhood Education Journal*, 36(3), 227+.
- Pomerantz, A. & Bell, N.D. (2011). Humor as safe house in the foreign language classroom. *The Modern Language Journal*, 95(1), 148-161.
- Rafiee, M., Dastjerdi, H. & Kassaian, Z. (2010). The application of humorous songs in EFL classrooms and its effects on listening comprehension. *English Language Teaching*, 3(4), 100-108.
- Ray, B., & Seely, C. (2015). Fluency through TPR storytelling: Achieving real language acquisition in school. Eagle Mountain, UT & Berkeley, CA: Blaine Ray Workshops & Command Performance Language Institute.
- Rukholm, V.N. (2015). Singing to speak: An examination of adult L2 learners and vocabulary learning through song. *Italica*, 92(1), 171-192.

## Appendix A

*Total Words of a Textbook*

The total number of words found in the FL textbook is displayed in the chart below. All words are accounted for in each chapter and divided up by month.

Month	Unit	# of Verbs	# of Words	Semester	# of Verbs	# of Words	
September	1A	18	38	5 chapters	90 total	267 words	180 days =
October	1B	17	64		verbs		1.1
November	2A	19	54				verbs/day
December	2B	13	58				& 3
January	3A	23	53				words/day
February	3B	31	50	5 Chapters	110 total	207 words	*Not
March	4A	13	47		verbs		counting
April	4B	21	30				for
May	5A	25	42				different
June	5B	20	38				forms

## Appendix B

*Verb Form Chart for Tener*

<b>Verb</b>	<b>Yo</b>	<b>Tú</b>	<b>Él, ella</b>	<b>Nosotros</b>	<b>Ellos</b>
Present	Tengo	Tienes	Tiene	Tenemos	Tienen
Past P.	Tuve	Tuviste	Tuvo	Tuvimos	Tuvieron
Past I.	Tenía	Tenías	Tenía	Teníamos	Tenían
Future	Tendré	Tendrás	Tendrá	Tendremos	Tendrán

## Appendix C

*Alphabetical Verb List*

Below is an alphabetical list of the verbs found in the top 500 words from Mark Davies' (2006) study. However, the first 12 verbs are found from the top 100 words.

<b>dar</b>	comer	entender	lograr	preparar	trabajar
<b>decir</b>	comprar	entrar	mantener	presentar	traer
<b>estar</b>	comprender	escribir	mirar	producir	tratar
<b>haber</b>	conocer	escuchar	morir	proponer	usar
<b>hacer</b>	conseguir	esperar	mostrar	quedar	utilizar
<b>ir</b>	considerar	estudiar	mover	realizar	valer
<b>poder</b>	contar	evitar	nacer	recibir	venir
<b>querer</b>	continuar	existir	necesitar	reconocer	vivir
<b>saber</b>	convertir	explicar	observar	recordar	volver
<b>ser</b>	correr	fijar	obtener	referir	tocar
<b>tener</b>	crear	formar	ocupar	repetir	tomar
<b>ver</b>	creer	ganar	ocurrir	responder	
abrir	cumplir	gustar	oír	resultar	
acabar	deber	hablar	ofrecer	sacar	
aceptar	decidir	imaginar	olvidar	salir	
acercar	dedicar	importar	pagar	seguir	
alcanzar	dejar	indicar	parecer	señalar	
aparecer	desarrollar	intentar	partir	sentir	
aprender	descubrir	interesar	pasar	servir	
ayudar	detener	jugar	pedir	soler	
buscar	dirigir	leer	pensar	subir	
caer	echar	levantar	perder	suceder	
cambiar	elegir	llamar	permitir	sufrir	
cerrar	empezar	llegar	poner	suponer	
comenzar	encontrar	llevar	preguntar	terminar	

## Appendix D

*Alphabetical Vocabulary List of Top 500 Words***Vocabulary top 500 Alphabetized**

<b>a</b>	cara	don	grupo	menos nuevo	partido	segundo	verdad
abierto	carrera	donde	guerra	mes	pasado	seis	verdadero
acción	casa	dónde	<b>hacia</b>	mesa	paso	semana	vez
actividad	casi	dos	hasta	mi	pequeño	señor	viaje
acuerdo	caso	duda	hecho	mí	pero	sentido	viejo
además	centro	durante	hijo	miedo	persona	ser	vista
agua	cerca	<b>económico</b>	historia	mientras	pesar	servicio	vivo
ahí	ciento	edad	hombre	mil	peso	si	voz
ahora	cierto	efecto	hora	minuto	pie	sí	<b>y</b>
aire	cinco	ejemplo	hoy	mismo	pobre	siempre	ya
algo	ciudad	él	humano	modo	poco	siete	yo
alguien	claro	el/la	<b>idea</b>	momento	poder	siglo	<b>zona</b>
alguno	claro	ella	igual	movimiento	político	siguiente	
allá	clase	ello	imagen	mucho	por	sin	
allí	color	embargo	importancia	muerte	porque	sino	
alto	como	en	importante	mujer	posibilidad	sistema	
ambos	cómo	encima	incluso	mundo	posible	situación	
amigo	completo	enorme	interés	muy	pregunta	sobre	
amor	común	entonces	<b>joven</b>	<b>nada</b>	primero	social	
animal	con	entre	juego	nadie	principal	sociedad	
año	condición	época	junto	natural	principio	solamente	
ante	conocimiento	ese	<b>la</b>	necesario	problema	solo	
anterior	contra	esfuerzo	lado	necesidad	proceso	sólo	
antes	contrario	eso	largo	negro	profundo	su	
antiguo	cosa	espacio	le	ni	programa	suelo	
aquel	cuál	español	lejos	ninguno	pronto	<b>tal</b>	
aquí	cualquier	especial	ley	niño	propio	también	
así	cualquier	especie	libertad	nivel	próximo	tampoco	

aspecto	cuando	estado	libre	no	público	tanto
atención	cuanto	este	libro	noche	pueblo	tanto
atrás	cuatro	éste	línea	nombre	puerta	tarde
aún	cuenta	esto	lo	nos	pues	te
aunque	cuerpo	estudio	lo	nosotros	punto	tema
<b>bajo</b>	cuestión	experiencia	luego	nuestro	<b>que</b>	tercero
bajo	cuyo	<b>falta</b>	lugar	número	qué	tiempo
base	<b>de</b>	familia	luz	nunca	quien	tierra
bastante	demás	favor	<b>madre</b>	<b>o</b>	quién	tipo
bien	demasiado	figura	mal	objeto	quizás	todavía
blanco	dentro	fin	malo	obra	<b>razón</b>	todo
bueno	derecho	final	mañana	ocasión	real	trabajo
bueno	desde	fondo	manera	ocho	realción	través
<b>cabeza</b>	después	forma	mano	ojo	realidad	tres
cabo	día	frente	más	orden	realmente	tu
cada	diez	fuera	mayor	otro	respecto	<b>último</b>
calle	diferencia	fuerza	me	<b>padre</b>	respuesta	un
cambio	diferente	<b>general</b>	medida	país	resto	único
camino	difícil	gente	medio	palabra	resultado	uno
campo	dinero	gobierno	medio	papel	<b>santo</b>	usted
cantidad	dios	gracia	mejor	para	se	<b>valor</b>
capaz	distinto	grande	menor	parte	según	varios

## Appendix E

*High Frequency Song List*

Below is the collection of Spanish songs organized by the percentage of words of the song found in Mark Davies (2006) top 500 words.

