

THE USE OF MUSIC IN A SPANISH LANGUAGE CLASSROOM

by

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ABSTRACT

The purpose of the study was to survey experienced foreign language teachers to discover easily adaptable curriculum components to infuse the use of music into a beginning Spanish language classroom to improve language acquisition.

Research in this area shows the second language teacher is responsible for creating a classroom where successful second language acquisition can be achieved. Students should feel comfortable knowing they will be encouraged in a nurturing environment. Students should be active learners with opportunities to participate in fun and meaningful activities. Music can break down barriers, can motivate, and help develop speaking and listening skills. Knowledge is retained longer if learners connect, not only aurally, but emotionally, and physically to the material.

This survey was sent to fifty foreign language teachers. Thirty-nine teachers sent back responses to general questions concerning years of experience, musical training, and the foreign languages taught. These teachers also responded to open-ended questions such as listing favorite resources or instructional activities used successfully in class. Once the data was collected, a tally was done for each response and the favorite resources and instructional activities were compiled into usable lists for other second language teachers.

From the surveys, the researcher found significant support for using music in second language classrooms. Music was used to introduce new vocabulary or grammar structures and the culture of the languages taught. Teachers also used it to break down barriers to learning and validate students' identities within the Hispanic culture. Music was seen by teachers as a great motivator.

Findings indicated there is significant research and teacher input to stress

any teacher could use music to improve second language acquisition in the classroom. Years of experience or musical training were not factors in teacher success and student learning.

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CHAPTER 1

THE PROBLEM

Introduction

Allen (1986) stated that "research in second language acquisition has been focusing increasingly on what people do with language as opposed to focusing on the sequential acquisition of the forms of language" (p. 61). Communication is emphasized rather than drill. Language "learning" and language "acquisition" are now seen differently.

Language learning...requires formal language instruction. Language acquisition...occurs in informal settings where the learner's focus is on doing something through the language. The regular classroom can provide informal settings that allow opportunities for the child to acquire language as he interacts with classmates and the teacher. ... Teachers can do this by :1) developing an environment which will help children draw meaning from the context in which they are working; 2) shaping classroom activities so that they provide not only a spectrum of language opportunities but also nudge children to use language in a variety of ways; 3) providing an input of predictable and repetitive language upon which children can draw; and 4) creating opportunities that allow children to practice language in purposeful ways. (Allen, 1986, pp. 61-62)

The use of music is one way to encourage students to gain an ability to express themselves with a new and varied vocabulary. For example, the use of music from Spanish speaking countries can assist students to achieve a deeper appreciation for the Hispanic culture.

Development of the Problem

Silva and Tinajera (1995) noted that the most powerful and effective kind of second language learning that can take place comes from the same environment in which students learned their first language: nurturing and language rich.

Wagner (1988) noted that

One learns how to dance in the same manner that one learns how to speak a foreign language- by informed and intentional practice. The physical movements of dancing and speaking are not habits such that each performance becomes a replica of the one preceding. Intelligent practice requires that each performance be modified by its predecessor as one proceeds toward the goal of skilled dancing or fluent speaking. Both kinds of performance also represent intentional actions. (p. 25)

Need for the Study

This study is designed to show that using music in the classroom can break down the general resistance to learning a second language and provide a high-interest, enjoyable, and natural state of learning. Within the school district of the researcher, two years of Spanish are required at the seventh and eighth grade levels. With the current interest in Spanish training in Arizona and second language learning in the nation, the researcher searched for high-interest, stimulating, and enjoyable ways to introduce the Spanish language and the Hispanic culture.

An overview of the past research information which relates to the use of music in second language classroom sets the stage for creating a new component to the present curriculum. The study will also suggest activities, books, and ideas which any teacher could adapt to increase student interest and therefore acquisition of the target language.

Savignon (1987) introduced the Communicative Curriculum Design.

Communicative language teaching requires more, however, than attention to strategies for presenting the structures and functions of the language. Above all, it requires the involvement of learners in the dynamic and interactive process of communication. A communicative classroom allows learners to experience language as well as to analyze it. Second-language acquisition research has documented the importance of communication experience (practice) in the development of communicative competence. Most effective are a combination of experiences that involve the learner in both a physical and psychological sense as well as in an intellectual sense. That is to say, second-language experiences should involve the whole learner. They should be affective and physical as well as cognitive. (p. 237)

Any activity which creates a nurturing and language rich environment will increase second language learning and acquisition.

Purpose of the Study

The purpose for the study was to survey experienced foreign language teachers to create easily adaptable curriculum components to infuse the use of music into a beginning Spanish language classroom.

After analyzing the survey results the curriculum components should include a list of books, audio tapes, records, and video tapes that could be used by foreign language teachers. The curriculum materials can provide sources for the musically trained and the non-musically trained educator. With adequate resources any teacher could create a comfortable climate for learning the Spanish language using music.

The Research Question

What musical curriculum components might be infused into Spanish language course work to improve language learning and language acquisition?

CHAPTER 2

THE LITERATURE REVIEW

Introduction

The literature which is relevant to the topic includes prior research and theory in three areas: second language acquisition; the effects of music on learning; and the use of music in the second language classroom.

Second Language Acquisition

Cross (1985) outlines Krashen's Monitor Theory which suggests five hypotheses of second language acquisition:

- 1) The Acquisition-Learning Hypothesis-...claimed that learning(the conscious study of the language, learning the rules) will lead to one, limited form of competence, while acquisition (the sub-conscious assimilation of language) will lead to another form, perhaps most easily described as a state of fluency.
- 2) The Monitor Hypothesis states that learned language has a relatively restricted function, serving only to edit what has been written, or what will, after due hesitation, be said.
- 3) The Natural Order Hypothesis-postulates that students...who are exposed to language will acquire grammatical features in a relatively fixed and predictable order.
- 4) The Input Hypothesis-states that acquisition can only occur when the student is exposed to comprehensible language at a little above his true level of competence.
- 5) The Affective Filter Hypothesis-concerns the affective factors, such as attitude, motivation and anxiety level. Krashen talks of "high filter" where student attitudes or anxiety militate against acquisition. A "low filter" is in operation where there is no conscious or unconscious barrier to acquisition. (pp.75-76)

Cross (1985) further suggests language teachers

should offer a language-rich environment to our students, giving language input which is truly representative of real language and of the total language. ...should teach only the most simple, regular and easily applied rules, pupils will "pick up" the more complex, given the right exposure. ... should use the target language more (p. 77).

Krashen and Terrell (1983) discuss the four types of oral, communicative activities which develop oral language in L1 (first language) and L2 (second language). The fourth type of activity is called "content," described as focusing on specific subject areas: the use of slide shows, show and tell, music, videos/ films, news broadcasts, and discussions about language, culture and other subjects.

Cisneros and Leon (1985) suggest in the classroom teachers should support a biliterate environment by providing access to books, letters, books on tape, poems, songs, jokes, and greeting cards. They believe teachers must create a comfortable climate by encouraging interaction and the feeling of being safe.

Smith (1992) makes reference to the philosophy of respect which means that language should be natural and authentic, rather than contrived or fragmented. He believes that learners should be engaged in meaningful and productive activities. Pointless drills and rote memorization are ineffective. One of the practical guidelines for the whole language setting is to work

for student choice, ownership, and relevance. Goodman (1986) writes "kids need to feel that what they are doing through language is what they have chosen too do--because it is useful, or interesting, or fun for them...not just school work or stuff to please the teacher" (p. 31).

Cisneros and Leone (1985) assert that "activities, lessons, and school work in general must be personally significant to students. This school work must be contextualized ... dealing with goals, needs, and problems which concern students, their families, and their friends" (p. 138). They believe the learner needs to be free of criticism. They see the play-like, informal nature of first language acquisition as the reason it is usually more successful than early reading experiences.

