“Content Through Song: Using Musical Intelligence to Motivate Vocabulary Acquisition”

Tina Marie Manus
Spring 2006
Introduction
Content Through Song: Using Musical Intelligence to Motivate Vocabulary Acquisition

Author: Tina Marie Manus (Spring, 2006)
Contact Info: TinaManus2179@aol.com

Grade: 4

Target Group: Spanish Bi-lingual Class

Intended Content Areas:

- Supplementary lessons for standards-based teaching in:
  - Science, Social Studies, Language Arts, Music and Art
- Originally intended as supplemental lessons for a music specialist or classroom teacher.

Materials:

The songs used to inspire and initiate these lessons will be from a series called “Music Together” and will include:

- Lesson 1: The City  City Blues  Bongos Collection
- Lesson 2: The Farm  Vengan a Ver  Flutes Collection
- Lesson 3: The Beach  Maria Isabel  Triangles Collection
- Lesson 4: The Woods  Walking Through the Woods  Bongos Collection
- Lesson 5: Australia  Down Under  Bongos Collection

N.B: A copy of the sheet music for each song and an audio CD containing all songs used is available in this unit, directly following the overview. These copyrighted resources have been duplicated here for scholarly research purposes only and are in no way authorized to be duplicated for commercial and/or non-educational purposes. Any unlawful copying or distribution of these materials is considered copyright infringement and such persons engaging in this illegal activity will be subject to possible legal prosecution and/or monetary fines.

Additional lesson materials include these short stories and non-fiction articles found online:

- Lesson 1: The City Mouse and the Country Mouse  byGosh.com
- Lesson 2: A Storm at the Farm  authorsden.com
- Lesson 3: Offshore to Gray’s Reef National Marine Sanctuary  graysreef.noaa.gov
- Lesson 4: A Day in the Forest  home12.inet.tele.dk
- Lesson 5: Native Grass  nativegrassgroup.asn.au

Goals:

1. I want my students to know the vocabulary associated with various locations in the world around them.
2. I want my students to be able to see similarities and differences among different places using accurate vocabulary.
3. I want my students to know about the topography and animal habitats found in the city, the farm, the beach, the woods and Australia.

Learning Activities:

Lesson 1: sing, dance, original 2-dimensional drawing, short story, descriptive writing
Lesson 2: sing, dance, small group peer collaboration, design/strategy planning, short story
Lesson 3: sing, dance, problem-solving, interviewing, compare/contrast, journaling, drama (personification), 3-D design, short story
Lesson 4: sing, dance, guided imagery/imagination, narrative essay, expository essay, short story
Lesson 5: chant, dance, design/strategy/planning, collage, drama (personification), non-fiction
Overview:

This unit of original lessons was created, due in part, to my reading of Suzanne L. Medina’s study entitled, “The Effects of Music upon Second Language Vocabulary Acquisition.” (ERIC Document # ED 352-834). In this quantitative research, Medina identifies music accompanied by illustrations as having a definite influence (while not statistically significant effect) on ELL’s vocabulary acquisition. According to Medina’s study, the use of pictures and music together helped students to acquire the most new vocabulary. Medina’s study has been included, in its entirety, in the “Research Appendix.”

Being a music teacher at Columbus Elementary School (Pre-K-6), in Bridgeport’s inner-city, has given me the opportunity to teach both mainstream, severely emotional disturbed special education, Spanish and Portuguese bi-lingual classes. I have found that each group has a different set of challenges. The ELL students tend to be new arrivals that have a wealth of knowledge, but very little English vocabulary to express these ideas. Not speaking Spanish fluently has been a source of frustration when I cannot understand my students. Other students who are more fluent in English sometimes serve as translators, but I am never sure if the translation is accurate and it is difficult for me to assess students I cannot understand. With these 5 lessons, I am hoping to develop a unit which is research-based and accessible for my students and their needs. I am hoping to expand their vocabulary as well as support the classroom teacher’s objectives.

The 5 lessons will be an exploration of the environment and will support Bridgeport curriculum objectives in Language Arts, Science and Social Studies in grade 4. While I am not familiar with teaching these subjects, I plan to support the regular education teacher with these lessons in music class. I am also cognoscente of my own Music curriculum objectives and benchmarks when choosing these songs, facilitating activities and assessing learning.

While musical learning goals and objectives will not be listed, they could easily be developed by a trained specialist and lessons could be modified with new learning objectives to meet those criterion. These 5 lessons would typically be given over a whole 10-12 week marking period and would be accompanied by traditional music lessons as well. These lessons would serve to supplement my musical-skills-based objectives. In addition, there would be some form of performance assessment of musical learning to end the unit.

The assessments included in these lessons will be focused on content and vocabulary acquisition. In all fairness, I am not certain as to whether or not I would have the opportunity to assess students on content as I might like to in only 35 minutes per week, but these lessons will present an ideal situation complete with objectives, strategies and assessments. Perhaps, a teacher
seeing students more than once per week or with block scheduling might find these lessons helpful. Additionally, classroom teachers might find that the music, activities and strategies suggested might engage learners in a new way and promote learning and sincere motivation among students.
## Unit Content and Language Goals and Objectives:

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<th>Lesson 1: The City</th>
<th>Lesson 2: The Farm</th>
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<tbody>
<tr>
<td><strong>Content</strong></td>
<td>1.) Defines characteristics of a city.</td>
<td>1.) Defines characteristics of a farm.</td>
<td>1.) Defines characteristics of a salt-water habitat.</td>
<td>1.) Defines animals and topography of Australia.</td>
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<td>2.) Recognizes difference between a city and town.</td>
<td>2.) Organizes a farm with regard to proper layout and strategy.</td>
<td>2.) Describes the correlation between animal and plant adaptations and marine life survival.</td>
<td>2.) Creates a habitat for an Australian animal.</td>
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<td></td>
<td>Voc.: bus, taxi, sidewalk, pedestrians, sky scrapers, crosswalk, street signs</td>
<td>Voc.: barn, silo, tractor, pigpen, chicken coup, field, plow, ranch, farmer, cow, pig, goat, chicken, lake, mountain, farm house</td>
<td>Voc.: fiddler crab, sand, salt water, heron, mudflat, sand dunes, shrimp, dolphin, boat’s wake, shark, nurse shark, seals, sea lion, scuba, mackerel, whale, exo-skeleton, Atlantic Ocean</td>
<td>Voc.: Platypus, kookaburra, koala, wombat, crocodile, cassowary, kangaroo, bush, grassland, fire stick farming, erosion</td>
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<tr>
<td><strong>Language</strong></td>
<td>Students will use labeled pictures as a model.</td>
<td>Students will use labels and correctly match them to pictures in farm layout. Students will say these names as they label them for the class.</td>
<td>Students will match their photo to characteristics sheet of another classmate.</td>
<td>Students will identify animals in a picture as they are mentioned.</td>
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<tr>
<td><strong>Beginner</strong></td>
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<tr>
<td><strong>Intermediate</strong></td>
<td>Students will use vocabulary lists (word wall) to aid response.</td>
<td>Students will create the labels for the “Beginner” to use in their portion of the presentation.</td>
<td>Students will compare and contrast marine animals using correct vocabulary</td>
<td>Students will label the collage with a given vocabulary list.</td>
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<td><strong>Advanced</strong></td>
<td>Students will write a short story to accompany their scenes describing them in detail.</td>
<td>Students will articulate their groups’ layout choices in a formal presentation to the class.</td>
<td>Students will prepare a journal entry regarding their life as a marine animal. What do they eat? Where do they live? etc.</td>
<td>Students will write a short play they will narrate (the others will act it out) in which a day in the life of their animal is described.</td>
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City Blues

K. Guilmartin

Uptown or downtown, all around it's a dancin' town!

Medium rock

**PIANO/GUITAR INTRO**

G7   C/G   G7   C/G   G7   C/G   G7   C/G   G7

1. Walk in'
2. Runnin'

3(G7)   C/G   G7   C/G   G7   1.2.   C/G   G7   3(G7)   C/G   G7   C/G   G7

down my street feel-in' good in my feet._good in my feet._
round my town, streets go up and go down._up and go down._

G7

Boom la-kak la-ka la-ka, boom la-kak la-ka la-ka, boom boom boom!_
Boom la-kak la-ka la-ka, boom la-kak la-ka la-ka, boom boom boom!_

3. Doo doo doo doo doo doo doo doo doo doo doo doo.
(Repeat 2x)
Doom di-ga di-ga di-ga, doom di-ga di-ga di-ga, doom doom doom!

4. Rid-in' east or west a ta-xi cab is the best.
(Repeat 2x)

5. Boun-cin' on the bus, take a ride with us.
(Repeat 2x)
Zoom da-ka da-ka da-ka, etc.
Doom di-ga di-ga di-ga, etc.
Boom la-kak la-ka la-ka, etc.