<b>Percent</b>	<b>Title</b>	<b>Artist</b>	<b># of words</b>	<b>Which Year</b>	<b># of non-top 500 &amp; Cognates</b>
97.14	Fotografía	Juanes Y Nelly Furtado	350	1	10
96.21	Casi Nada	Karol G	292	1	11
95.83	Tu y Yo	Maite Perroni	264	2	11
95	Sofía	Alvaro Soler	260	2	13
93.22	Más que Amigos	Matisse	177	1	12
92.06	Traicionera	Sebastian Yatra	353	2	28
91.89	Quien se queda con el perro?	Jesse y Joy	259	1	21
91.74	La Carretera	Prince Royce	303	1	25
91.59	Ya Me Enteré	Reik y Nicky Jam	369	3	31
91.25	Tan Fácil	CNCO	343	1	30
91.03	Tumbao	Prince Royce y Gente de Zona	301	1	27
90.9	Hasta el Amanecer	Nicky Jam	286	2	26
90.68	Sueño Americano	Los Rakas	342	3	26
90.31	Don Juan	Fanny Lu y Chino y Nacho	421	1	40
90.16	déjà vu	Prince Royce & Shakira	254	2	25
90.13	Te Extraño	Xtreme	223	1	22
90	¿Por qué terminamos?	Gerardo Ortiz	120	2	12
89.97	Hey DJ	CNCO y Yandel	383	2	38
89.9	Lloro por ti	Enrique y Wisin y Yandel	406	2	41
89.75	El Perdón	Nicky Jam & Enrique	244	2	25
89.73	Según Pasan los Años	Emanero	711	3	73
89.66	El 6 de Enero	Daddy Yankee	474	2	49
89.17	La Bicicleta	Alkilados	355	2	38

88.8	Recházame	Prince Royce	268	2	30
88.78	Lo Mejor de mi Vida Eres Tu	Ricky Martin y Natalia Jimenez	321	3	36
88.29	Corazón Sin Cara	Prince Royce	299	1	35
87.72	La Flaca	Juanes ft Carlos Santana	285	2	35
87.67	La Bicicleta	Shakira y Carlos Vives	438	2	54
87.42	El Mismo Sol	Alvaro Soler	159	3	20
87.07	Moneda	Prince Royce y Gerardo Ortiz	232	2	30
87.04	¿Quién Manda?	Mala Rodriguez	362	2	39
86.97	Vas a Querer Volver	Maite Perroni	284	3	37
86.28	Sólo Yo	Sofía Reyes y Prince Reyes	277	3	38
86.12	Peligro	Samo	209	3	29
85.91	Perdón	Vicente Y Alejandro	142	3	20
85.79	Bailame Remix	Nacho	378	2	57
85.22	El Amor	Mestiza	279	2	65
84.94	No Soy una de Esas	Jesse Y Joy ft. Alejandro Sanz	352	3	53
83.76	Súbeme la Radio	Enrique y December Bueno	462	3	75
82.51	Ay Vamos	J Balvin	228	3	39
82.27	La Llorona	Ximena Sariñana	158	3	28
81.92	Vivir mi Vida	Marc Anthony	249	3	45
81.71	Bailando	Enrique y December Bueno	268	3	69
80.56	Bandido	Ana Bárbara	144	3	28
79.59	Shock	Ana Tijoux	490	3	100
79.39	Despacito	Luis Fonsi y Daddy Yankee	461	3	95
70.61	Moviendo Caderas	Yandel y Daddy Yankee	302	3	139
65.43	El Viajero	Luis Miguel	217	3	75
61.26	Cielito Lindo	Mariachi Nuevo Jalisco	111	3	43



## Appendix F

*Song Analysis Sheet (SAS)*

Song Title: \_\_\_\_\_

Singer(s): \_\_\_\_\_

Published: \_\_\_\_\_

**Song Data**

- A. Total # of words sung in song (repeated portions count) \_\_\_\_\_
- B. Total # of **NON** top 500 words of Mark Davies study \_\_\_\_\_
- C. Total # of *cognates* of **non**-top 500 words by Davies \_\_\_\_\_
- D. Total # of part B minus part C \_\_\_\_\_
- E. Percentage of song in the top 500 of Mark Davies' study \_\_\_\_\_

**Grammatical Structures for TPRS***Monday*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

*Tuesday*

4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

*Wednesday*

7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_

*TPRS Week Outline*

Location 1                      Location 2                      Location 3                      Location 4

## Appendix G

*First Five Song Analysis Sheets**Song Analysis Sheet (SAS) #1*Song Title: La FotografíaSinger(s): Juanes y Nelly Furtado

Published: \_\_\_\_\_

**Song Data**

A. Total # of words sung in song (repeated portions count)	<u>350</u>
B. Total # of <b>NON</b> top 500 words of Mark Davies study	<u>32</u>
C. Total # of <i>cognates</i> of <b>non</b> -top 500 words by Davies	<u>22</u>
D. Total # of part B minus part C	<u>10</u>
E. Percentage of song in the top 500 of Mark Davies' study	<u>97.14%</u>

**Grammatical Structures for TPRS***Monday*

1. ¿Por qué te vas cuando te busco/llamo/veo/puedo/ "cada vez"
2. Me siento enfermo(a)
3. No queda remedio/recuerdo/foto/estrella

*Tuesday*

4. ¿Qué puedes hacer?
5. Debes decir la verdad
6. ¿Cómo estás/te sientes cuando oyes mi voz?

*Wednesday*

7. ¿Qué ves en mis ojos?
8. Veo
9. ¿Dónde estás?

*TPRS Week Outline*

Location 1	Location 2	Location 3	Location 4
Dormitorio	cocina	Patio	Sala de Telé

*Song Analysis Sheet (SAS) #2*Song Title: Casi NadaSinger(s): Karol G

Published: \_\_\_\_\_

**Song Data**

A. Total # of words sung in song (repeated portions count)	<u>290</u>
B. Total # of <b>NON</b> top 500 words of Mark Davies study	<u>14</u>
C. Total # of <i>cognates</i> of <b>non</b> -top 500 words by Davies	<u>3</u>
D. Total # of part B minus part C	<u>11</u>
E. Percentage of song in the top 500 of Mark Davies' study	<u>96.21%</u>

**Grammatical Structures for TPRS***Monday*

1. Estoy buscando (preguntando, diciendo, mintiendo, empezando, perdiendo)
2. ¿Dónde estarás? Estaré, vivirás, viviré
3. Sigo loco, perdido, olvidado, libre \_\_\_\_\_ ¿Sigues....?