The Effects of Music on Learning

Ky, Raucher, and Shaw (1993) tested various listening strategies. Thirty-six students were given spatial reading tasks: a) while listening to a Mozart Sonata; b) while listening to a relaxation tape; and c) while listening to silence. The result was the subjects performed the task at 8-9 points higher listening to Mozart than the other two groups. This research suggests that the intricacies and complexity of the music could enhance abstract reasoning by reinforcing certain complex patterns of neural activity. (p. 611)

Brademus (1991) writes

No matter what it may do for the intellect, a student's education is impaired if it does not also touch the soul, and music can be the key to reaching a student's inner most being. The best teachers have always insisted that and the other arts maintain a central place in the curriculum because all civilizations throughout history have been nourished by the arts. The basic nature of a people can be found in their songs, images, dances, and stories. To be illiterate in the arts is to be blind, mute, and deaf at the most fundamental level. (p. 17)

Hancock (1996) writes

music, they believe, trains the brain for higher forms of thinking. Researchers at the University of California, Irvine, studied the power of music by observing two groups of preschoolers. One group took piano lessons and sang daily in chorus. The other did not. After eight months the musical 3-year olds were expert puzzle makers, scoring 80 percent higher than their playmates did in spatial intelligence--the ability to visualize the world accurately. This skill later translates into complex math and engineering skills. (p. 58)

Early music training seems to enhance a child's ability to reason. Spencer (1998) suggests that research supports claims that music lessons can help children's overall academic performance. His Campaign for Music in the Curriculum provided evidence that learning music improves children's performance in problem solving, time management, team work, artistry, language fluency, engineering, science, math and reading. Other research shows that thinking skills are enhanced by music as it modifies brain circuits, while research from Switzerland indicates that children who have music lessons are more relaxed and sociable.

Suzuki (1983), who dedicated his life to teaching in what he calls the "mother-tongue" method of education, writes

It is a frightening fact. By no means only words and music, but everything, good or bad, is absorbed It is a matter of ease comes with training We simply have to train and educate the thing over and over again until it feels natural, simple, and easy. That is the secret When the human race created the culture of speech and writing, it also produced the sublime culture called music. It is a language that goes beyond speech and letters—a living art that is almost mystical This is where it's emotional impact comes in. (p. 85)

Dobbs (1983) believes that "through music students may be brought out of their sometimes limited world views and given positive encounters with various musical styles, themes, structures, rhythmic groupings, and the like from around the world" (pp. 33-34). He sees music, not as an international language, but as a universal medium of expression for the deepest feelings that are a part of all humanity.

Music in the Second Language Classroom

Silva and Tinajera (1995) notes that the most powerful and effective kind of second language learning that can take place comes from the same environment in which our students learned their first language--nurturing and language-rich.

The use of natural language should prevail in all instructional activities. These teachers must provide countless opportunities to hear and use ... the second language) and to take risks as they try out their developing knowledge of the language. Children also need to be supported with

hands-on activities that make concepts and language real to them. The use of songs, poems, games, role-playing, ... are especially effective because they allow students to hear natural language while providing meaningful, motivating, and enjoyable context for learning. (p. 111)

Silva and Tinajera (1995) believe it is important to encourage students to feel stress free. The job of the teacher is to reduce their anxiety. They suggest that language students' desire to speak and write language varies greatly and that teachers should allow students to participate when they are ready.

Krashen and Terrell (1983) discuss the Great Paradox of Language Learning. Language is best taught when it is being used to transmit message, not when it is explicitly taught for conscious learning (p. 47). Two significant points they introduced in the use of the Natural Approach to language learning are: (1) the goal of the natural approach is the ability to communicate message using the target language; and (2) since input cannot be utilized for acquisition if the affective filter is high, the value of the classroom activities is measured by the degree the affective filter is lowered along with the amount of comprehensible input provided. They recommend using topics of universal appeal especially those that personally interest the students.

Richard-Amato (1988) noted that second language learners, just like first language learners, should have the opportunity to play with the language.

Children and adults alike can receive considerable enjoyment from indulging in such frivolity. Through word/sound play, many "chunks" of useful language can be incorporated into the individual's linguistic repertoire at almost any age or level of proficiency. (p. 112)

Brown (1994) states

New and exciting studies of the brain, evolution, and ethnology, or animal behavior, suggests that play may be as important to life-for us and animals-as sleeping and dreaming. Play is key to an individual's development and to its social relationships and status. Playful individuals often become adept at hunting and at winning mates. Among mammals and birds, abundant play and complex play are associated with more developed brains. Play is an important part of healthy, happy childhood and playful adults are often highly creative, even brilliant individuals. (pp. 4-5)

" Second language students can be exposed to meaningful word/sound play through jazz chants, music, and poetry, all of which can provide them with a few tools for communication, especially at beginning levels" (Richard-Amato, 1988, pp. 112-113). She further states

Music of itself reduces anxiety and inhibition in second language students. Furthermore, it is a great motivator in that its lyrics are often fraught with meaningful input. Human emotions are frequently expressed in highly charged situations. Through music, language easily finds roots in the experience of students at any age or proficiency level. ... Music can break down barriers among those who share its rhythms and meaning. Its unifying effect can extend across time, nations, races, and individuals. (p.116)

Graham (1978) created jazz chants to provide a rhythmic means for developing speaking and listening skills. Intonation patterns and idiomatic expressions are learned sometimes through humorous situations. Graham (1978) writes

When a song is presented in class, it is usually a good idea to let the students just listen to the song first as it is played on the record or tape. Then, hand out the words and play the song again. The third time the song is played, the students will no doubt sing along with you and the recording. Students should be given the opportunity to have words or phrases explained to them during the course of the activity. (p. 118)

At the beginning levels, music can be used to teach basic vocabulary. Colors, body parts, simple actions, clothes, and names of people are only a few of the concepts that can be taught through music. The teacher doesn't have to be talented in music to make it a memorable experience. A gravel voice can exude as much enthusiasm as a euphonious one. Records or cassettes can provide the accompaniment in some situations. (Richard-Amato, 1988, p. 116)

Music could encourage students to practice at home by themselves or with family. Often after introducing a new song, a discussion should follow in which the students can relate the song to their own lives and to the lives of others. Firth (1994) stated, "Through music, students learn the rich and wordless dimensions of their own cultural heritage. They discover in the musical heritage of other cultures a common ground that minimizes national boundaries and language differences" (pp. 69-70).

Summary

The research shows the second language teacher is responsible for creating a classroom where successful second language acquisition can be achieved. A student should feel comfortable knowing s/he will be encouraged in a nurturing environment. S/he should be surrounded by the second language--through books, films, songs, and hands-on activities. A student should be an active learner with opportunities to participate in fun and meaningful activities.

Music provides a means to develop speaking and listening skills. Music is a great motivator. It can break down many barriers in the classroom. It can teach basic vocabulary and social skills. It can provide an acceptable heritage

for our students. It also provides a "window" to see what our students' lives, personalities, and backgrounds are like.

Music encourages abstract reasoning and has the power to encourage spatial intelligence. This ability to visualize the world accurately makes students more aware of all humanity.

Knowledge is retained longer if learners connect not only aurally, but emotionally, and physically to the material.

CHAPTER 3

METHODOLOGY

Purpose

The purpose of the study was to survey experienced foreign language teachers to create easily adaptable curriculum components to infuse the use of music into a beginning Spanish classroom.

The study provides a list of books, records, audio and possibly video tapes which could be used by other Spanish teachers. The curriculum materials provide sources for the musically trained and the non-musically trained educator. With adequate resources, the researcher believes any teacher could create a comfortable climate for learning Spanish using music.

Research Design

This project was descriptive in scope. The researcher systematically describes the facts and characteristics of using music in a beginning foreign-language classroom. The researcher shows information that any activity which creates a nurturing and language-rich environment will increase second language learning. The survey was sent to fifty foreign language teachers in the Phoenix area to gather information to be used as components in foreign language instruction. The researcher lists sources and instructional

activities wherein music is applied in a second language classroom.

Merriam and Simpson explain that "the investigator attempts to explain phenomena that have already taken place. Such studies do not predict events in the future; rather, they seek results indicating the relationships that may point to cause." (1995, p. 61). The researcher also used the cross-sectional approach to data gathering correlating information from fifty second language teachers. Merriam and Simpson explain "data are gathered at a single point in time." (1995, p. 63). Here the researcher will survey other educators who have successfully used music in a second-language classroom.

The questionnaire will include the following questions:

1) How many years have you been teaching a second-language?
0-5 yrs.; 6-10 yrs. ; 11-20 yrs.; or over 20 yrs.