6. Walk-in' down my street feel-in' good in my feet.
Runnin' round my town, streets go up and go down.
Boun-cin' on the bus, take a ride with us.
(repeat previous verses ad lib.)

Here's a classic rock 'n' roll celebration of the sounds and rhythms of city life!

**Large movement:** Use the words as cues for movement: walk to the beat on the first verse; run in place on the second; "drive" one direction, then another, on the fourth; and pretend you're on a bumpy bus ride in the fifth. Line dances like the Electric Slide or the Stroll are fun for a family group—watch the children try to imitate the grownups!

**Make up verses:** What other city sights, sounds and rhythms can you sing about?

**Instrument play:** Get out the instruments to sing, dance, and play along, too.

Recording: Guitar, slide guitar, bass, harmonica, drum set, tambourine
Vengan a Ver

Traditional, arranged and adapted by K. Guilmarin

Exuberantly

D

Ven-gan a ver mi cha-cra que-es her-mo-sa.

D

Ven-gan a ver mi cha-cra que-es her-mo-sa.

OPEN VERSE:

After singing current verse, sing all previous verses in reverse order (e.g., 3, 2, 1) before REFRAIN

D

1. La ga-li-na ha ce a-si: "Cloc-cloc." La ga-
2. El cer-di-to ha ce a-si: "Oinc-oinc." El cer-
3. La va-qui-ta ha ce a-si: "Muuu." La va-
4. La o-ve-ja ha ce a-si: "Ba-ba." La o-

A7

D

2, 3, 4.  

D

1.  

D

lli-na ha ce a-

si: "Cloc-cloc."

di-to ha ce a-

si: "Oinc-oinc."

qui-ta ha ce a-

si: "Muuu."

ve-ja ha ce a-

si: "Ba-ba."

REFRAIN

D

D

D

D

O va, ca-ma-ra-da, O va, ca-ma-ra-da, O va, O va, O va!

(Last Time)

A7

O va, ca-ma-ra-da, O va, ca-ma-ra-da, O va, O va, O va! (D.C.)

Sing, tapping the beat and making a gesture for each animal with its sound. Or make it into a march and lead everyone to the farm, stopping to make animal sounds and movements.

Translation (singable): "Come and see my farm. It is so beautiful, [repeat]. The chicken makes a sound like this: Cluck cluck, [repeat]. Oh come, my friends, Oh come, my friends, Oh come, Oh come! [repeat]. Then it's the same for the pig, the cow, and the sheep. Try these other animals and their sounds: el caballo, the horse ("Neigh, neigh!"); el gatito, the kitten ("Miau, miau!"); el perrito, the puppy ("Guau, guau!").

Illustration: Point to each animal as you make its sound. Start with the hen and go counter-clockwise. Then at the end of each verse, sing clockwise to put the sounds in reverse order!

Recording: Guitar, bass, conga drums, triangle, cowbell

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Maria Isabel

Spanish folksong arranged and adapted by K. Guilmartin and G. Dignan

With a Latin beat

Chorus: Agar-ra tu som-bre-ro y pón-te-lo va-mos a la

playa cal-i-en-ta el sol Agar-ra tu som-bre-ro y pón-te-lo

va-mos a la playa cal-i-en-ta el sol chi-ri vi ri-

vi po rom pom pom chi-ri vi ri vi po rom pom pom-

chi-ri vi ri vi po rom pom pom chi-ri vi ri-

vi po rom pom pom Verse: Dee dee dee dee dee dee

B7

Lai lai lai lai lai lai lai

— dee ... —

2nd time back to Chorus

E7

A E B7 E

E

Whether seated or dancing, sway easily side-to-side with the beat. You can play along with egg shakers, maracas, or triangles as you sing and move.

Vocal play and improvisation: Most of the “words” in this song are vocables, syllables without meaning. What sounds can you sing instead of “dee” and “lai”? Also, try making up new verses:

I went to the beach one day,
I lay down in the sun,
I played in the sand and rode the waves
And had lots and lots of fun!

Illustration note: What does the girl have in her bucket? Why is that crab smiling?

Recording: Guitar, bass, shakers, maracas, triangle, cow bell, conga drums

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Walking through the Woods

K. Guilmartin

Peacefully
Cmin7

1. Walking through the woods on a cloudy day.
2. (sing on "doo" or any other syllable)
3. Walking through the park on a cloudy day.

Cmin7

List'ning to the river rush the rain away.
List'ning to the river rush the rain away.

Cmin/F Cmin7

There's a patch of blue with some sun shining down.
There's a patch of blue with some sun shining down.

Cmin7

Gee, I'm really happy that I'm far from town.
Gee, I'm really happy I'm back home in town.

Cmin7

Oo

Walk gently to the beat, as if moving slowly through a quiet forest. Make sweeping movements with your arms to show the rushing river. Looking up to the sun and patch of blue sky, slowly raise and open your arms as you sing the third line. Gently sway back and forth as you sing the last line.

Variations: When your baby doesn't want to sleep, try singing this song while you walk or sway. The song is soothing to adults as well as to children.

Older children: Make up new words from real life: "Creeping through the house in the dark at night, wishing that somebody would turn on a light!" You don't need perfect rhymes—just model this and it won't be long before your older child starts making up his own versions.

Movement: Try waving scarves or pillow cases gently in the air as you walk in circles. Holding two corners of a scarf can make the cloth ripple in the wind like a flag. As you move, sing the song on syllables like "doo" or "la."

Nature: Sing this song when your family goes for a walk in the park or the woods.

Recording: Guitar, bass, triangle, bell tree
Down Under

K. Gulmartin

The kangaroo and the crocodile are the most familiar of these animals and the easiest to imitate: jumping and roaring come to mind! Older children, especially fours and fives, love pretending to be scary, loud animals, but be more gentle and playful with younger children. Remember that your fingers can be a kangaroo “jumping” on the table—or on your baby’s nose! All ages learn about contrast when you do such movements, both in smaller, softer ways and in larger, louder ways.

Imitate the kookaburra (who “sits in the old gum tree,” according to the familiar song), by making a sound just like his name in a high voice. The cassowary is a bird that moves somewhat like an ostrich, with its long neck swaying with every step—try moving like this as you repeat its name rhythmically. The koala is a cute, soft, furry animal like a teddy bear that likes to sit in trees. A platypus is furry with a duck bill and webbed feet: swimming movements are good. And wombats burrow underground like gophers—burrow under the sheets and pillows!

Rhythm note: Listen to how the accented beats shift in an unusual pattern, two longer beats followed by four shorter ones. Try showing this pattern in your movements.

Recording: Didgeridoo, click sticks
Lesson 1
Lesson 1: The City

Content Objectives:

1) Defines characteristics of a city.
2) Recognizes difference between a city and town.

Language Objectives:

**Beginner:** Students will use labeled pictures as a model.
**Intermediate:** Students will use vocabulary lists (word wall) to aid response.
**Advanced:** Students will write a short story to accompany their scenes describing them in detail.

Vocabulary:

bus, taxi, sidewalk, pedestrians, sky scrapers, crosswalk, street signs

Rationale:

The modifications to this original lesson include my desire to provide a language arts connection for ELL students and the over-arching goal of supporting vocabulary acquisition with music. In this lesson you will find the original lesson, followed by the modified lesson and supportive materials. The music materials are found together after the overview in the introductory section of the unit.

It is important for students to become familiar with their surroundings and to be acquainted with the vocabulary of the place in which they live. This unit was originally developed for inner-city bi-lingual children. Many of these students were new arrivals to the United States and found themselves living in a large city when they had lived most of their lives in a rural town or village. This presents many challenges and safety risks for these students. By introducing them to the characteristics of a city, hopefully students will begin to recognize these things and their function in the world around them.

The modifications for this lesson include drawing activities to try to ignite students’ imaginations as well as their language abilities. According to Medina’s study, when illustrations accompanied the vocabulary students had higher rates of vocabulary acquisition than when vocabulary was not accompanied by illustrations. It also offers students the chance to “show” the teacher what
they might know without having all the vocabulary to attach to these new ideas. For Beginner ELL’s a labeled picture is provided because students might never have seen a city before. For Intermediate ELL’s only a word bank is provided. It is assumed that these students have been living in a city for some time now and should not require pictures to describe these vocabulary words. Advanced ELL’s are asked to write a short story to accompany their pictures in order to further support language development.
Lesson 1: The City

Anticipatory Set: Students will have discussed city-living in the regular education classroom. Students will have made comparisons with city-life and their school/home community.

Objective: Students will define the characteristics and landmarks of a city.

Materials: "City Blues," Music Together: "Bongos Collection"

Large white board, markers
Drawing paper and crayons

Strategy: 1.) Students will sing and dance to, "City Blues" in a group.
2.) Students will identify parts of a city from the song.
   * The instructor will record these on white board at the front of the class.
3.) Students will discuss what they have identified.
   * Why is a bus station important in a city? What is a cross walk necessary?, etc.