*Tuesday*

4. Estoy feliz, perdido, loco, contigo, vivo, muerto
5. ¿Qué más queda contigo?
6. ¿Qué más perdiste?

*Wednesday*

7. ¿Podrías decirme...? ¿bailar conmigo, quedar conmigo, estar conmigo?
8. ¿Podrías contarme, llamarme, olvidarme?
9. ¿Sabes que... te dire, bailaré, quedaré, estaré, te contaré, te llamaré, te olvidaré?

*TPRS Week Outline*

<u>Location 1</u>	<u>Location 2</u>	<u>Location 3</u>	<u>Location 4</u>
Parque central De NY	Casa Blanca	Mansión de FL	Casita de montaña

*Song Analysis Sheet (SAS) #3*Song Title: Tú y YoSinger(s): Maite Perroni

Published: \_\_\_\_\_

**Song Data**

A. Total # of words sung in song (repeated portions count)	<u>264</u>
B. Total # of <b>NON</b> top 500 words of Mark Davies study	<u>13</u>
C. Total # of <i>cognates</i> of <b>non</b> -top 500 words by Davies	<u>2</u>
D. Total # of part B minus part C	<u>11</u>
E. Percentage of song in the top 500 of Mark Davies' study	<u>95.83%</u>

**Grammatical Structures for TPRS***Monday*

1. ¿Qué hiciste? ¿Qué dijiste?
2. Le dices a la gente, a tu mamá, a tu papá, a tu amigo, a tu perro...que....
3. Me buscas, me quieres, me amas; te mueres, sufres, me escuchas. (te busco, te quiero, te amo, me muero, sufro)

*Tuesday*

4. Quiero que me aceptes, me entiendes, me perdones, me creas, me quieras...
5. Todo cambió, se acabó entre...
6. No queda nada entre...

*Wednesday*

7. No puedes decirme/tenerme/entenderme/darme
8. Ya no te creo/amo/quiero/busco/escucho/oigo
9. Lo mataste; fue un error; me mentiste; me dejaste; me olvidaste

*TPRS Week Outline*

<u>Location 1</u>	<u>Location 2</u>	<u>Location 3</u>	<u>Location 4</u>
Escuela	Almuerzo	última clase	Autobús

*Song Analysis Sheet (SAS) #4*Song Title: SofíaSinger(s): Álvaro Soler

Published: \_\_\_\_\_

**Song Data**

A. Total # of words sung in song (repeated portions count)	<u>260</u>
B. Total # of <b>NON</b> top 500 words of Mark Davies study	<u>29</u>
C. Total # of <i>cognates</i> of <b>non</b> -top 500 words by Davies	<u>16</u>
D. Total # of part B minus part C	<u>13</u>
E. Percentage of song in the top 500 of Mark Davies' study	<u>95%</u>

**Grammatical Structures for TPRS***Monday*

1. Sé que no soy...; corté las alas
2. Yo era pequeño; éramos felices (include many more descriptions)
3. No te creo; no te deseo

*Tuesday*

4. Dices que éramos felices
5. Todo ya pasó
6. Mírame; dime....

*Wednesday*

7. Sigo sin tu mirada, sin la verdad, sin tu corazón
8. Sigo viendo/bailando/leyendo/estudiando/contando/ etc
9. Se desvaneció, se desapareció

*TPRS Week Outline*

Location 1	Location 2	Location 3	Location 4
Playa	Restaurante	Bote/barco	Isla

*Song Analysis Sheet (SAS) #5*Song Title: Más que AmigosSinger(s): Matisse

Published: \_\_\_\_\_

**Song Data**

A. Total # of words sung in song (repeated portions count)	<u>177</u>
B. Total # of <b>NON</b> top 500 words of Mark Davies study	<u>24</u>
C. Total # of <i>cognates</i> of <b>non</b> -top 500 words by Davies	<u>12</u>
D. Total # of part B minus part C	<u>12</u>
E. Percentage of song in the top 500 of Mark Davies' study	<u>93.22%</u>

**Grammatical Structures for TPRS***Monday*

- Te digo/quiero/pido/beso/robo/encuentro/cuento...
- Te puedo besar/decir/querer/pedir/robar/encontrar/contra/ver/enamorar
- ¿Estás conmigo? \_\_\_\_\_ Sí/no estoy contigo

*Tuesday*

- Somos más que amigos
- Sí/no soy tu complemento
- Yo pertenezco a...alguien

*Wednesday*

- Debes decirme/besarme/robarme/contarme; Debes ser/tomar/pedir/ver
- El camino es grande (other nouns: secreto, amigo, dueño, beso, eternidad, oportunidad)
- ¿Sabes que hacer? \_\_\_\_\_ Sí/no sé que hacer...

*TPRS Week Outline*

<u>Location 1</u>	<u>Location 2</u>	<u>Location 3</u>	<u>Location 4</u>
Restuarante	Starbucks	Dutch Bros	Finca de
Una cita			Café

## Appendix H

*First 16 Days*

Día #1	Stand up, sit down, fast, slow, walk, jump, stop, lift/raise
Día #2	Lower/put down, turn around, hand, leg, yell/scream, look at, soft, loud
Día #3	Hard, touch, point to, hit, head, mouth, eyes, table
Día #4	Nose, boy, girl, floor, ceiling, eat, fish, write
Día #5	Draw, ear, knee, car, throw the ball, catch, cut (with scissors), to the left
Día #6	To the right, hair, foot, watch, clock, arm, listen, chest
Día #7	Shoulder, pencil, pen, face, take, newspaper, on top of/over, magazine
Día #8	Run, up, paper, book, put, once, twice, smile
Día #9	Under/below, glass of water, around, orange juice, kiss, hug, push, gift
Día #10	Towel, bowl, tells him, tells her, talk, need, cry, escape
Día #11	Big, little, house, trip, fall, laugh, cat, runs towards
Día #12	Goes towards, happy, another bad boy, another bad girl, sleep, in the street, a little, see
Día #13	Corner, in front of, between, down, socks, shirt, pile of money, suit
Día #14	Skirt, banana, spoon, knife, fork, gets broken, man, moon
Día #15	Lettuce, ketchup, takes a shower, underwear, opens the door, skinny/thin
Día #16	Short, honks at him/her, seated, through, pick up, grab

SEPTIEMBRE

Introductory Month of Teaching: Pre-TPRS & Songs

LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES
29] No Hay ESCUELA	30] No Hay ESCUELA	31]		
SEPTIEMBRE 3]	4]	5]	6]	7]
NO HAY ESCUELA				
10]	11]	12]	13]	14]
17]	18]	19]	20]	21]
				1) Spanish translation exam of all 124 words 2) First 5 min free write in Spanish
24] Review words # 94-124	25] Review words # 63-93	26] Review Words 32-62	27] Review words 1-31	28]
				1) Spanish translation exam of all 124 words (mixed up) 2) Second 5 min free write in Spanish