2) What language are you presently teaching?
English; Spanish; Italian; German; Russian; Chinese; other

3) What grade/grades do you teach?
Elementary; Middle School/Jr. High; High School; College/University

4) Would you consider yourself "musically trained"?
Yes; Somewhat; No

5) Do you use music in your language classroom?
Never; Rarely; Sometimes; Often

6) Do you introduce your students to the culture of the language you are teaching through cultural music?
Never; Rarely; Sometimes; Often

7) How would you rate the interest/involvement of your students when you use music in your classroom?

Low interest; Moderate interest; High interest

8) How did you become interested in using music in your language class?

Observed other teacher; own reading/research; class/conference; other

If other, explain:

9) Would you recommend other language teachers use music in second-language classrooms?

Yes; Maybe; No

10) Please list your favorite books, tapes, or other sources you would be willing to share with other teachers.

11) Please name three favorite instructional activities you use containing music.

Source of Data

The data the researcher provided came from a variety of sources.

Fourteen were from educational journals and articles. Three sources were from English as a Second Language or Second Language Acquisition textbooks.

Thirty-nine educators in the Phoenix area who have used music in their second language classes were surveyed about the background and the experience of using music in the second language classroom.

Assumptions and Limitations

The researcher is presently a seventh grade Spanish teacher who is musically trained and has a great interest in music. Another foreign language teacher without musical training may have a more difficult challenge depending

on his or her comfort level with the curriculum component provided. The assumption was made that the students evaluated are a representative sample of all second language or Spanish students. It is assumed that the responses to the survey are truthful.

Procedure

Questionnaires were sent to fifty educators in the fields of ESL or foreign language instruction in the Phoenix and Tempe, Arizona area. The surveys were sent to the foreign language department chairpersons within high schools and elementary schools in the researchers area of work. These surveys were distributed to the foreign language and ESL teachers with a due date posted for two weeks. The surveys were returned in the inner office mail system.

Teacher responses to the questionnaire will be shown in writing and graph form. A list of favorite books, video and audio tapes and other sources used successfully in these second language classrooms were provided and a list of favorite instructional activities foreign language teachers used successfully containing music was compiled.

Instrumentation

The survey questions were developed by the researcher by considering what information would be most informative and helpful in determining if others foreign language teachers used music successfully in the classroom. Musical

resources and activities which were useful and successful for other teachers was of particular interest.

Method of Analysis

An assessment of the survey responses was initially recorded on a tally sheet with all of the questions listed. Each response was checked and rechecked to insure a correct number of responses was tallied for each survey question. Based on the results, the raw data is clearly explained in Chapter 4 and in the appendices.

CHAPTER 4

PRESENTATION AND ANALYSIS OF THE DATA

Procedure and Demographics

The researcher sent out an eleven question survey concerning the use of music to the following - fifty English as a Second Language and Foreign Language teachers at the middle school and high school levels in the Phoenix, Arizona area. Thirty-nine teachers completed and returned the surveys representing a sixty-eight percent return. The years of teaching experience varied from less than five years to over twenty years.

Findings and Results

The following responses were received. To the question, "How many years have you been teaching a second language?", eighteen teachers responded 0 - 5 years; eight responded 6 - 10 years; four responded 11-20 years; and nine teachers responded over 20 years. This demonstrated a wide variety of teacher experience.

To the question, "What second language are you presently teaching?", one was teaching English (ESL); thirty-five were teaching Spanish; one was teaching Italian; two were teaching German; and five were teaching French. Total responses was forty-four. This indicates several teachers are teaching more than one second language.

To the question, "What grades do you teach?", eighteen were middle school teachers; twenty-one were high school teachers. Three teachers also teach at the college or university level.

When asked, "Would you consider yourself musically trained?", six said yes; eleven said somewhat; and twenty-two said no. This indicates musical training is not commonly found in a second language classroom.

To the question, "Do you use music in your classroom?", one said never; eight said rarely; twenty-three said sometimes; and eight said often.

The responses to the question, "Do you introduce your students to the culture of the language you are teaching through cultural music?", eleven said rarely; twenty-one said sometimes; and seven said often. Not a single teacher responded never.

To the question, "How would you rate the interest/involvement of your students when you use music in your classroom?", four responded low interest; twenty responded moderate interest; and fifteen said high interest.

To the question, "How did you become interested in using music in your language classroom?", thirteen said by watching another teacher; nine said by their own reading/research; ten said by attending classes or conferences. Under the "other" response in the questionnaire, one teacher responded by watching the enthusiasm of students when music is used, and one responded using music was suggested by a mentor teacher.

To the question, "Would you recommend other language teachers use music in second language classrooms?", twenty-nine said yes; and ten said maybe/not sure. No one responded "no" to this question.

In Appendix B are the responses for the following: " Please list your favorite books, videos and audio tapes, or other sources wherein music is applied to your curriculum"; and " Please name three favorite instructional activities you use containing music."

Summary

From the responses to the returned surveys, second language teachers responded positively to using music in their classrooms. Out of thirty-nine returned questionnaires, thirty-one teachers responded that they sometimes or often use music in class. Twenty-eight teachers said they used music to introduce students to the culture of the language they were teaching. The interest/involvement of students when music was used was rated moderate to high interest by thirty-five of those who responded. Twenty-nine teachers would recommend other teachers use music in a second language classroom.

Teachers also responded with an extensive list of resources such as audio and video tapes, books, and other sources of music. (see Appendix B) Teachers listed many favorite instructional activities from their classroom experiences in Appendix C.

From the responses and the lists of resources and instructional activities the researcher found positive support for using music in the second language classroom. The responses to the questionnaires are presented in Appendix D-L.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The purpose for the study was to survey experienced second language teachers to discover easily adaptable curriculum components to infuse the use of music into a beginning Spanish language classroom.

The researcher found positive support for using music in the Spanish language classroom. There was a great deal of written support found for using music in educational books and journals. Teacher surveys recommended the use of music through a variety of sources and instructional activities.

From reviewing the literature it is clear that language acquisition occurs in informal settings where the language is used in a variety of purposeful ways. The questionnaire supported the idea that music is an extremely effective way to enhance language acquisition by encouraging students to express themselves in the new language. Music also encourages a deep understanding and appreciation for the culture of the country.

Research also indicated creating a musical component for a Spanish language classroom was extremely advantageous to the learner. The most effective learning takes place when the physical, psychological, and intellectual senses are all a part of the learning experience.

The methodology used for this study was descriptive research using a cross-sectional approach to survey ESL and a variety of foreign language teachers to gather data.

An eleven question survey was sent to fifty middle school and high school second language and ESL teachers. The findings indicated positive support for using a music component in a second language classroom. The surveys indicated a wide variety of language teachers with varied experiences teaching a second language. The teachers provided an extensive list of favorite books, videos, audio tapes, and instructional activities. The teachers surveyed also provided favorite instructional activities using music.

Conclusion

The survey strongly supported the researcher's purpose to determine what constitutes easily adaptable curriculum components to infuse the use of music into a beginning Spanish language classroom. It also provided a list of resources and instructional activities for other second language teachers to use. (see Appendix B and C)

The major points the survey demonstrated were: less than one-sixth of the teachers surveyed considered themselves musically trained and involvement/interest of the students in using music in the classroom was moderate to high. Music was one teaching component which was used to introduce culture. A high number of teachers (29 of 39) would recommend using music in the classroom.

The results of the survey supported the findings of the literature review that musical training or many years of teaching experience are not required to use music effectively in a second language classroom.

Recommendations

Using music in a second language classroom is highly effective for language acquisition.

The researcher recommends that any second language teacher should be encouraged to experiment with using music in class. As with many processes, proper practice using music as a learning tool could make the teaching and learning more effective. The second language teacher could refer to the appendices for results of the surveys, resources, and instructional activities to use in second language classrooms.

The researcher would recommend further research in this area. Using a pre and post testing of students for recall and acquisition would be needed. One group would have each lesson reinforced using music. The second group would go through the typical language classroom procedures without music. Another suggestion would be to survey second language students to see if they felt using music was fun, interesting, and helped them learn vocabulary, pronunciation, and cultural content for the languages they were studying.

Depending on the number of topics to cover and the teacher's willingness to find the music, any foreign language teacher could use from one song per week to one song per unit or chapter.