Assessment: Students will receive a piece of drawing paper. Students will be asked to draw and label a "city scene" including all landmarks identified during the class discussion.
### Lesson with Modifications

**Time:** 35 minutes

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<tr>
<th>Time</th>
<th>Activity</th>
<th>Description</th>
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| 0:00-0:05 minutes | Warm-up        | Students will sing and dance to “City Blues.”
|             |                | ----teacher uses visuals provided to accentuate vocabulary at it is used in the song.                                                     |
| 0:05-0:20 minutes | Mini-Lesson    | 1.) On a white board the teacher will ask students to recall the different parts of the city mentioned in the song.
|             |                | ----items mentioned will be recorded on the white board by the teacher.                                                                     |
|             |                | 2.) After recall activity, vocabulary visuals will be placed in the front of the room to aid students.                                      |
|             |                | 3.) Students will read the short story: The Country Mouse and the City Mouse, in small peer groups of mixed ability.
|             |                | ----Students will respond to the questions:
|             |                | "What’s the better about the city? The country?”
|             |                | "Did the Country Mouse over react?”
|             |                | "Could the City Mouse have done anything to help the Country mouse have a better time?”
|             |                | USING VOCABULARY: “What are some things people need to know about our city to stay safe?”                                                |
|             |                | 3.) Students will be asked, “Why are these things important to a city and the people living there?”
|             |                | ----students will respond in complete sentences.                                                                                           |
| 0:20-0:30 minutes | Assessment     | Students will receive a piece of drawing paper to draw and label a “city scene” including all the characteristics mentioned.              |
**Beginner:** Students will receive a picture vocabulary board with different parts of the city labeled. Because these students may never have seen a city before, it is important that the picture vocabulary board be a large composite of a “city scene” to help orient the student within the surroundings and help to aid them in understanding the relationships between different things within the city. This “picture board” will aid their assessment drawing and help them to label parts of the city. Even if it is copied directly form the model, the teacher might become more aware of the students’ content knowledge. If a student chooses to put things in differently in their own drawing, those choices might signify familiarity with the content.

**Intermediate:** Students will receive a “word bank” to aid in recalling the different landmarks of a city. This word list will not have pictures. Students will be expected to know the vocabulary with the help of a “word bank.” Students will draw a picture and label their “city scene” using this vocabulary list.

**Advanced:** Students will be asked to write a short paragraph describing their drawings in detail. Students might be asked to describe the function of different buildings, how to hail a cab, how to safely cross the street as a pedestrian, etc. Students could be given a vocabulary list or not, depending on their fluency level and the teachers assessment objective. If rote vocabulary acquisition is the goal, then no vocabulary list should be provided. If a teacher is looking for detailed writing, semantics and syntax of language learning, then a vocabulary list might be provided to aid the student and place the focus of the assessment on the actual quality of the writing process.

| 0:30-0:35 minutes | **Cool- Down** | Students will share their drawings with a classmate. |
Sidewalk
Street Signs

ELM FARM RD

MINNIEVILLE RD SR 640
Taxi Cab
Sky Scrapers
Pedestrians
Cross Walk
The City Mouse and the Country Mouse

Once a little mouse who lived in the country invited a little Mouse from the city to visit him. When the little City Mouse sat down to dinner he was surprised to find that the Country Mouse had nothing to eat except barley and grain.

"Really," he said, "you do not live well at all; you should see how I live! I have all sorts of fine things to eat every day. You must come to visit me and see how nice it is to live in the city."

The little Country Mouse was glad to do this, and after a while he went to the city to visit his friend.

The very first place that the City Mouse took the Country Mouse to see was the kitchen cupboard of the house where he lived. There, on the lowest shelf, behind some stone jars, stood a big paper bag of brown sugar. The little City Mouse gnawed a hole in the bag and invited his friend to nibble for himself.

http://www.bygosh.com/Features/082000/mouse.htm
The two little mice nibbled and nibbled, and the Country Mouse thought he had never tasted anything so delicious in his life. He was just thinking how lucky the City Mouse was, when suddenly the door opened with a bang, and in came the cook to get some flour.

"Run!" whispered the City Mouse. And they ran as fast as they could to the little hole where they had come in. The little Country Mouse was shaking all over when they got safely away, but the little City Mouse said, "That is nothing; she will soon go away and then we can go back."

After the cook had gone away and shut the door they stole softly back, and this time the City Mouse had something new to show: he took the little Country Mouse into a corner on the top shelf, where a big jar of dried prunes stood open. After much tugging and pulling they got a large dried prune out of the jar on to the shelf and began to nibble at it. This was even better than the brown sugar. The little Country Mouse liked the taste so much that he could hardly nibble fast enough. But all at once, in the midst of their eating, there came a scratching at the door and a sharp, loud MIAOUW!

"What is that?" said the Country Mouse. The City Mouse just whispered, "Sh!" and ran as fast as he could to the hole.

The Country Mouse ran after, you may be sure, as fast as HE could. As soon as they were out of danger the City Mouse said, "That was the old Cat; she is the best mouser in town,—if she once gets you, you are lost."

"This is very terrible," said the little Country Mouse; "let us not go back to the cupboard again."

"No," said the City Mouse, "I will take you to the cellar; there is something especial there."

So the City Mouse took his little friend down the cellar stairs and into a big cupboard where there were many shelves. On the shelves were jars

http://www.bygosh.com/Features/082000/mouse.htm

4/2/2006
of butter, and cheeses in bags and out of bags. Overhead hung bunches of sausages, and there were spicy apples in barrels standing about. It smelled so good that it went to the little Country Mouse's head. He ran along the shelf and nibbled at a cheese here, and a bit of butter there, until he saw an especially rich, very delicious-smelling piece of cheese on a queer little stand in a corner. He was just on the point of putting his teeth into the cheese when the City Mouse saw him.

"Stop! stop!" cried the City Mouse. "That is a trap!"

The little Country Mouse stopped and said, "What is a trap?"

"That thing is a trap," said the little City Mouse. "The minute you touch the cheese with your teeth something comes down on your head hard, and you're dead."

The little Country Mouse looked at the trap, and he looked at the cheese, and he looked at the little City Mouse. "If you'll excuse me," he said, "I think I will go home. I'd rather have barley and grain to eat and eat it in peace and comfort, than have brown sugar and dried prunes and cheese,—and be frightened to death all the time!"

So the little Country Mouse went back to his home, and there he stayed all the rest of his life.
**The City Mouse and the Country Mouse**

*(abridged text for ELL’s)*

- The City Mouse visits the Country Mouse.
- The City Mouse tells the Country Mouse he eats better in the city.
- The Country Mouse goes to the city to visit.
- The City Mouse takes the Country Mouse to the kitchen cupboard.
- The two mice are eating brown sugar when the cook comes in.
- They run away!
- The City Mouse takes the Country Mouse to eat dry prunes on a shelf. Then the cat comes.
- They run away!
- The two mice go to the cellar.
- The Country Mouse almost eats cheese off a mouse trap.
- The City Mouse stops him from eating the cheese.
- The Country Mouse decides the country is better because it isn’t as scary and never goes back to the city again.
Name: ____________________________  

Beginner and Intermediate ELL’s

Please draw a picture of your own “city scene,” using all vocabulary words from class. Please label each picture with its vocabulary word.
This is a City.

- Skyscrapers
- Street Signs
- Pedestrians
- Cross Walk
- Sidewalk
- Taxi Cab
- Bus
- Hotel Wisata
WORD BANK

City
Taxi Cab
Street Signs
Cross Walk
Sky Scrapers
Bus
Pedestrians
Side Walk
Please draw a picture of your own “city scene,” using all vocabulary words from class. Please label each picture with its vocabulary word. In the space provided below, write about your picture. Describe your “city scene” in detail. Answer the questions: Why is a crosswalk important? How do people get around in a city?
Lesson 2
Lesson 2: The Farm

Content Objectives, Language Objectives, Vocabulary & Rationale

Content Objectives:

1) Defines characteristics of a farm.
2) Organizes a farm with regard to proper layout and strategy.

Language Objectives:

Beginner: Students will use labels and correctly match them to pictures in farm layout. Students will say these names as they label them for the class

Intermediate: Students will create the labels for the “Beginner” to use in their portion of the presentation.

Advanced: Students will articulate their groups’ layout choices in a formal presentation to the class.

Vocabulary:

barn, silo, tractor, pigpen, chicken coup, field, plow, ranch, farmer, cow, pig, goat, chicken, lake, mountain, farm house

Rationale:

The modifications to this original lesson include my desire to provide a language arts connection for ELL students and the over-arching goal of supporting vocabulary acquisition with music. In this lesson you will find the original lesson, followed by the modified lesson and supportive materials. The music materials are found together after the overview in the introductory section of the unit.