OCTUBRE

Unit 1: 5-week study

LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES
1] Octubre PQA: Song 1: Day 1	2] PQA: Song 1: Day 2	3] PQA: Song 1: Day 3	4] Extended Reading 1	5] 5 minute timed free write Easy Reader 1 Pobre Ana
8] Canción 1: Fotografía PQA: Song 2: Day 1	9] Canción 1 PQA: Song 2: Day 2	10] Canción 1 PQA: Song 2: Day 3	11] Canción 1 Extended Reading 2	12] Canción 1 5 minute timed free write Easy Reader 1 Pobre Ana
15] Canción 2: Casi Nada PQA: Song 3: Day 1	16] Canción 2 PQA: Song 3: Day 2	17] Canción 2 PQA: Song 3: Day 3	18] Canción 2 Extended Reading 3	19] Votan canción 5 minute timed free write <u>Translation Exam 1</u> Easy Reader 1: P.A.
22] Canción 3: Tú y Yo PQA: Song 4: Day 1	23] Canción 3 PQA: Song 4: Day 2	24] Canción 3 PQA: Song 4: Day 3	25] Canción 3 Extended Reading 4	26] Votan canción 5 minute timed free write Easy Reader 1 Pobre Ana
29] Canción 4: Sofía PQA: Song 5: Day 1 Canción 5: Más que Amigos Noviembre 5]	30] Canción 4 PQA: Song 5: Day 2	31] Canción 4 PQA: Song 5: Day 3	1] Canción 4 Extended Reading 5 * Día de los Muertos	2] Votan canción 5 minute timed free write <u>Translation Exam</u> Easy Reader 1: P.A.



## Appendix I

*Transcribed Lesson Plan*

Lesson Plan Outline

Date\_\_\_\_ Week 1 Day 1

Grammatical Focus

Levántate, siéntate, rápido(a), lento(a), camina, salta/brinca, detén, levanta; ¿Cómo te llamas? Me llamo, se llama (sí/no)

Anticipatory set (first 5-10 minutes of class)

Present commands in first person singular as statements mixing in with adjectives.  
Ask yes/no questions right after demonstrating the action

Main Lesson

Break up in 7 minute chunks: 5 minutes giving commands to a student & using the student's name and then 2 minutes talking to the class about the student who just performed. Ask the class questions in the past tense (it may seem like a lot but they will pick it up quickly because it is in context)

5 min – Student #1 commands

2 min – all class review of student #1

5 min – Student #2 commands

2 min – all class review of student #2 & #1

5 min – Student #3 commands

2 min – all class review of student #3 & #2

5 min – Student #4 commands

2 min – all class review of student #4 & #3

5 min – Student #5 commands

2 min – all class review of student #5 & #1

Closure/Assessment

Give all students the commands from the day, mixing up the order and adjectives. The students should have their eyes closed. Start with one command slowly and move to saying a chain of three commands at a time and then have students do them to see if students have comprehended them or if they have been mimicking other students.

## Lesson Plan Transcription

### Anticipatory Set (all words are written on the board in Spanish & English):

*Hola clase. Me llamo \_\_\_\_\_. ¿Clase, me llamo Bob? No...no me llamo Bob, me llamo \_\_\_\_\_. Me siento aquí. Me siento aquí en mi silla. No me siento en tu silla. Me siento aquí. ¿Me siento en tu silla? ¡Es cierto! No me siento en tu silla porque me siento en mi silla. Me levanto lentamente. No me levanto rápidamente porque me levanto lentamente. ¿Me levanto rápidamente clase? Es correcto...no me levanto rápidamente, me levanto lentamente. Me siento rápidamente. No me siento lentamente porque me siento rápidamente. Clase, ¿me siento lentamente? No, no me siento lentamente, me siento rápidamente. ¿Me siento rápidamente en mi silla o en tu silla? Muy bien! Me siento rápidamente en mi silla. No me siento rápidamente en tu silla. Me levanto lentamente y camino rápidamente. Camino rápidamente y me siento rápidamente en mi silla. No camino en mi silla, me siento en mi silla. Clase, ¿camino lentamente? Es correcto! No camino lentamente, camino rápidamente. Clase, me levanto lentamente y camino rápidamente. También salto/brinco rápidamente. Clase, ¿salto/brinco lentamente o rápidamente? Muy bien clase, sí salto/brinco rápidamente. Clase, salto/brinco rápidamente y me detengo rápidamente. No me detengo lentamente, me detengo rápidamente. Clase, ¿brinco/salto lentamente? No. No brinco lentamente, brinco rápidamente. (while hopping) clase, ¿me detengo rápidamente o me detengo lentamente? Muy bien clase, me detengo lentamente.*

### Main Lesson

Estudiante #1

Maestro(a)

*Hola chico(a)/muchacho(a)/chavo(a). ¿Te llamas \_\_\_\_\_ (make it a definitive no)? Hmm...no te llamas \_\_\_\_\_ (repeat the name from the question ¿Te llamas \_\_\_\_\_ (make it a definitive no)? Hmm...no te llamas \_\_\_\_\_ (repeat the name from the question). ¿Te llamas \_\_\_\_\_ (make it a definitive no)? Hmm...no te llamas \_\_\_\_\_ (repeat the name from the question). Entonces, ¿cómo te llamas?*

Estudiante

Me llamo \_\_\_\_\_.

Maestro(a)

*Ahhh...Hola \_\_\_\_\_. Mucho gusto (shake hands) \_\_\_\_\_. Me llamo \_\_\_\_\_. (use the students name, pause & say the command) \_\_\_\_\_, levántate rápidamente. Muy bien (applause – have the class do maybe 3 claps together). \_\_\_\_\_, siéntate lentamente. (again applause from the class-3 claps). \_\_\_\_\_, levántate lentamente. Muy bien \_\_\_\_\_. Ahora, camina rápidamente. Muy bien \_\_\_\_\_. Ahora siéntate lentamente (depending on where the student is this could be funny). Muy bien \_\_\_\_\_. (applause from the class). Ahora, \_\_\_\_\_, levántate rápidamente. Muy bien. \_\_\_\_\_, camina*

lentamente. Muy bien. \_\_\_\_\_, detén allí. Muy bien \_\_\_\_\_. Ahora, camina rápidamente. Muy bien \_\_\_\_\_. Ahora detén allí. Muy bien \_\_\_\_\_. Ahora, salta/brinca rápidamente. Muy bien \_\_\_\_\_. Ahora detén allí. Muy bien \_\_\_\_\_. Ahora, \_\_\_\_\_, camina rápidamente y siéntate lentamente. Muy bien \_\_\_\_\_. (the whole class applauds again).

### Clase #1

Maestro(a)

Clase, ¿se levantó \_\_\_\_\_ rápidamente o lentamente? Muy bien, \_\_\_\_\_ se levantó rápidamente. ¿Se levantó \_\_\_\_\_ (you as the teacher in third person) rápidamente? Clase, ¿quién se levantó rápidamente? Muy bien, \_\_\_\_\_ se levantó rápidamente. Y ¿quién se levantó lentamente? Muy bien clase, \_\_\_\_\_ se levantó lentamente. Ahora, ¿se sentó \_\_\_\_\_ lentamente o rápidamente? ¿Saltó/brincó lentamente o rápidamente? Muy bien clase. \_\_\_\_\_ saltó/brincó rápidamente. ¿ \_\_\_\_\_ detuvo allí o aquí? Muy bien clase, sí \_\_\_\_\_ detuvo allí.