To introduce music to a class, the teacher could copy the song to be used on the board or use the overhead projector. The teacher could then teach any new vocabulary from the song. The teacher could then clap out the beat of the song talking out the lyrics to familiarize the students with the beat and the new vocabulary. Finally the teacher could model and play the song on the tape recorder or guitar to show the students how easy and fun the activity can be.

Another beginning activity could be to have all the class sing together to allow students to stay comfortable with this activity. The teacher could then do a

variety of activities with the song: use hand motions to increase or decrease the volume, slow down or speed up the song, boys and girls could alternate verses or stanzas, and the song could possibly be sung in a "round". If the students could act out or point to objects in the room, this could involve "total physical response" which is highly effective in second-language classrooms. The teacher should always try to model to encourage all students to participate. Also, when an activity is modeled the teacher's expectation becomes clear to the students.

From the surveys, the researcher has included a list of books and audio/video tapes that could be used by other Spanish teachers. A list of favorite instructional activities has also been given. These will provide suggestions for using music to encourage second-language learning.

Curriculum components for using music in a beginning Spanish classroom would be applicable for elementary school students to adult learners.

APPENDIX A

THE QUESTIONNAIRE

The Questionnaire

Please circle your responses. If you would like to elaborate, please write on the back. If I may call you if I have questions, please leave your name and number on this sheet. Thanks.

1. How many years have you been teaching a second-language?

0-5 Years, 6-10 years, 11-20 years, over 20 years

2. What second-language are you presently teaching?

English, Spanish, Italian, German, Russian, Chinese, other: _____

3. What grades do you teach?

Elementary, Middle School/Junior High, High School, College/University

4. Would you consider yourself "musically trained"?

Yes, Somewhat, No

5. Do you use music in your classroom?

Never, Rarely, Sometimes, Often

6. Do you introduce your students to the culture of the language you are teaching through cultural music?

Never, Rarely, Sometimes, Often

7. How would you rate the interest/involvement of your students when you use music in your classroom?

(Not applicable) Low interest, Moderate interest, High interest

8. How did you become interested in using music in your language classroom?

Observed other teacher; own reading/research; class/conference; other (please explain):

9. Would you recommend other language teachers use music in second language classrooms?

Yes, Maybe/Not sure, No

10. Please list your favorite books, videos and audio tapes, or other sources wherein music is applied into your curriculum.

11. Please name three favorite instructional activities you use containing music.

APPENDIX B

TEACHERS' FAVORITE RESOURCES

TEACHERS' FAVORITE RESOURCES

Teachers' responses to the question - " Please list your favorite books, video and audio tapes or other sources wherein music is applied into your curriculum."

Booklet : Sing, Laugh, Dance, and Eat Quiche;

Booklet : Cantos, Ritmos, y Rimos;

Song "Chicas de Hoy" by Tatiana;

Songs "Quiero Tener Amigos" and "Cielito Lindo";

Using popular artists' tapes or cultural tapes, especially for background music when students are working;

Reyes Gitanos, Thalia, Hispanic Games and Rhymes by Cynthia Downs and Gloria Erickson;

Instructional Fair - T.S. Denison;

Fred Terry's tapes of Spanish songs (from Oracle, Arizona);

French Rap, Les Miserables sing along Karaoke Videos;

Bienvenido y Abordo Textbooks;

107.1 Radio Vida (in Phoenix, Arizona);

Music by Gloria Estefan, Selena, or other Hispanic pop groups;

French music, such as Edith Piaf or Jacques Bul;

Rock and Learn, Vol. 1 (Spanish);

Brad and Richard Caudle Videos - Muzzy Series (1993);

500 Nation Series;

Any children's books;

Flan, Mafia, Joan Baez/Nancy Ames - or other popular artists;

Corridos;

Sara Jordan presenta "Gramática Rítmica" volumen 1;

Songs for the Spanish Class booklet by Ruth De Cesare (seventeen songs presented to aid in the study of Spanish language and culture); and

"Cantando" We Learn booklet by Neraida Smith.

APPENDIX C

TEACHERS' FAVORITE INSTRUCTIONAL ACTIVITIES

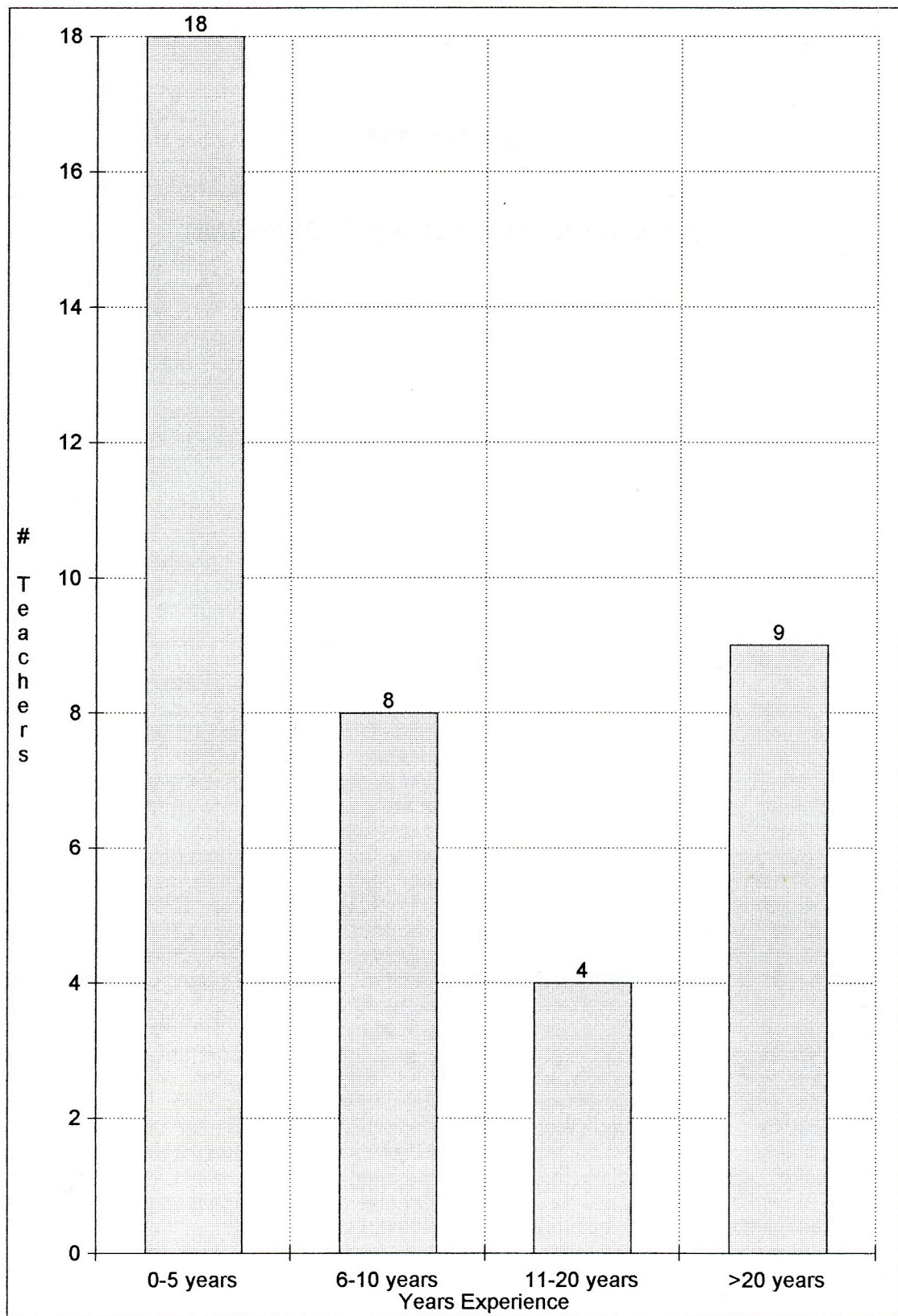
TEACHERS' FAVORITE INSTRUCTIONAL ACTIVITIES

Teachers' responses to the question - "Please name three favorite instructional activities you use containing music"

Use songs to reinforce grammar concepts;
Make up own songs introducing new vocabulary;
Use songs to learn the alphabet, colors, foods, etc.;
Unscramble written verses of songs while listening to them;
Fill in the blanks (with new or learned vocabulary) while listening to the song;
Teaching days of the week, weather expressions, or verbs with songs;
Teach questions words to the tune of Jingle Bells (Qué means why...);
Using audio, cultural music tapes;
Play the local Spanish music radio station during student work or when appropriate;
Sing "Las Mañanitas";
Create songs, raps, and rhymes with new vocabulary;
Introduce music with cultural celebrations;
Sing-a-long for pronunciation practice;
Listen for certain grammar points in popular music;
Listen to Spanish music while entering and leaving the class;
Use the opera "Carmen", by Bizet;
Use "De Colores" by Raffi (can be used as a round)
Post vocabulary words to familiar folk songs (Yankee Doodle, etc.)
Teach greetings with songs;
Alphabet/vowel drills with music;
Cloze activities;
Listen for themes or cognates in songs;
Los Animalitos de la Granje;
Pre-listening or warm-up activities;
Introduce new vocabulary; and
Reading/listening for comprehension.