Many students this unit was intended for may be very familiar with this type of living environment. Students in class had shared with me that they had animals in their homes charge of taking care of them. This lesson was chosen to be included 2nd fort his reason. The language objectives of this lesson are met, once again using music and visuals. This time, instead of students drawing pictures, students are asked to arrange objects/landmarks with regard to their understanding of how a farm works and operates. Word banks, visual aids and abridged texts are also made available for students in this lesson.

The major focus of this lesson is students learning to collaborate to construct a functional environment. While the short-story offers a link to language arts, the idea of community work and peer learning is a social science objective, as is the content itself. It is
important to offer ELL's as many opportunities as possible to use language with their peers. This lesson allows for this language objective to be met.
Lesson 2: The Farm

Anticipatory Set: Students will have discussed and examined farms in the regular education classroom. Students will have learned about where things are found and why.

Objective: Students will define the characteristics and landmarks of a farm.

Farm cut-outs of: tractor, animals, farmer, pig sty, ranch, silo, barn, etc.

Strategy: 1.) Students will sing and dance to, “Vengan A Ver” in both English and Spanish.
2.) Students will work in groups of 3-4 to design their own farm using the cut-outs.

Assessment: Students will present their farm to class. Explaining their choices and decisions in farm- layout with regard to the anticipatory set.
**Lesson with Modifications**

*Time: 35 minutes*

| 0:00-0:05 minutes | Warm-up    | Students will sing and dance to “Vengan a Ver.”
|                  |            | ----Students will substitute different animals into the song. |
| 0:05-0:20 minutes | Mini-Lesson | 1.) Students will read, *A Storm at the Farm* as a class.
|                  |            | ----Students will discuss why team work was important to the animals in order to be safe in the farm. |
|                  |            | 2.) Students will use the cutouts to create their own farm with regard to irrigation, planting and animals.
|                  |            | ----- Students will be paired according to ability levels: 2 Beginner, 2 Intermediate and 2 Advanced students per group (adjust as necessary), in order to aid in peer modeling and successful completion of the activity’s objective. |
| 0:20-0:30 minutes | Assessment | Student groups will present their farm layout to the class. |

**Beginner:** Students will label each item on their farm layout as it is mentioned in the presentation. At the conclusion of the presentation students will repeat all vocabulary terms for the class.

**Intermediate:** Students will create labels used by the “Beginner” to label the landmarks of a farm. This student will also be in charge of choosing which label to hand to that student during the classroom presentation. This will assess students’ vocabulary recognition without a visual aid. It will also give them a chance to practice writing in English.

**Advanced:** Students will be responsible for leading the presentation. Students will take notes during the group planning to aid in the presentation. This will give the teacher the chance to assess fluency and semantics when the student is communicating to a peer audience using academic language instead of in a more informal social way.
| 0:30-0:35 minutes | **Cool-Down** | Students will review vocabulary as a class with teaching holding up visuals to aid recall. |
A Storm at the Farm

By Diana Fitts

The farm animals come together through a thunder storm.

Ernie the piglet walked through the barn to his pen to take a nap and laughed as he heard the conversation between Joey the little rabbit and Gramp the old goat.

"Would you be quiet Joey?" the old goat Gramp said as he straightened his glasses.

"I need to practice hopping," Joey the young rabbit said. "How will I be a good hopper when I grow up if I don't practice?"

Gramp went back to reading his newspaper as Joey found a new place to hop. Joey hopped to the pigpen and found Ernie the piglet who was sleeping.


"No Joey," Ernie said as he finally gave in and ended his nap. "I'm sleeping. I don't want to play tag. Find someone else."

"Ernie!" Bertha, Ernie's mom said as she woke up from her nap. "Don't be so loud. I'm trying to sleep. Go play with Mary."

Ernie walked over to Mary the sheep's pen still mad at Joey for waking him up.

"Mary," Ernie said. "Mom said for me to come play with you. Can I have some food? I'm starving."

"No you cannot have food Ernie," Mary said. "This is the fourth day that you have come and asked for food. I barely have enough grain for myself.
The farmer gives you plenty of food."

Ernie didn't know what to do. He had no place to go. Everybody but Gramp was mad at him. He went into an empty pen, covered himself with hay and cried. "It's all Joey's fault," Ernie thought. "If he hadn't of woke me up, then I would still be sleeping and no body would be mad at me."

Ernie heard some loud arguing in the middle of the barn. He dried the tears from his soft pink face and went to see what the matter was.

"He has his own food," Mary said to Bertha.

"He's a growing boy," Bertha said. "He needs food."

"You left prints on my newspaper," Gramp said to Joey. "I was about to read it."

"Yes Joey," Bertha said joining the conversation. "You need to watch where you hop."

"And you need to watch where you sleep," Gramp said. "You squished my oats."

"And Mary, it's not my fault that I hop through your pen. It's the only pen that leads to the pond," Rabbit said.

Soon everyone started yelling at each other about this and that. Ernie even joined in and started arguing with Rabbit.

"Humpf," everyone said. They each went back to their own pens and refused to talk to anyone.

Later that night it started raining. It came down harder and harder until Mary's pen started to leak. Then the thunder started to boom. Ernie and Rabbit being young farm animals had never heard thunder before and hid under the hay.

Ernie couldn't stand it anymore. He began to cry. "I want my mom," he wailed.

"I'm right here sweetheart," Bertha said. "I'm sorry for yelling at you today. You are the best little piglet a mom could have."

Rabbit, hearing Bertha and Ernie in the next pen, cautiously hopped to the door of the pen.

"Are you ok Rabbit?" Bertha asked.

"I'm scared," Rabbit whimpered.

"Come lay next to me," Ernie said.

Gramp hobbled to the pen "I heard some ruckus and wanted to see what was disturbing my sleep," Bertha smiled at him. "Fine," he said. "I'm sorry. Can I sleep in here tonight? I'm afraid to be in my pen by myself."

Last came Mary. "My pen is leaking," she said. "And to be truthful, I was scared and I heard that everyone was in here. Can I come in?"

"Of course," Bertha said.
Joey smiled as he looked around. Ernie, Gramp, Bertha, Mary and himself were all together in the same pen, when just an hour ago they had been fighting.

Everyone jumped as they heard the thunder. Then they looked at each other and smiled. They knew that nothing would happen to them as long as they were together. They snuggled up against each other and happily slept until morning.

Reader Reviews for "A Storm at the Farm"

Want to review or comment on this short story?  Click here to login!

Need a FREE Reader Membership?  Click here for your Membership!

Reviewed by Karen Vidra, The Texas Tornado  

3/20/2006

cute story, very well done! :)

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A Storm at the Farm

(abbreviated text for ELL’s)

<table>
<thead>
<tr>
<th>It’s Raining!</th>
<th>The storm is scaring the animals!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ernie is a pig. He is napping.</td>
<td></td>
</tr>
<tr>
<td>Ernie is a pig. He is napping.</td>
<td></td>
</tr>
<tr>
<td>Joey is a rabbit. He is hopping around. He wants to play.</td>
<td></td>
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<tr>
<td>Gramp is an old goat.</td>
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<tr>
<td>Gramp is an old goat.</td>
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</tr>
<tr>
<td>Joey is bothering Gramp.</td>
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<tr>
<td>Joey is bothering Gramp.</td>
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<tr>
<td>Joey wakes Ernie up.</td>
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<tr>
<td>Joey wakes Ernie up.</td>
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</tr>
<tr>
<td>Bertha is Ernie’s mom. Joey wakes her up too.</td>
<td></td>
</tr>
<tr>
<td>Bertha is Ernie’s mom. Joey wakes her up too.</td>
<td></td>
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<tr>
<td>Mary is a sheep.</td>
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<tr>
<td>Mary is a sheep.</td>
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<tr>
<td>Bertha tells Ernie to go play with Mary.</td>
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<tr>
<td>Bertha tells Ernie to go play with Mary.</td>
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</tr>
<tr>
<td>Ernie asks Mary for food.</td>
<td></td>
</tr>
<tr>
<td>Ernie asks Mary for food.</td>
<td></td>
</tr>
<tr>
<td>Mary says, “No!”</td>
<td></td>
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<tr>
<td>Mary says, “No!”</td>
<td></td>
</tr>
<tr>
<td>Everyone is mad at Ernie.</td>
<td></td>
</tr>
<tr>
<td>Everyone is mad at Ernie.</td>
<td></td>
</tr>
<tr>
<td>Ernie wishes he never woke up.</td>
<td></td>
</tr>
<tr>
<td>Ernie wishes he never woke up.</td>
<td></td>
</tr>
<tr>
<td>Ernie hears arguing in the barn. He goes inside to see.</td>
<td></td>
</tr>
<tr>
<td>Ernie hears arguing in the barn. He goes inside to see.</td>
<td></td>
</tr>
<tr>
<td>All the animals are arguing.</td>
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<tr>
<td>All the animals are arguing.</td>
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</tr>
<tr>
<td>That night it rains. There is thunder and lightning.</td>
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<tr>
<td>That night it rains. There is thunder and lightning.</td>
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<tr>
<td>Mary’s pen starts to leak.</td>
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<tr>
<td>Mary’s pen starts to leak.</td>
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<tr>
<td>Ernie is scared. Bertha comforts him and apologizes for yelling at him.</td>
<td></td>
</tr>
<tr>
<td>Ernie is scared. Bertha comforts him and apologizes for yelling at him.</td>
<td></td>
</tr>
<tr>
<td>Rabbit comes to Ernie’s pen. He is scared.</td>
<td></td>
</tr>
<tr>
<td>Rabbit comes to Ernie’s pen. He is scared.</td>
<td></td>
</tr>
<tr>
<td>Ernie asked Joey to lay with him.</td>
<td></td>
</tr>
<tr>
<td>Ernie asked Joey to lay with him.</td>
<td></td>
</tr>
<tr>
<td>Gramp comes over and asks if he can stay with them too.</td>
<td></td>
</tr>
<tr>
<td>Gramp comes over and asks if he can stay with them too.</td>
<td></td>
</tr>
<tr>
<td>Then Mary asks if she can stay too.</td>
<td></td>
</tr>
<tr>
<td>Then Mary asks if she can stay too.</td>
<td></td>
</tr>
<tr>
<td>They all snuggled together and slept till morning.</td>
<td></td>
</tr>
<tr>
<td>They all snuggled together and slept till morning.</td>
<td></td>
</tr>
</tbody>
</table>
Group Members: __________, __________, __________, __________, __________, __________