Repeat the student discussion and class discussion four more times

### Closure Activity

#### One Command with Action

Muy bien clase, ahora todos. Cierra los ojos (write the new command on the board in English & Spanish or give a brief explanation in English walk in place, hop in place, etc). Levántate (pause). Siéntate (pause). Levántate lentamente (pause). Siéntate rápidamente (pause). Levántate rápidamente (pause). Camina (pause). Detén (pause). Camina rápidamente (pause). Detén lentamente (pause). Salta/brinca (pause). Siéntate rápidamente (pause). Camina en tu silla (pause). Detén en tu silla. Salta/brinca en tu silla (pause). Levántate lentamente (pause). Camina lentamente (pause). Detén (pause). Salta/brinca rápidamente (pause). Camina lentamente (pause). Detén (pause). Siéntate lentamente (pause). Abre los ojos.

Series of three commands (students reset each time)

- 1 – Levántate, camina lentamente y salta. Abre los ojos.
- 2 – Cierra los ojos: salta rápidamente, camina y siéntate lentamente. Abre los ojos
- 3 – Cierra los ojos: levántate, siéntate y camina lentamente. Abre los ojos
- 4 – Cierra los ojos: camina, salta/brinca y levántate rápidamente. Abre los ojos
- 5 – Cierra los ojos: Salta/brinca lentamente, camina rápidamente y siéntate lentamente.

## Appendix J

*Student Assessment Record Sheet*

## Student Assessment Record Sheet

## 1) Pre-TPRS &amp; Song Exam (vocabulary quiz out of 124 &amp; 5 minute free write test)

\_\_\_\_\_ /124 words (day 17)                      \_\_\_\_\_ /124 words (day 22)

\_\_\_\_\_ /100 words (day 17)                      \_\_\_\_\_ /100 words (day 22)

## 2) First 5 weeks of TPRS lessons based on songs

Weeks	100 Word 5min Free Write	Song Quiz	Translation Vocab Exam	2 Minute Recording
1	_____ /100	_____ /28	x	x
2	_____ /100	_____ /58	_____ /50	_____ /50
3	_____ /100	_____ /44	x	x
4	_____ /100	_____ /59	_____ /50	_____ /50
5	_____ /100	_____ /28	x	x

## Appendix K

*Personalized Questions and Answers Guide*

## PQA's for Song #1

## Week #6 Song #1: La Fotografía por Juanes y Nelly Furtado

## PQA Día 1 – Leading questions in Spanish (including anything from the first 124 words)

1. ¿Cuándo te vas a la casa de un amigo? (clase...nombre se va a la casa de su amigo cuando...)
2. ¿Cuándo buscas ropa nueva? ¿Qué tipo/marca de ropa buscas? ¿Con quién?
3. ¿A quién llamas por teléfono? ¿Cuándo llamas a tu abuelo/a?
4. ¿Cuándo te sientes enfermo? ¿Mal? ¿feliz? ¿Con quién?
5. ¿Puedes correr, recordar, jugar, dibujar, sacar fotos?
6. ¿Tienes fotos en casa? ¿de quién?
7. ¿Qué ves por la telé? ¿Ves el programa \_\_\_\_\_?
8. ¿Tienes recuerdos de tu niñez? ¿de un viaje? ¿de tu casa? ¿de un beso?
9. ¿Dónde queda(n) tus lapices, libros, dinero, ropa?
10. ¿Quién no puede quedarse contigo?
11. ¿Qué haces cada vez que recibes un regalo de sorpresa? ¿Sonríes? ¿gritas? ¿Lloras? ¿Corres? ¿Bailas? ¿Caes? ¿Lo levantas? ¿Lo abres rápidamente?

## PQA Día 2 – Leading questions in Spanish (including anything from the first 124 words)

1. ¿Puedes caminar rápidamente, leer libros grandes, gritar fuertemente, mirar por una hora, tocar un instrumento, dormir por más de 10 horas, reír fuertemente? ¿Cuándo? ¿Con quién?
2. ¿Dices la verdad a tus padres?
3. ¿Dices la verdad todo el tiempo?
4. ¿Cuándo no debes decir la verdad? ¿Con un chico/chica malo/a?
5. ¿Debe decir la verdad tus maestros?
6. ¿Te sientes enfermo/a cuándo oyes la voz de tu mamá, tu papá, tu amigo, tu maestro?
7. ¿Cómo te sientes cuándo oyes “Feliz Cumpleaños”? ¿Sorpresa? ¿Tu amigo/a se ríe fuertemente?
8. ¿Cómo estás cuándo estás solo/a? ¿Cómo te sientes cuándo estás solo/a por la noche?
9. ¿Cómo te sientes cuándo nadie te dice la verdad?
10. ¿Te sientes feliz cuándo ves fotos de ti mismo/a?

PQA Día 3 – Leading questions in Spanish (including anything from the first 124 words)

1. ¿Qué ves desde tu casa?
2. ¿Qué ves en el cielo por la noche?
3. ¿Qué ves en esta clase?
4. ¿Cuántas horas de televisión ves durante la semana?
5. ¿Dónde ves películas nuevas? ¿Con quién?
6. ¿Dónde está persona famosa ahorita misma?
7. ¿Qué te pones cuándo te vas a una fiesta? ¿Una cita romántica? ¿en el invierno, verano, etc?
8. ¿Te vales de tu tiempo libre? ¿Cómo?
9. ¿A quién amas? ¿Puedes amar alguien que no te dice la verdad?
10. ¿Amas más tus fotos o tu historia personal de Insta o Snap?.5

#### PQA's for Song #2

Week #7 Song #2: Casi Nada por Karol G

PQA Día 1 – Leading questions in Spanish (including anything from the first 124 words)

1. ¿Cuándo vas buscando un amigo nuevo, trabajo nuevo?
2. En diez años, ¿dónde estarás? ¿estarás en un lugar? ¿Vivirás en un lugar?
3. ¿Cuándo te sientes perdido/a, loco/a, olvidado/a, libre?
4. ¿Sigues las reglas de la escuela?
5. ¿A quién sigues, acciones? ¿Sigues muchas personas por Insta? ¿A quién?
6. ¿Quién debo seguir yo?
7. ¿Niños deben seguir un hombre malo?
8. En la foto, ¿quién está buscando amigo, preguntando mucho, diciendo la verdad, mintiendo, empezando a decir algo importante, perdiendo (la voz, amigos, etc)? (una foto de una sala de juzgado)
9. ¿Pasas tu tiempo libre...buscando un amigo, leyendo, escribiendo, nadando, cantando, diciendo cosas, jugando con legos, bailando, contando chistes/cuentos?
10. ¿Vuelves a casa después de las clases? ¿después de 2, 3, 4, 5, 6, 7?