APPENDIX D

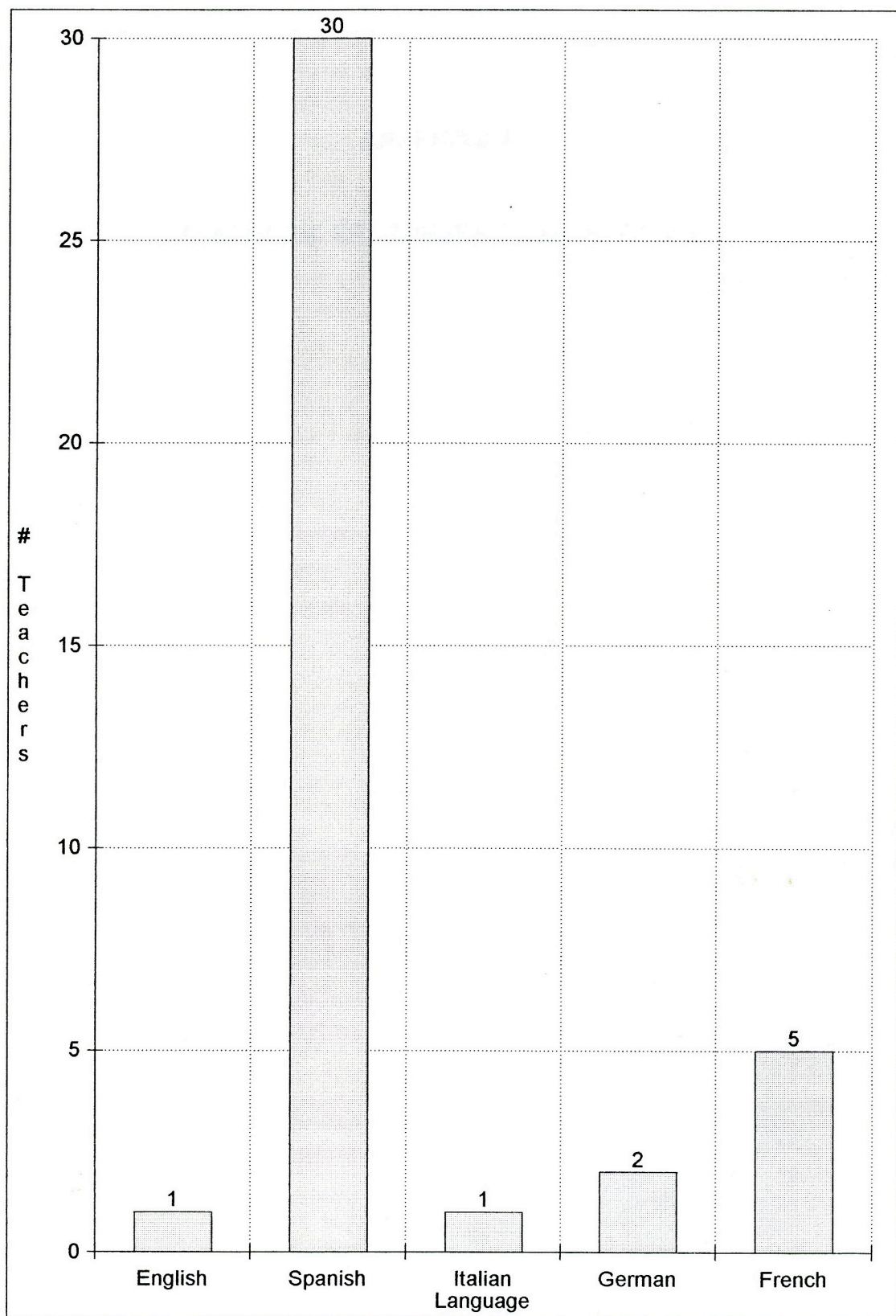
TEACHERS' RESPONSES TO QUESTION 1



1. How many years have you been teaching a second language?

APPENDIX E

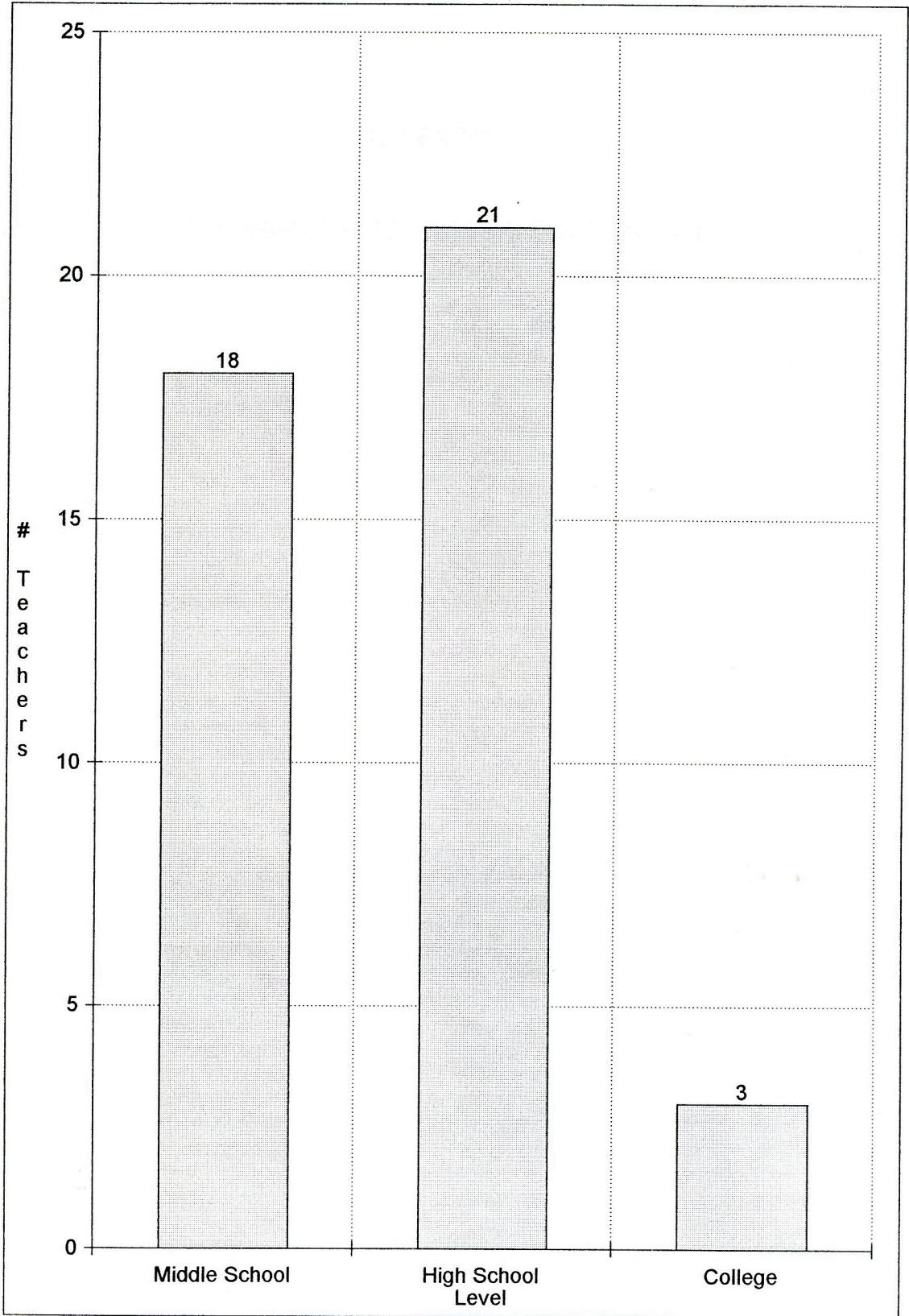
TEACHERS' RESPONSES TO QUESTION 2



2. What second language(s) are you presently teaching?

APPENDIX F

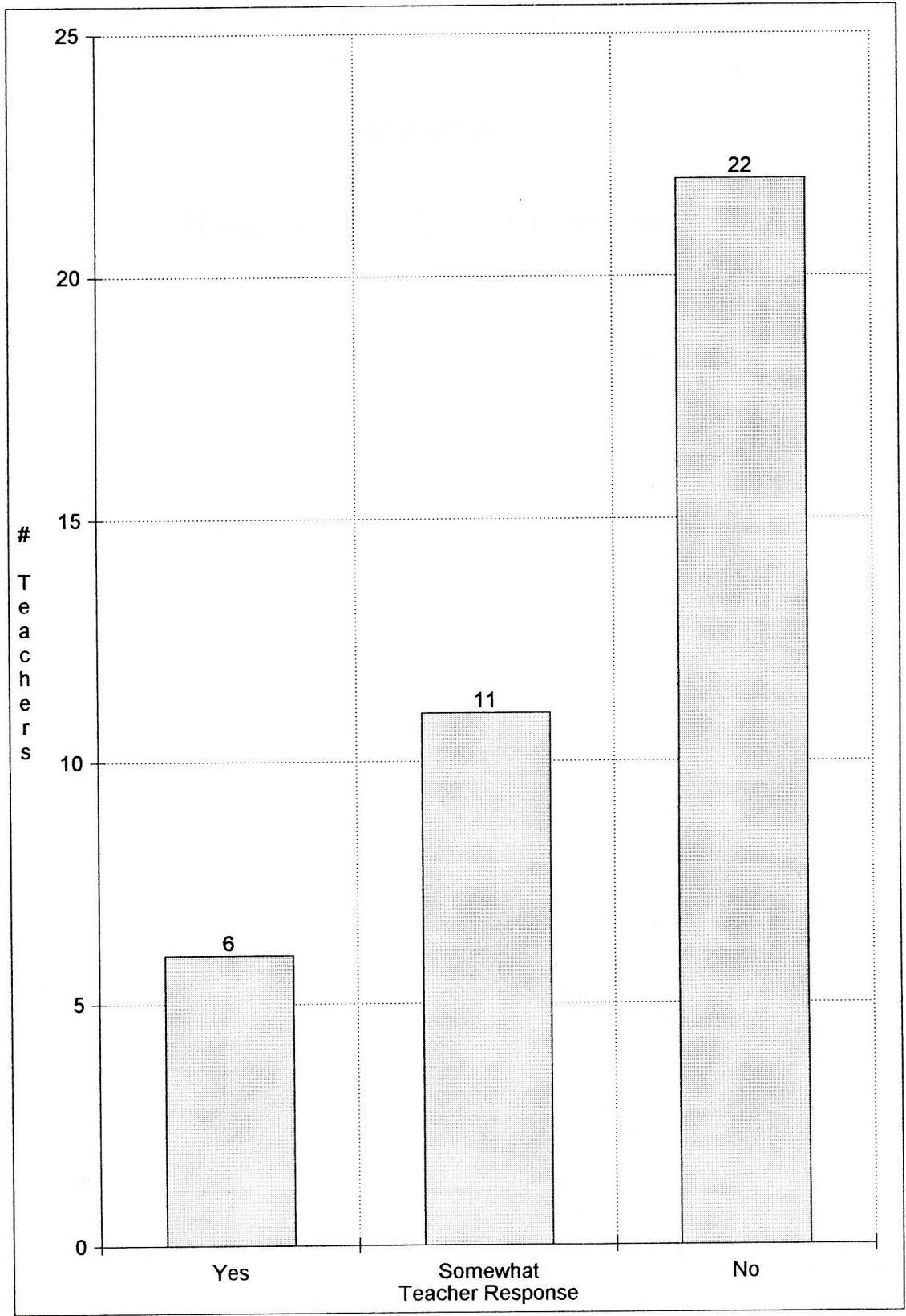