Please organize your farm on this sheet of paper. Be sure to have 1 thoughtful reason why you place things where you do. Remember that crops and animals are living things!
Farm Cutout Key:

1- Barn
2- Pigpen
3- Tractor
4- Chicken Coup
5- Field
6- Silo
7- Plow
8- Ranch
9- Farmer
10- Cow
11- Pig
12- Goat
13- Chicken
14- Lake
15- Farm house
16- Lake
17- Mountain
18- Field
19- Field
Farm Cutouts

1. Sketch of a barn with a silo.
2. Colorful illustration of pigs and a mouse in a farmyard.
Lesson 3
Lesson 3: The Beach

Content Objectives, Language Objectives, Vocabulary & Rationale

Content Objectives:

1) Defines characteristics of a salt-water habitat.
2) Describes the correlation between animal and plant adaptations and marine life survival.

Language Objectives:

Beginner: Students will match their photo to characteristics sheet of another classmate.
Intermediate: Students will compare and contrast marine animals using correct vocabulary.
Advanced: Students will prepare a journal entry regarding their life as a marine animal. What do they eat? Where do they live? etc.

Vocabulary:

fiddler crab, sand, salt water, heron, mudflat, sand dunes, shrimp, dolphin, boat’s wake, shark, nurse shark, seals, sea lion, scuba, mackerel, whale, exo-skeleton, Atlantic Ocean

Rationale:

The modifications to this original lesson include my desire to provide a language arts connection for ELL students and the over-arching goal of supporting vocabulary acquisition with music. In this lesson you will find the original lesson, followed by the modified lesson and supportive materials. The music materials are found together after the overview in the introductory section of the unit.

This lesson includes a popular folk tune from the students’ home. This lesson was developed to help students to connect to the material being presented. Due to the fact that many students of my students come from Puerto Rico and Central American countries, the beach is a familiar place to many of them; yet, the beaches in North America are different, especially since we live along the Sound in CT. This is another possible extension activity for a creative teacher.
The lesson’s central focus is “Gray’s Reef” in Georgia. This area of the country might be the most similar to that of my students, due to the fact it is on the Gulf Coast. Many of the marine animals mentioned many prove familiar and might offer a way to introduce other topics in later lessons. This lesson could be considered a transitional lesson to studying Long Island Sound or another marine area different from the one the students might be familiar with already.

Once again, this lesson focuses on allowing students to participate in a group activity in which Beginner’s “hold the key” to Intermediate and Advanced students learning. The modifications also allow for differentiation among levels, supporting writing for Advanced students and more specific directions for Intermediate students.
Lesson 3: The Beach

Anticipatory Set: Students will have discussed marine life and compared fresh and salt-water bodies. Students will be familiar with the types of vegetation and wild-life found at the beach.

Objective: Students will define the characteristics and landmarks of a beach.

Materials: “Maria Isabel,” Music Together: “Triangles Collection”
- Marine animal picture board
- Marine animal fact sheets

Strategy: 1.) Students will sing and dance to “Maria Isabel” in both English and Spanish.
   *Students will improvise their own verses using known vocabulary.
2.) Students will be shown a large picture board of marine animals.
3.) Students will be given a sheet of paper with identifying characteristics of a marine animal found at the beach.
4.) Students will work individually to label their animal
5.) Then, students will be asked to interview friends regarding their animals’
6.) Students must then record 2 animals their own animal is similar to and give 1 reason why for each.

Assessment: Are students able to successfully identify their animal? Are students able to successfully identify 2 other animals similar to theirs and give one reason why for each?
**Lesson with Modifications**

*Time: 35 minutes*

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00-0:05 minutes</td>
<td>Warm-up</td>
<td>Students will sing and dance to, “Maria Isabel.”</td>
</tr>
</tbody>
</table>
| 0:05-0:20 minutes | Mini-Lesson       | 1.) Students will listen to the teacher read the short story, *Offshore to Gray’s Reef National Marine Sanctuary.* Beginner’s will be provided with a picture list which they will check off as they hear things mentioned. Intermediates will be provided with a vocabulary list which they will check off when they hear things mentioned. Advanced students will list vocabulary as it is mentioned in the story.  
2.) Students will receive a characteristics list of a marine animal or a picture.  
3.) Students will travel around the room to find their match. |
| 0:20-0:30 minutes | Assessment        | **Beginner:** Students will be provided with a “picture.” Beginners will initial students’ papers and write the correct marine animal name at the top of the paper. **Intermediate:** Once students have identified their animal, they will move around the room to identify 2 similar animals, listing 1 reason why they are similar for each. **Advanced:** Advanced students will compose a journal entry depicting a day in the life of their animal. |
|               | Extension Activities | 1.) All students together (utilizing personification) will use this journal entry to create a short dramatic play depicting their imaginary animal’s life (or death!)  
2.) Students will work in groups to create a 3-D model of their new animals. |
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:30-0:35 minutes</td>
<td><strong>Cool-Down</strong></td>
<td>Students will insert new vocabulary learned into the song using verse improvisation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.) Students will work together to create a new imaginary marine animal with proper survival adaptations.</td>
</tr>
</tbody>
</table>
Offshore to Gray's Reef National Marine Sanctuary

A Short Story
By: Jay R. Calkins

(For the teacher to read to the class)

As we leave the dock at Sapelo Island, Georgia aboard our boat, my senses are filled with the sights, sounds, and smells of the salt marsh, which dominate the shoreward side of Georgia's barrier islands. Cordgrass, now green and waving in the hot summer wind, stretches as far as you can see, broken only by the tea-colored tidal creeks and rippling waters of Doboy Sound. Great blue herons squawk as our noisy passage disturbs them from their concentrated fishing rites. Fiddler crabs scurry into their muddy holes as the wake from the boat splashes along the mudflats.

I can see an old lighthouse, long abandoned, marking the southern end of Sapelo Island as we leave the sound and enter the Atlantic Ocean. To the north are the beaches and dunes, which protect the island from the constant wash of ocean waves. Shorebirds scamper among the waves in search of food.

The water changes from the color of tea to a blue-green as we leave the sound and travel east across the continental shelf. Flocks of sea gulls and terns follow our boat hoping to get an easy meal. The birds have learned that workers on fishing boats throw scraps of fish overboard after picking out the delicious white shrimp. Some of the birds follow us for miles out to sea.

We, the captain, crew, and I are going to visit Gray's Reef National Marine Sanctuary today. This sanctuary is about 17 miles ahead of us. Behind us, Sapelo Island is shrinking into the horizon as we travel to the east. Suddenly, appearing like magic, the boat is surrounded by six dolphins. The sleek mammals swim around the boat with ease. They pass the boat, swim beneath it and surf on our wake.

As my diving partner swims over a ledge slightly ahead of me, he suddenly stops and gestures wildly for me to look below him. There, resting on the bottom is a six-foot-long shark. The theme song from the movie "JAWS" echoes through my head as visions of some "man-eater" biting me fill me with dread. But this is a nurse shark, a large docile fish, which would not bother anyone.

I know very well that few sharks are dangerous to humans. Of the 300 species of sharks, only a dozen have been known to bite humans. Many of those attacks are thought to be the result of mistaken identity. For instance, great white sharks are thought to attack swimmers because they mistake them for seals or sea lions. Actually, sharks have much more to fear from us, as thousands of sharks are killed yearly for human food. Still, some primeval fear lingers from the sight of any shark.