PQA Día 2 – Leading questions in Spanish (including anything from the first 124 words)

1. ¿Cuándo te duele la cabeza, el pie, el corazón?
2. ¿Cuentas chistes, cuentos de terror/horror? ¿Cuentas cuentos en la casa, con amigos?
3. ¿Quién cuenta cuentos contigo?
4. ¿Quién juega deportes contigo?
5. ¿Quién queda contigo cuando estás triste?

6. ¿Quién queda contigo cuando tienes una fiesta?
7. ¿Quién vive contigo?
8. ¿Cuáles cosas quedan contigo cuando cambias casas?
9. ¿Perdiste un partido una vez?
10. ¿Perdiste una relación una vez?

PQA Día 3 – Leading questions in Spanish (including anything from the first 124 words)

1. ¿Podrías decirme si soy el mejor maestro?
2. ¿Podrías quedar en Vancouver WA por toda tu vida?
3. ¿Podrías estar feliz viviendo solo/a?
4. ¿Podrías terminar una relación cara a cara?
5. ¿Podrías contarme un chiste?
6. ¿Le dirás “te amo” a, bailarás con, estarás feliz con, le contarás tus secretos con, le llamarás algo chistoso tu novio/a futuro/a?
7. Este fin de semana...¿Le diré a mi esposa que soy importante? ¿Bailaré con mi esposa? ¿Estaré en la casa de mis padres? ¿Contaré un cuento de terror con mis amigos? ¿Le llamaré a mis padres?
8. ¿A quién llamas por telefono?
9. ¿Con quién pasas tu tiempo libre?
10. ¿Estarás feliz en el futuro si vivirás en Vancouver, WA?

PQA's for Song #3

Week #8 Song #3: Tú y Yo por Maite Perroni

PQA Día 1 – Leading questions in Spanish (including from the first 124 words)

1. ¿Qué hiciste este fin de semana pasada? ¿Sufriste? ¿Buscaste un gato nuevo? ¿Escuchaste música?
2. ¿Dijiste algo malo? ¿Mentiste a un animal?
3. ¿Te gusta la gente que baila bien, que escucha la música de rap, que juega deportes?
4. ¿Qué le dices a la gente, a tu mamá, tu papá, a tu amigo/a, a tu perro?
5. ¿Buscas un/a chico/a feliz? ¿Dónde?
6. ¿Cuánto dinero es suficiente para un vaso de jugo, hamburguesa, ropa, etc?
7. ¿Quieres tener un amor?
8. ¿Quieres quedar en WA por toda tu vida?
9. ¿Quieres tratar de...entender otro idioma, bailar la salsa, decir una trabalenguas, ver todas las películas de Batman en un fin de semana, buscar un libro/una canción interesante?
10. ¿En cuál película muere el héroe o la heroína? ¿Muere superman? ¿Muere wonderwoman? Etc

## PQA Día 2 – Leading questions in Spanish (including from the first 124 words)

1. ¿Entiendes la clase de \_\_\_\_\_?
2. ¿Perdonas alguien cuándo no te dice la verdad?
3. ¿Crees que sustantivo es la cosa mejor en la vida? (jugo de naranja, un gato, un abrazo, un beso, etc)
4. ¿Aceptarías \_\_\_\_\_ como un regalo de cumpleaños?
5. ¿Quieres que persona famosa te acepte (te perdone, te entiende, te crea) en su grupo? ¿Quién?
6. ¿Qué hay entre tú y yo? (descripción de cosas en la clase)
7. ¿Qué queda entre tú y yo? (remove ítems from the class) ¿Algo? ¿Nada?
8. ¿Qué cambió este año? ¿Cambió tu ropa, tu música, tu amigo/a mejor, tu carro, tu casa, tu marca de zapatos, tu equipo favorito, tu deporte favorito, tu programa favorito, etc?
9. ¿Qué se acabó el año pasado? Se acabó tu programa favorito, tu deporte favorito, tu clase favorita, etc?
10. ¿Qué hay entre persona famosa y persona famosa? ¿Hay un rumor? ¿Hay un error? ¿Hay un secreto?

## PQA Día 3 – Leading questions in Spanish (including from the first 124 words)

1. ¿Puedes decirme los números 1 a 20, partes del cuerpo, días de la semana, los colores, etc, en español?
2. ¿Puedes entender la clase de \_\_\_\_\_? ¿Quieres entender la clase de \_\_\_\_\_?
3. ¿Puedes darme 5, 10, 15, 20, 50, 100 dólares? ¿Quieres darme 5, 10, 15, 20, 50, 100 dólares?
4. ¿Qué tienes? ¿Tienes frío, calor, sueño, dolor de cabeza, un problema? ¿Persona famosa tiene \_\_\_\_\_?
5. ¿Crees que **vivo** cerca de la escuela?
6. ¿A veces olvidas tus materias/cosas/libros de la escuela?
7. ¿A veces mientes? ¿Quién miente más, persona famosa o persona famosa?
8. ¿Quién no te deja en paz? ¿Hermanos? ¿Familia? ¿Maestros?
9. ¿Escuchas la música de persona famosa? ¿Amas la música de persona famosa?
10. ¿Qué fue el mejor regalo que recibiste? ¿Fue un carro, un gato, un beso, una naranja, etc?



## PQA's for Song #4

Week #9 Song #4: Sofía por Alvaro Soler

PQA Día 1 – Leading questions in Spanish (including from the first 124 words)

1. Como niño/a, ¿eras adjetivo?
2. ¿Eres diferente hoy que tu niñez?
3. ¿Crees que eres más adjetivo hoy que cuando eras niño/a?
4. ¿Deseas ser más adjetivo?
5. ¿Crees que muchos estudiantes tienen preocupaciones?
6. ¿Crees que los niños tienen muchos sueños?
7. ¿Tienes un sueño grande?
8. ¿Cuáles sueños tienen tus amigos, estudiantes?
9. ¿Crees que todos tienen sueños?
10. ¿Sabes seguir el camino de tus sueños?

PQA Día 2 – Leading questions in Spanish (including from the first 124 words)

1. ¿Qué dice tu mamá o papá cómo eras como niño/a?
2. ¿Qué hacías como niño/a?
3. ¿Pintabas tu cara?
4. ¿Jugabas con legos?
5. ¿Veías un programa?
6. ¿Dónde ibas los fines de semana?
7. ¿Escuchabas la música country?
8. ¿Comías las verduras/vegetales?
9. ¿Qué decías frecuentemente?
10. ¿Con quién pasabas tu tiempo?

PQA Día 3 – Leading questions in Spanish (including from the first 124 words)

1. ¿Sigues haciendo las cosas de niño/a?
2. ¿Sigues viendo el mismo programa?
3. ¿Sigues leyendo los mismos libros?
4. ¿Sigues estudiando la misma cosa?
5. ¿Sigues pasando tiempo con los mismos amigos?
6. ¿Sigues contando el mismo cuento/misma historia?
7. ¿Desapareció desde tu niñez?
8. ¿Cuáles cosas se desvanecieron desde tu niñez? ¿Se desvaneció los Legos?
9. ¿Sin cuáles cosas sigues adelante? ¿Sigues sin un animal de peluche? ¿Sigues sin una cobija?
10. ¿Cuáles son las cosas que no quieres seguir sin ellos?