TEACHERS' RESPONSES TO QUESTION 3



3. What grades do you teach?

APPENDIX G

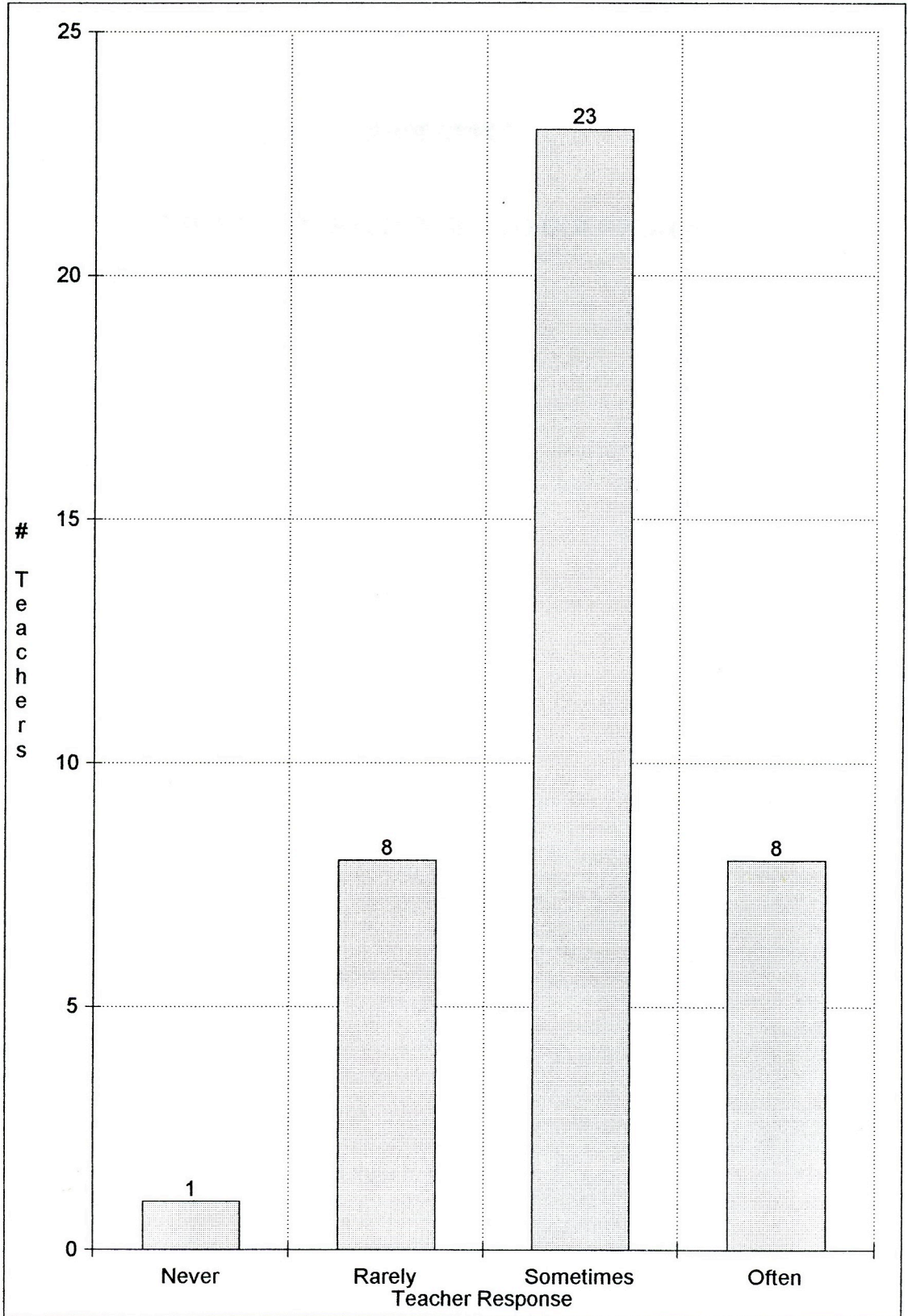
TEACHERS' RESPONSES TO QUESTION 4



4. Would you consider yourself "musically trained"?

APPENDIX H

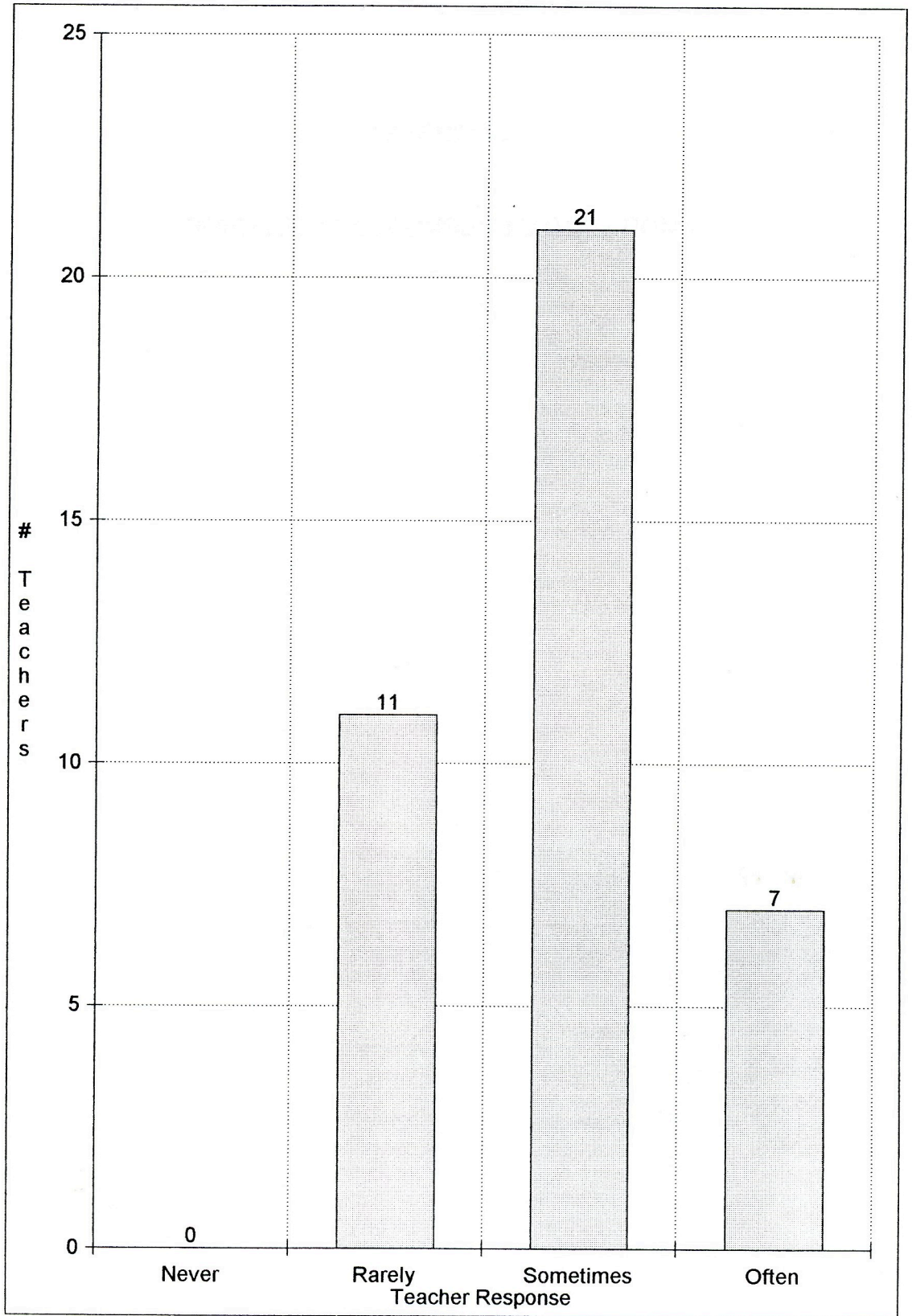
TEACHERS' RESPONSES TO QUESTION 5



5. Do you use music in your classroom?

APPENDIX I