We swim back up to the boat and take off our scuba tanks. I hope we get some good pictures. Slightly chilled and tired, I lie on the deck and let the sun warm me. I have just seen sights that very few people

http://graysreef.noaa.gov/tw/story.html

4/2/2006
will ever see, except in photographs.

As we head back to shore, I notice a couple of fishing boats trailing lines in hopes of catching some of the fish drawn to Gray's Reef. Somebody might be eating mackerel, or sea bass or snapper tonight.

This must be my lucky day as someone shouts "Whales off the starboard bow! Three of them! Big ones!" Sure enough I spot a spout of water and spray shooting into the air from a huge dark shape off to the right about 100 yards ahead. "Those are right whales," cries the captain. "They're larger than our boat so they must be 50 feet long!"

Taking care not to scare these wonderful mammals, we stand off and watch the whales from a distance. "How can one of the largest animals that ever lived be so graceful? " I wondered aloud.

I think back of the stories I've read about hunting whales and wonder how such a magnificent animal could be nearly extinct from such puny beings as ourselves. I take some comfort in knowing that these whales are now protected from whalers' harpoons.

We leave whales and other animals behind and once again approach Sapelo Island which now casts long shadows on the water from the setting sun. What a day! I hope our pictures are good enough to help us share our trip with others. We need to let everyone know why the ocean and Gray's Reef National Marine Sanctuary are so important to protect and conserve.
Offshore to "Gray’s Reef"

(abridged text for ELL’s)

Have you ever been on a boat along the shore?

- She leaves the dock to see “Gray’s Reef.”
- She is scuba diving with a friend alongside a boat.
- Along her way she sees herons, fiddler crabs and mudflats.

Come scuba diving to visit Gray’s Reef!

- There is a lighthouse.
- She leaves the reef and enters the “Atlantic Ocean.”
- She sees many birds.
- Dolphins swim up to the boat.
- A nurse shark is resting in the water.
- She swims back to the boat.
- Many fishermen are fishing.
- 3 whales are seen! They are bigger than the boat!
- She thinks about how important it is to protect and conserve “Gray’s Reef” and the animals there.
- She returns back to the island.
**Offshore to Gray’s Reef National Marine Sanctuary**

*(Vocabulary List for ELL’s)*

<table>
<thead>
<tr>
<th>fiddler crabs</th>
<th>sand dunes</th>
<th>boat’s wake</th>
<th>mackerel</th>
<th>seals</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Fiddler Crabs" /></td>
<td><img src="image" alt="Sand Dunes" /></td>
<td><img src="image" alt="Boat’s Wake" /></td>
<td><img src="image" alt="Mackerel" /></td>
<td><img src="image" alt="Seals" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>heron</th>
<th>shrimp</th>
<th>shark</th>
<th>whale</th>
<th>sea lion</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Heron" /></td>
<td><img src="image" alt="Shrimp" /></td>
<td><img src="image" alt="Shark" /></td>
<td><img src="image" alt="Whale" /></td>
<td><img src="image" alt="Sea Lion" /></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>mudflat</th>
<th>dolphin</th>
<th>nurse shark</th>
<th>salt water</th>
<th>scuba</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Mudflat" /></td>
<td><img src="image" alt="Dolphin" /></td>
<td><img src="image" alt="Nurse Shark" /></td>
<td><img src="image" alt="Salt Water" /></td>
<td><img src="image" alt="Scuba" /></td>
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<tr>
<td>Picture List Cutouts</td>
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<td>![Image 8]</td>
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<tr>
<td>![Image 9]</td>
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</tbody>
</table>
### Characteristics Cards

<table>
<thead>
<tr>
<th>I have 2 large claws. I live in a salt water habitat, but I can’t breath underwater. I like to burrow into the sand. I have an exo-skeleton.</th>
<th>I am prey for many animals. I am very small. I live in salt water. I cannot live out of salt water. I am found with other “friends” in a “school.”</th>
<th>I love to play in the salt water with my friends. I am a mammal. I love to sun myself on the beach. I live in a salt water habitat, but cannot breathe under water.</th>
<th>I love to sun myself on the rocks along the coastline. I am a mammal. I am larger than a seal. I get my name from my loud roar!</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have long legs to walk in the marshes around the coast. I also have a long beak to peck into the sand for food. I love to soar high over the ocean on warm days and swoop down to catch fish in my beak.</td>
<td>I am small. I have an exo-skeleton. I live underwater in a salt-water habitat. People consider me a delicacy to eat.</td>
<td>I am a “man-eater,” though I don’t eat people often. I have rows and rows of sharp teeth. I live in salt water. I can’t see very well, but I have an amazing sense of smell.</td>
<td>I share a name with a scary sea predator, but I am a calm animal. I nurse babies. People can play with me—I don’t bite!</td>
</tr>
<tr>
<td>I am the largest of all mammals.</td>
<td></td>
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<td>--------------------------------</td>
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<tr>
<td>I need to breathe air, so I have a blow-hole on my back like the dolphin.</td>
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<tr>
<td>I can survive for hours under water without coming up for air.</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I am a beautiful animal.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I live in a salt water habitat.</td>
</tr>
<tr>
<td>I have a blow-hole on the top of my back to help me breathe.</td>
</tr>
<tr>
<td>I am smaller than a whale, but larger than a fish.</td>
</tr>
</tbody>
</table>
Please find 2 marine animals which share similar characteristics to your own animal.

Our group animal is  ______________________________

1.) ______________________________________

   This animal is similar to our animal because ______________________________________

   ______________________________________

2.) ______________________________________

   This animal is similar to our animal because ______________________________________

   ______________________________________.
Name:__________________________________________  Advanced ELL’s

Please share your picture and characteristic cards, but work alone to describe a day in the life of your marine animal.
Lesson 4
Lesson 4: The Woods

Content Objectives, Language Objectives, Vocabulary & Rationale

Content Objectives:

1) Defines characteristics of a forest.
2) Writes an expository essay.
3) Writes a narrative essay.

Language Objectives:

Beginner: Students will draw a picture and include in their drawing a given “picture” list of vocabulary from the unit. The student will have to choose the correct images to include.

Intermediate: Students will draw a picture and use provided labels to identify vocabulary.

Advanced: Students will practice writing narrative and expository essays accompanied by a vocabulary list of words to include.

Vocabulary:

mountains, hill, under-brush, river, lake, deer, owl, nest, bat, fox, cave, oak tree

Rationale:

The modifications to this original lesson include my desire to provide a language arts connection for ELL students and the over-arching goal of supporting vocabulary acquisition with music. In this lesson you will find the original lesson, followed by the modified lesson and supportive materials. The music materials are found together after the overview in the introductory section of the unit.

This lesson is a little more abstract than the other lessons before. It entails students to understand the ideas presented in creating metaphors and allegories, in order to understand the story. The lesson also allows for “teacher specificity” relating to the creation of a video in order to offer students a more multi-sensory experience. Perhaps this lesson might even be accompanied by a trip to a wooded park and a hike of your own!
The modifications to the assignment ask students to draw a “woodland scene.” In addition, a picture word bank is provided for Beginners and word bank is provided for Intermediate ELL’s. Additionally, Advanced ELL students are given “fill in the letter” list for Advanced students. While these lists will aid in the assessments, they will also be helpful during the video portion of the assignment. This strategy asks the students to remain actively engaged while watching the video.
Lesson 4: The Woods

Anticipatory Set: Students will have discussed the woods in the regular education classroom. Students will have studied different habitats and eco-systems. Students will have had experience with inquiry-based research. Students will understand the difference between fiction and non-fiction writing.

Objective: Students will identify the characteristics and landmarks of a forest. Students will describe a woodland habitat.


Paper and pencil.

Strategy: 1.) Students will sing and dance to,"Walking through the Woods."
2.) Students will visualize a walk through the woods, using guided imagery.
3.) Students will then describe their walk in the form of a narrative.
4.) Students will then be asked to write an expository composition using their prior learning and what they wrote about in their narrative to describe a woodland habitat.

Assessment: Can students successfully write an expository essay regarding woodland habitats and topography using correct vocabulary terms and terminology?
# Lesson with Modifications

*Time: 35 minutes*

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00-0:05 minutes</td>
<td><strong>Warm-up</strong></td>
<td>Students will dance to “Walking through the Woods.”</td>
</tr>
</tbody>
</table>
| 0:05-0:15 minutes | **Mini-Lesson**          | 1.) Rather than an exercise in guided imagery (which primarily relies on language understanding to aid in visualization), students will watch a short video of a walk in the woods (developed by the teacher or taken from another source). All vocabulary used in the lesson should be included and said aloud in the film or as a supporting narration by the teacher while the film is playing. All students will receive a vocabulary list with different activities for each group to measure assessments.  
2.) Students will discuss the different things they might see on a walk through the woods.
------items will be recorded on a white board at the front of the room.
3.) Students will be introduced to the new vocabulary through picture cards for each word.
------vocabulary placards will be displayed in the front of the room.
4.) Students will read the short story, *A Day in the Forest* together as a class.
5.) Students will recall what the children saw. |
| 0:15-0:30 minutes | **Assessment**           | Students will create a woodland habitat using their imagination and correct vocabulary.