## PQA's for Song #5

## Week #10 Song #5: Más que Amigos por Matisse

## PQA Día 1 – Leading questions in Spanish (including from the first 124 words)

1. ¿Quieres caminar conmigo? ¿Con quién quieres caminar?
2. ¿Puedes enamorarte con persona famosa?
3. ¿Cuál persona famosa debes besar, debes robar?
4. ¿Quieres persona famosa contigo en el restaurante/banco/playa/escuela/gimnasio, etc?
5. ¿Qué pides para tomar a un restaurante? ¿Pides un refresco, etc?
6. ¿Qué ves los fines de semana? ¿Ves \_\_\_\_\_?
7. ¿Dónde puedes encontrar el mejor hamburguesa? ¿Mejor postre? ¿Mejor música?
8. ¿Dónde puedes ver la vista mejor?
9. ¿Cuál película tiene el mejor secreto?
10. ¿A quién podrías besar por una eternidad? ¿Podrías besar una persona famosa?

## PQA Día 2 – Leading questions in Spanish (including from the first 124 words)

1. ¿Tienes un amigo?
2. ¿Cuántos amigos tienes?
3. ¿Tienes un amigo o una amiga especial?
4. ¿Conoces alguien y es más que un amigo o una amiga?
5. ¿Pertenece a alguien, a la escuela \_\_\_\_\_, a un estado o ciudad diferente?
6. ¿Qué es el mejor complemento de una hamburguesa?
7. ¿Cuáles cosas pertenecen a ti? ¿Tu carro, tu mochila, tu celular?
8. ¿Quién somos?
9. ¿Somos locos, individuos, altos, pacientes, etc.?
10. ¿A quién pertenece a persona famosa?

## PQA Día 3 – Leading questions in Spanish (including from the first 124 words)

1. ¿Cómo es el camino a la escuela? ¿Es largo, grande, divertido, caliente, etc?
2. ¿Cómo es un secreto?
3. ¿Cómo es tu mejor amigo?
4. ¿Cómo es un beso?
5. ¿Cómo es eternidad?
6. ¿Sabes hacer un pastel?
7. ¿Sabes contar un cuento de terror?
8. ¿Sabes dónde puedo caminar, bailar, correr, andar en bici/monopatín, hacer mi tarea en silencio?
9. ¿Sabes los partes del cuerpo, los nombres de los huesos?
10. ¿Sabes qué debo tener conmigo cuando voy a la playa?

## Appendix L

*Five Extended Reading Short Stories*

## Week #1 Extended Reading

*Fotografía*

Había un una vez un chico. El chico se llamaba \_\_\_\_\_. Era un chico moreno con piel moreno. Tenía ojos \_\_\_\_\_. Vivía en el fondo de la ciudad. Tenía una casa un poco grande porque había dos partes de la casa. Su casa quedaba cerca de un río. Él podría ver tres montañas desde la ventana de su cocina. Se valió mucho la vista porque siempre veía el mundo natural en la distancia. Las montañas no quedaban muy lejos desde su casa pero cada vez que salía de su casa para buscar cosas en las montañas, tenía que pasar por el río encima del puente. Siempre traía consigo su cámara para sacar las fotos de todo. Sacaba fotos de animales, de plantas, de las estrellas por la noche, de todas las cosas que sus ojos veían.

Un día cuando no sentía muy bien-se quedaba en casa porque estaba enfermo-un amigo vino a verlo. No había otro remedio o medicina para estar mejor así el chico quedaba en casa todo el día y no se fue a trabajar. Llegó a la puerta su amigo. Los dos amigos querían buscar cosas nuevas en las montañas. Los dos podían ver la ausencia de las personas en las montañas. Los dos se fueron a ver el abismo grande. El abismo grande se puso entre las dos montañas. El chico sacó su cámara. Dijo “hola” y podía oír su voz en el abismo. Después de cinco segundos vio un animal en la distancia del abismo. No podía verlo muy bien. El chico tenía un poco miedo y su amigo tenía un poco miedo también. Su amigo sacó un sándwich y lo tiró al abismo. De repente, los dos chicos vieron el animal. El chico sacó una foto rápidamente. El animal devoró el sándwich.

Querían ver la foto del animal que vieron en el abismo y fue por eso que Los dos amigos regresaron a casa para ver sus fotografías. Usaron la computadora para ver las fotos del chico. Buscaron la foto del animal por dos horas. No podían encontrar la foto y no los dos chicos se pusieron enfermos y se sentían nerviosos. Después de buscar por un minuto más, encontraron una foto negra. Podían ver el abismo. Podían ver algo. Podían ver la cara y los ojos y los dientes grandes del animal. Cada vez que regresaba al abismo, nunca veía el animal, nunca estaba. Cuando buscaba el animal, nunca veía el animal. Por eso, el animal solo quedaba en la fotografía. Siempre se sentía mal cuando miraba la foto.

## Week #2 Extended Reading

*Casi Nada*

Había una chica loca. Ella tenía mala memoria. Ella se llamaba \_\_\_\_\_. Nunca sabía casi nada y cada día preguntaba su mamá dónde estaban sus cosas. Buscaba su ropa, su perro, su gato, sus libros de la escuela. Ella tenía una vida loquita. Vivía con su mamá y su perro y gato. Su papá no estaba con ella. Ella quería pasar tiempo consigo porque no quería terminar su relación con su papá. Su papá se quedaba en otra casa. Ella era la niña que él necesitaba. Su papá siempre le gustaba disfrutar el tiempo con ella. Él no quería perderla ni olvidarla porque sabía que ella era la felicidad, la locura y el amor de su vida. Le dolía mucho el papá que no vivía con ella pero siempre volvía a su casa para pasar tiempo con ella. Los dos siempre buscaban cafés nuevos y pasaban tiempo escuchando música nueva. También seguían por las calles, disfrutando el tiempo juntos y eran felices.

Un día, el papá no vino a su casa. Ella no sabía por qué no vino. Tal vez su papá mintió. Tal vez no quería pasar tiempo con ella. Su papá no le dijo nada. Tal vez no quería más con ella. De repente, recibió un toque a la puerta. Cuando abrió la puerta solo quedó una nota. Dijo lo siguiente:

*“Si quieres estar conmigo y si eres quien me necesita, búscame en el café donde empezamos nuestra historia de la “Mala Amargura” porque estaré allí”*

Ella cambió su actitud de horror a locura y felicidad porque su papá le dio una nota de memoria. Ella no perdió la manera en la ciudad. No olvidó donde se quedaba el café. Ella se fue rápidamente y pasó en frente del café. Ella quedó en frente del café por cinco minutos. Estaba buscando su papá afuera. Quería decirle a su papá que él era loquito. Así, lo vio su padre en el café. Él estaba disfrutando un café mientras ella le estaba buscando. Ella entró el café y se sentó a la mesa.