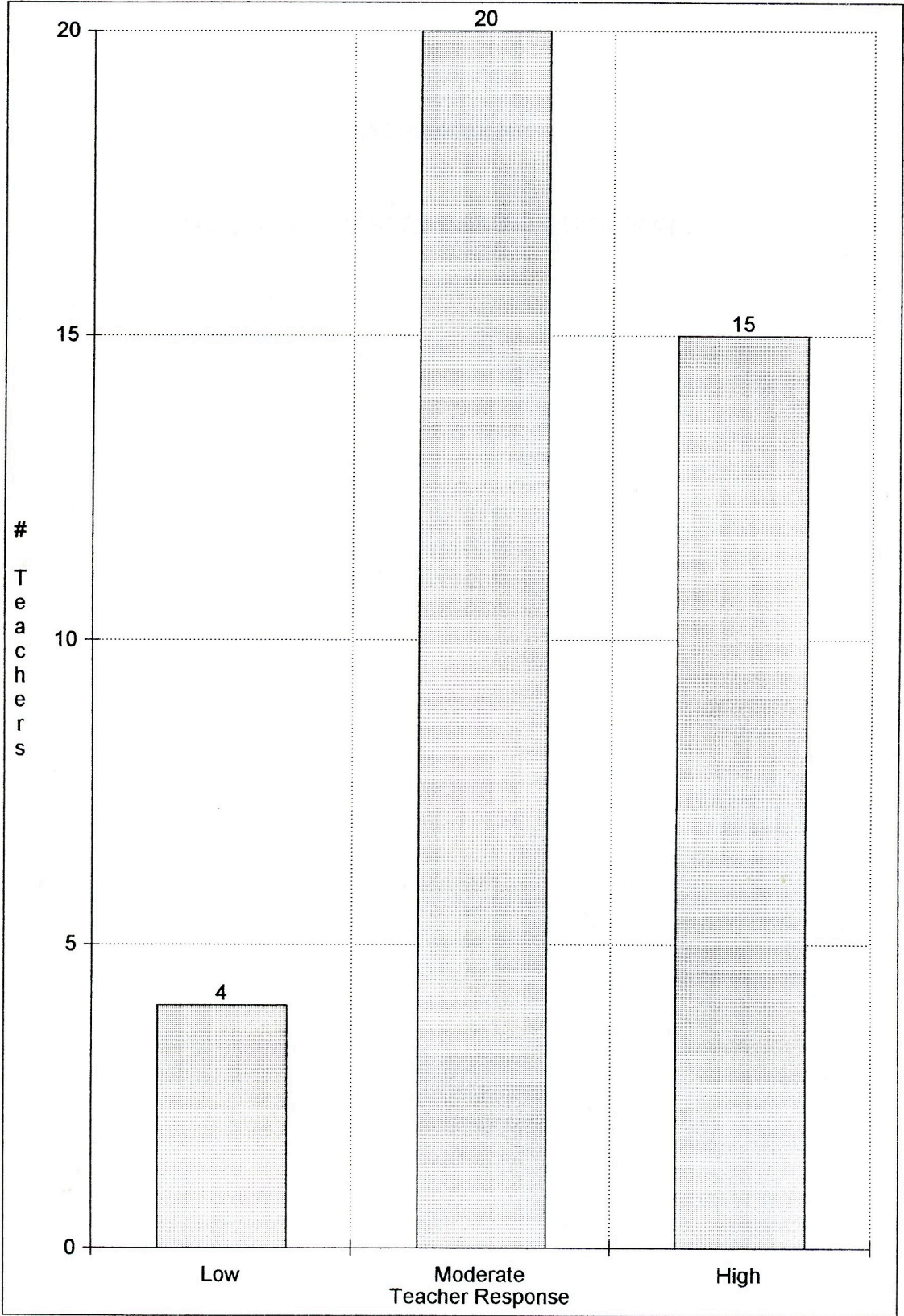
TEACHERS' RESPONSES TO QUESTION 6



6. Do you introduce your students to the culture of the language through cultural music?

APPENDIX J

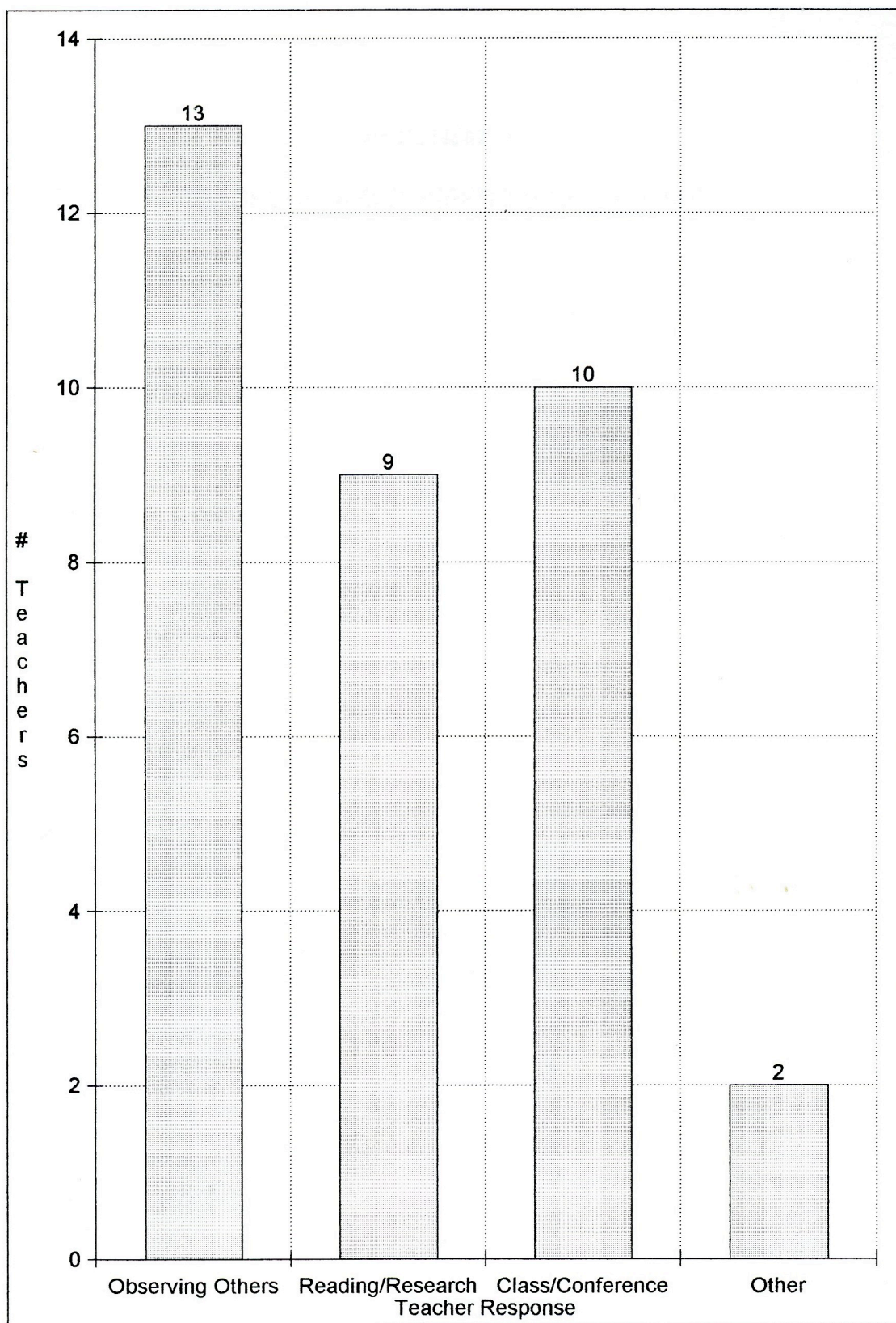
TEACHERS' RESPONSES TO QUESTION 7



7. How would you rate the interest/involvement of your students when you use music?