**Beginner:** Students will be given a “picture” list of all animals and landmarks in the unit. Students will be asked to draw a “woodland scene” choosing the correct images from the picture list. Students will label these drawings using the “picture” vocabulary list. Students will listen to Intermediate students narration and will repeat back words they hear from each student which they have included in their own picture.
<table>
<thead>
<tr>
<th><strong>Intermediate:</strong> Students will draw a picture and label it using a unit vocabulary list, choosing correct vocabulary.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Advanced:</strong> Students will participate in all activities describe above without word lists. Students will work independently in class later that day or at home to write a narrative about their “Walk in the Woods. Students must use proper vocabulary and terminology.</td>
</tr>
<tr>
<td><strong>Extension Activity</strong></td>
</tr>
<tr>
<td><strong>0:30-0:35 minutes</strong></td>
</tr>
<tr>
<td>Owl</td>
</tr>
<tr>
<td>-----------</td>
</tr>
<tr>
<td>Cave</td>
</tr>
<tr>
<td>Underbrush</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>owl</td>
</tr>
<tr>
<td>cave</td>
</tr>
<tr>
<td>under-brush</td>
</tr>
</tbody>
</table>
Video Word Bank for Advanced Students

Please fill in the blanks to complete the vocabulary words you hear mentioned in the video.

1.) o___l
2.) n___st
3.) ___at
4.) fo___
5.) ca___e
6.) o___k t___ee
7.) d___er
8.) m___uta_n
9.) und_r- b___ush
10.) ri___er
11.) l___ke
12.) ___ill
by

Per Jespersen

Deena and Sarah spent their summer vacation with Deena’s uncle Samoa, who was a retired teacher, living in a remote house in the middle of a huge forest. Every day they strolled with him in the forest, listening to his strange stories about trees, witches, and fortune tellers. There was no end to his stories - he could go on and on - so one day Deena asked him, "Where have you read all these stories?"
"I haven’t read them. They just pop into my mind when I see things."
"How come?"

"You see, when I see an old oak tree, I try to imagine the experience this tree is possessing."
"A tree has no memory," Sarah laughed.
"How do you know? Anyway, I said that I imagined it. All the people who have passed this tree during the years - lovers - walkers - workers - all kinds of people. And I imagine the tree telling me all this - and there you go - the story is there!"
"So you mean that the tree possesses stories," Deena said, pondering.
"No, but the presence of the tree makes my mind come up with imagination. When I am alone, I just see visions, but when I’m walking with you, the visions come to words, and I tell you the story. Do you see?"
"No," both the girls said, and Sarah went on, "The story must be somewhere, before you find it." Uncle Samoa frowned. "So you mean that stories are in the world on beforehand, waiting for us to pick them up?"
"In a way," Sarah said.
"No," Deena said. "Things are there - events are there - thoughts are there - and people’s minds make connections between them."
"Oh, I see," Uncle Samoa said.
Deena went on. "For animals there are only things and events, and they do not connect them the way we do. They are not supposed to. But people have minds, and the meaningness of the human mind is to learn to connect events and things with their thoughts."
"So you mean that thinking is sort of a tool for connection and understanding," Sarah said.
"Not really. Thoughts are dead themselves - they can only come to life through emotions and fantasy. The ability to imagine things - to pick up stories as Uncle Samoa does - or to make music or paint or dance or make a ballet - this ability makes it possible for people to connect all this in their minds."
Uncle Samoa listened intensely. Then he said, "What you say is - well, mental creation or something like that. Does this mean, that you mean, that our goal is to create? That it is more important to create than to think?"
"Sure," Deena said. "Creation is there all the time, waiting to be experienced by us, and waiting to be

discovered all the time - on and on again. The deepest of our minds is creation and not thinking."
"So you mean," said Sarah, "that our fantasy and our imagination are the deepest of our - I don't
know - the deepest of our soul, if we have one."
"That's it," Deena said. "Life is creation. Creation is there all the time, waiting for us to see."
"Look," Uncle Samoa said. "Look at that marvellous tree. See a story there?"
"Or a ballet - look at the leaves," Deena said eagerly. "They move in the wind like a ballet."
"I can almost hear the symphony," Uncle Samoa said. "The forest-symphony, telling us to take care
of Nature - dance with it - pick up all stories - make a painting of this marvellous world. I do agree
with you - there is nothing but creation. So let's join our hands and dance to my house. I expect a
whole orchestra waiting for us there."
"This is just beautiful," Deena said. "Three people dancing in the forest, while the leaves make their
ballet above our heads. I think I'm going to fold out my wings and fly home."
"Sure, why not! Everything is possible, when the mind is ready and open."
And there Uncle Samoa stood, looking at the two flying girls. "What a story," he said. "What a
story!!"

Courtesy of SK-Publishers, Denmark
Come with Deena and Sarah to Uncle Samoa’s house in the woods!

- Deena and Sarah spend summer vacation with Uncle Samoa.
- They go for long walks in the woods.
- On their walks Uncle Samoa tells stories about trees, witches and fortune tellers.
- He tells them he makes them up in his mind when he sees something.
- He tries to imagine the memory of the old oak.
- The girls laugh saying the oak has no memory.
- Uncle Samoa explains that the oak helps him to use his imagination.
- The girls don’t understand.
- Deena says thoughts are dead and only come to life through emotions or imagination by people.
- Uncle Samoa asks Deena if it is more important to create than to think?
- Deena says creation is there all the time waiting to be experienced.
- The three talk about the oak tree and the “forest symphony” they hear telling its story.
- They talk about all the wonderful creativity in nature.
- The use their imaginations to fly and become a part of the story.
Name:____________________________________

Please draw a "woodland scene" choosing correct vocabulary.
<table>
<thead>
<tr>
<th>beginner ELL's Picture Word Bank</th>
</tr>
</thead>
<tbody>
<tr>
<td>bus</td>
</tr>
<tr>
<td>taxi</td>
</tr>
<tr>
<td>heron</td>
</tr>
<tr>
<td>pig</td>
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<tr>
<td>owl</td>
</tr>
<tr>
<td>cave</td>
</tr>
<tr>
<td>oak tree</td>
</tr>
<tr>
<td>fiddler crab</td>
</tr>
<tr>
<td>mountain</td>
</tr>
<tr>
<td>nest</td>
</tr>
<tr>
<td>sky scraper</td>
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<tr>
<td>silo</td>
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<tr>
<td>scuba</td>
</tr>
<tr>
<td>hill</td>
</tr>
<tr>
<td>bat</td>
</tr>
<tr>
<td>under-brush</td>
</tr>
<tr>
<td>river</td>
</tr>
<tr>
<td>lake</td>
</tr>
<tr>
<td>fox</td>
</tr>
<tr>
<td>deer</td>
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<tr>
<td>bus</td>
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<td>------------</td>
</tr>
<tr>
<td>cave</td>
</tr>
<tr>
<td>sky scraper</td>
</tr>
<tr>
<td>under- brush</td>
</tr>
</tbody>
</table>
Lesson 5: Australia

Content Objectives, Language Objectives, Vocabulary & Rationale

Content Objectives:

1) Defines animals and topography of Australia.
2) Creates a habitat for an Australian animal.

Language Objectives:

**Beginner:** Students will identify animals in a picture as they are mentioned.
**Intermediate:** Students will label the collage with a given vocabulary list.
**Advanced:** Students will write a short play they will narrate (the others will act it out) in which a day in the life of their animal is described.

Vocabulary:

Platypus, kookaburra, koala, wombat, crocodile, cassowary, kangaroo, bush, grassland, fire stick farming, erosion

Rationale:

The modifications to this original lesson include my desire to provide a language arts connection for ELL students and the over-arching goal of supporting vocabulary acquisition with music. In this lesson you will find the original lesson, followed by the modified lesson and supportive materials. The music materials are found together after the overview in the introductory section of the unit.

This unit presents a different set of challenges than the others in that the lesson is about a different area of the world entirely unfamiliar to most people, including bi-lingual students. The Australian bush is like no other place on Earth, which makes it difficult to use prior knowledge to help describe these animals or the topography of this unique place; although, this might make for an interesting experience for new arrivals.

The strategies chosen involve lots of visual aids, along with a piece of non-fiction writing about the “Australian Grasslands” Another strategy is utilizing peer learning and group work to create collages which will be displayed in a gallery walk in order to help students with the difficulty of language during the presentation. A script has been provided to outline the language expected during
the presentation. This strategy also allows students the opportunity to practice language as a small group, before presenting to the class (and teacher!)
Lesson 5: Australia

Anticipatory Set: students will have studied Australia’s unique habitats and geography.