-¡Hola hija! Tienes buena memoria. Tengo una sorpresa. ¿quieres estar conmigo?

-Pero papá...¿Cómo estaré contigo si sigo viviendo con mamá?

-Pues, tu mamá y yo, queremos tener una relación mejor. ¡Queda mucho entre tu mamá y yo así necesitamos empezar nuestra relación, nuestra historia, para ser feliz!

## Week #3 Extended Reading

*Tú y Yo*

Había un chico que tenía once años. Vivía con su familia en una casa pequeña y siempre pensaba que nada era suficiente. Nunca tenía comida suficiente ni ropa suficiente ni dinero suficiente ni nada. Siempre decía a la gente que necesitaba más cosas. Siempre buscaba cualquier cosa por tener y trataba de entender porque nunca tenía cosas suficientes y trataba de entender porque tenía que sufrir. Sus padres siempre le decían que todo cambió. Realmente, el chico no les escuchaba porque pensaba que sus padres le hacían sufrir. Quería volver a Miami y a la playa donde vivía. Ahora todo cambió y la vida de Miami se acabó. Por mucho tiempo el chico pensaba que la vida era tan cierto que tan sólo en un segundo sus padres mataron la idea de una vida en Miami. Ahora, tenía que sufrir, viviendo en Idaho. Siempre pensaba en la vida atrás y trataba de entender porque ya no veía nada más a sus amigos de Miami. Él pensaba que todo fue un error.

Un día, se fue a la escuela por pie. Se despidió a sus padres. Pasó por la casa de su amiga Marta. Ella siempre tenía que habla y hablar de los rumores y los amores. El chico pensaba que Marta era poquita chistosa. A veces la creía y a veces no la creía. No fue fácil para olvidar los rumores. Pero todo cambió aquel día. Marta le dijo al chico:

-¿Sabes qué la gente dice que tú lo hiciste?

-¿Yo? ¿Cómo? Nunca hice nada. No soy yo que miente pero la gente.

-Me dices eso y te escucho pero todos están diciéndome que todo cambió cuando llegaste

-No es cierto Marta. Lo siento pero sólo quiero que me entiendas que no lo hice.

-¿Entonces, quién crees que lo hizo? Estoy tratando de entenderte.

-Mira, de los rumores te mueres Marta. Tenemos mucho entre nosotros y no puedo olvidarme de tu amistad. Me haces sentir mejor y que tú y yo somos amigos.

-Yo sé pero ¿qué diste a Juana? Solo vengo para entenderte y saber la verdad.

-Pues, le di a Juana el plan de la fiesta de tu cumpleaños. Fue un secreto, lo siento.

## Week #4 Extended Reading

*Sofía*

Había una chica que se llamaba Sofía. Ella era bien creativa. Siempre pasaba los días con su perro pequeño. Los dos eran felices todos los días. Vivía en el sur de España, cerca de la playa. Siempre hacía calor. Sofía siempre soñaba ser una cantante famosa y así seguía creyendo era cantante. Frecuentemente le decía a toda la gente que era la cantante más popular del pueblo.

Un día, mientras ella y su mamá y hermanita estaban caminando por el pueblo y el parque, una mujer oyó cantando Sofía. La mujer era importante y tenía un trabajo bueno. Era actriz y cantante en las telenovelas populares. Ella estaba tomando un café cuando oyó cantar Sofía. Ella estaba preocupada en el corazón. Quería conocer la chica cantando. Así siguió la voz de Sofía, mirando hacia el parque. Pagó su café y se fue.

Cuando llegó donde jugaba Sofía, su mamá y su hermanita, le preguntó:

-Hola niña. Dime cómo aprendiste a cantar.

-Hola Señora. Cuando era pequeña mi abuelita siempre cantaba y tocaba piano conmigo.

-Ahh...Y ¿cómo te llamas niña? Sé que no hay otra niña como tú con un deseo de cantar.

-Me llamo Sofía y sueño cantar como cantante para todos. Te creo Señora.

-Mira Sofía, dime algo, ¿Deseas cantar en frente de la gente? Dime la verdad.

-Señora, solo deseo cantar en frente de mi gente. Sé que tengo canciones en mi corazón.

-Jajajaja...Sabes que te creo. Mira, te digo la verdad que si quieres volar y cantar, puedes empezar cantando conmigo. Quiero mirarte en el estudio este fin de semana. Toma esto.

-¿Qué es esto Señora? No te entiendo. ¿Me dices la verdad que puedo cantar contigo?

-Sí. Sin tu voz este pueblo no va a tener su corazón porque tú vas a hacer feliz el pueblo.

Sofía dobló a su mamá y la mostró la tarjeta que le dio la Señora. Pero cuando Sofía dobló para decir gracias, la Señora se desapareció. Su vida cambió desde aquel momento.

## Week #5 Extended Reading

*Más que Amigos*

Había una vez un hombre enorme. Era un hombre importante y económico. Era un ejemplo de un hombre honesto. Aunque tenía mucho dinero era difícil encontrar amigos buenos. Vivía solo y él se sentía que iba vivir solo por eternidad. También tenía un secreto que cuando era pequeño y tenía once años no tenía familia ni casa. Era pobre. Siempre robaba las tiendas de su comida. Casi se murió algunas veces y una vez rompió un hueso y tuvo que ir al hospital. Realmente, vivía una vida difícil y triste.

Pero, un día, una abuelita encontró el niño esa noche el hospital y después de tres horas, preguntando el niño, fue claro lo que la abuelita sabía que hacer. Entonces, la abuelita magdalena, lo llevó el niño a su casa y lo adoptó como su hijo. Magdalena le dio el niño la oportunidad de ser un niño y ser un hombre. Después de los años el niño convirtió en un hombre rico y de buen corazón. Pero, no tenía alguien. No tenía su mejor complemento ni nunca se enamoraba con alguien. Solo quería tener alguien consigo. Un día cuando salió su trabajo, se fue al puente porque tenía una vista increíble de la ciudad. Mientras estaba pensando sobre su vida, una mujer lo vio en el camino. Ella tenía su perrito consigo. Ella siguió caminando hasta llegó al lado del hombre.

-Buenas noches Señor. ¿Qué maravillosa la ciudad esta noche eh?

-Sí...este lugar es mi favorito cuando quiero ver la ciudad y pensar de mi vida.

-Oh sí...y ¿de qué fantaseas si ya tienes todo lo que quieres?

-Te digo que no tengo todo. No sé que hacer porque no aguanto el sentimiento.

-Te veo aquí, sabiendo que ya no estás con alguien, pero quiero contarte algo...

El hombre levantó sus ojos para ver la mujer. Ella era la mujer de su niñez, su amor.

-Silvana, no puedo creer que encontremos aquí. Debes tomar otro camino.

-No puedo. Robaste mi corazón con un beso. Me muero sin ti. Te ruego, te pido que me ames porque a ti te pertenezco. Quiero ser tu mejor complemento porque sé que te puedo enamorar. Soy completo cuando estoy contigo porque puedo contar todo contigo.