APPENDIX K

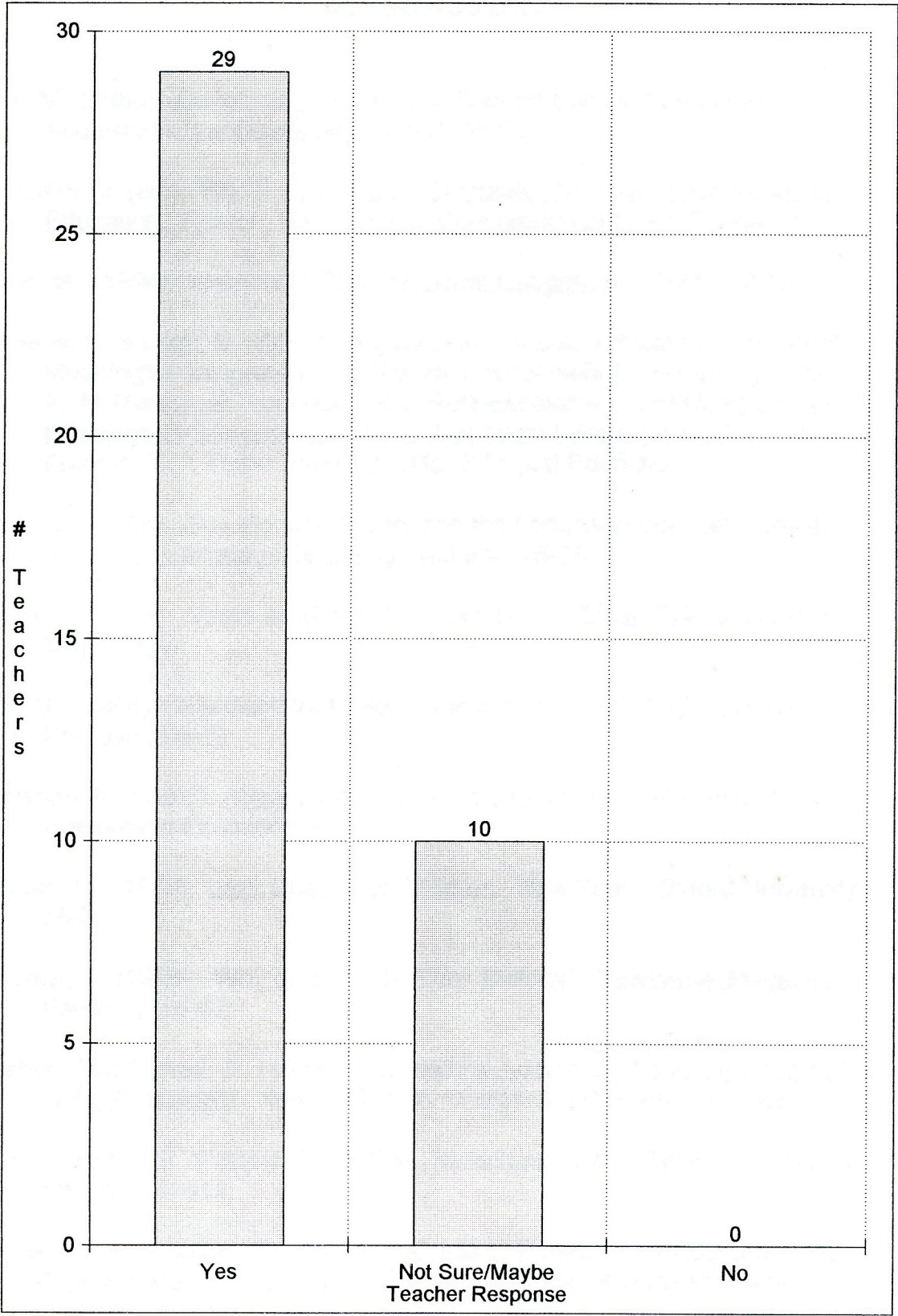
TEACHERS' RESPONSES TO QUESTION 8



8. How did you become interested in using music in your language classroom?

APPENDIX L

TEACHERS' RESPONSES TO QUESTION 9



9. Would you recommend language teachers using music in second language classrooms?

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