Objective: Students will identify the animals of Australia.

Students will create habitats for the animals from Australia.


Pictures: kangaroo, wombat, crocodile, cassowary, koala, platypus, kookaburra

Appropriate wild life magazines, scissors

Strategy: 1.) Students will chant, “Down Under” with movements to accompany each animal’s name.

2.) Students will work in groups and be assigned one animal to create a habitat for from one of the animals on the picture cards.

3.) Students will use the habitat description to create a habitat collage for their animal.

4.) Students will label all important characteristics of the animal’s habitat on the collage.

*food source, shelter, predators, prey, etc.

Assessment: Were students able to create a collage for their animal working as a group? Were all aspects of the habitat labeled in the collage?
**Lesson with Modifications**

*Time: 35 minutes*

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00-0:05</td>
<td><strong>Warm-up</strong></td>
<td>Students will chant, “Down Under.” -----the teacher will use pictures to introduce each new animal to the class.</td>
</tr>
<tr>
<td>0:05-0:10</td>
<td><strong>Mini-Lesson</strong></td>
<td>In order to orient the students to this new area of the world a large World map will be used.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1.) Students will read, <em>Native Grass</em>, a non-fiction article about Australia’s topography.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2.) Students will then work in groups (2 Beginner, 2 Intermediate and 2 Advanced students) to create a habitat collage for a given animal from the chant.</td>
</tr>
<tr>
<td>0:10-0:30</td>
<td><strong>Assessment</strong></td>
<td><strong>Beginner:</strong> Students will be able to recognize animals by their photos. These students will conduct a “gallery walk-through” of all collages identifying each animal by name for the other students.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Intermediate:</strong> Students will work to label the environment their animal lives in by creating labels for their collage. These students will stand by their collage during the Beginners “gallery walk-through” to describe the environment the animal lives in using correct terms and vocabulary, while speaking academically. A script might be provided by the teacher to aid this.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>For example: “The ______ lives in a ______ habitat. The ______ eats _______. The ______ enjoys _______. ______’s natural predators are _______ and _______. In order to survive in this habitat certain adaptations have occurred over time, these include: _______. _______ and ______.”</td>
</tr>
<tr>
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<td><strong>Advanced:</strong> Students will work in a group and use personification to write a play in which they will act out a day in the life of the animals from this activity. The play must tell the audience about the animals’ habitat and their survival adaptations through movement or explanation. It should answer questions regarding prey and predator, food sources and climate.</td>
</tr>
<tr>
<td>0:30-0:35 minutes</td>
<td><strong>Cool-Down</strong></td>
<td>Advanced students’ play is performed for the class.</td>
</tr>
</tbody>
</table>
Platypus
Kookaburra
Crocodile
Cassowary
Koala
Wombat
Kangaroo
About Native Grasses

A Short Story About Australia's Native Grasslands
When European settlers first arrived in Australia, much of the continent was covered by grasslands and woodlands. Many of the explorers referred to grasses as the dominant plants in the landscape. They glowing in the richness of the countryside.
For thousands of years, the grasslands and grassy woodlands had been periodically burned, either as the result of lightning strikes, or by the firestick farming of native Australians. As a result, shrub and tree growth was suppressed, and grasses - mostly tussocky, persistent perennials - flourished.
Since then, altered land-management - land-clearing for European-style cropping, intensive grazing and the introduction of 'improved' pastures, and the suppression of fire - has changed these grasslands. Now, less than 1% of the original temperate grasslands and grassy woodlands remains intact.

What is a Grassland?
A grassland is a mixture of grasses, bulbs, lilies, daisies, hardy ferns and small shrubs with pea flowers. There are few or no trees.

What is a Grassy Woodland?
Grassy woodlands have scattered mature trees as well as younger trees 'in waiting'. As well as the grassland plants, a grassy woodland will have a selection of scattered larger shrubs.

Why Are Native Grasslands and Grassy Woodlands Important?
Grasslands are complex systems which, above ground, support diverse dependent plant and 'animal' - insects, reptiles, birds, mammals, marsupials, communities vital soil organisms. They enhance infiltration of water, and breakdown adds to soil fertility. Plants protect the soil surface from erosion.
Across Australia, large areas of our best farming land are being made unproductive by increasing soil salinity and acidification. If we want to be able to rehabilitate degraded soils and water courses, we need to learn much more about our communities. In addition, in a world where climate change is highly likely, which are very adaptable plants - are bound to have an important role in future management.

More information is available in the brochures below as well as in our publications available to order.

Brochures available to download

- Benefits of Conserving and Using Native Grasses (pdf 254kb)
- Native Grassy Habitats of the Mount Lofty Ranges (pdf 999kb)*
  * (produced by the Nature Conservation Society with the support of NGRG)
- Get the free Adobe Acrobat Reader (required to view these files).
Native Grass

(abridged text for ELL’s)

**Australian grasslands have history!**

- A **grassland** is a mixture of grasses, small plants and flowers.
- When European settlers arrived the continent was covered with grasslands and woodlands.
- Grasslands were burned by fire stick farming.
- Today, less than 1% of the original grasslands remain.
- Grasslands are important because they give insects, birds and other animals a place to live and find food.
- Plants also protect the soil from erosion.

...but will they have a future?
Create a Habitat!

Names of Group Members: ____________, ____________, ____________ and ____________

Please use the magazines and materials provided to create a habitat for your animal in the space below.

Name of animal: __________________________
Gallery Walk Script

The ________________ lives in a ___________ habitat. The ____________ eats ________________. The ____________ enjoys ____________________________.

______________’s natural predators are _______________ and _______________. In order to survive in this habitat certain adaptations have occurred over time, these include _________________. _______________ and ____________________.
Create a Habitat!

Name of Group Members: ________________, ________________, ________________ and ________________

Please create a short play about your animal. In your play answer the questions:

Who is the animal’s predator?

Who is the animal’s prey?

Where does the animal live?

What does the animal see in its habitat each day?

How does the animal hunt?

What adaptations does the animal have that make it able to live in the Australian environment?

Animal Name: _______________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________
The Effects of Music Upon Second Language Vocabulary Acquisition

This document has been included in the ERIC Educational Resources Information Center database. ERIC Document # ED 352-834

Suzanne L. Medina, Ph.D.
School of Education
Graduate Education Department
California State University, Dominguez Hills
1000 East Victoria Street
Carson, CA 90747
Fax: (310) 514-0396
E-Mail: ESLSongs@aol.com

ABSTRACT

Can English be acquired through a musical medium? The positive effects of music upon rote memorization are well-documented, yet empirical support for music as a vehicle for second language acquisition is lacking.

A recent study investigated the effects of music upon the acquisition of English vocabulary in a group of 48-second grade limited-English-proficient children. A Pretest-Posttest Control Group Design with Matching and Repeated measures was selected for this investigation. The main independent variable, medium (Music/No-Music) was crossed with a second variable, extralinguistic support (Illustrations/No-Illustrations), producing four treatment groups. No-Music group subjects listened to an oral story while Music subjects heard a sung version of the same story. Illustration group subjects were shown pictures of target vocabulary words while listening to the story. No-Illustration subjects listened to the story without the benefit of pictures.

As a result of performing two-way analyses of variance, the null hypotheses were accepted. Consequently, these findings support past positive claims: A musical medium promotes language acquisition to the same extent as a non-musical medium. Stated differently, the same amount of vocabulary is acquired from listening to a song as listening to a story. Definite patterns in the data were also observed: Sample mean gain scores were consistently higher for Music and Illustration treatments. The combination of Music and Illustrations resulted in the largest vocabulary acquisition gains. Further investigation is needed in order to determine whether a musical medium may promote even greater vocabulary acquisition than a non-musical medium.

THE EFFECTS OF MUSIC UPON SECOND LANGUAGE VOCABULARY ACQUISITION

It is currently a common practice to use songs in the classroom to support second language acquisition. The literature abounds with the positive statements regarding the efficacy of music as a vehicle for first and second language acquisition. (Jalongo and Bromley, 1984, McCarthey, 1985; Martin, 1983, Mitchell, 1983, Jolly, 1975). Although this phenomenon has not been well researched or documented, empirical support can be found in the research on second language acquisition and psychology.

Second Language Research on Incidental Vocabulary Acquisition

In recent years, second language researchers have concerned themselves with the acquisition of vocabulary. Within this body, researchers have distinguished between vocabulary, which is acquired incidentally as opposed to intentionally. According to Krashen (1989), there is substantial evidence that vocabulary is acquired incidentally by reading or listening to oral stories. (Cohen, 1968, Elley, 1989; and Eller, Pappa, and Brown, 1988). During the preschool years, the child relies exclusively upon the oral language he/she listens to in order to acquire language. As Nagy and Herman (1987) pointed out, this acquisition of language takes place before the child can read and without explicit instruction of any kind. Furthermore, even after the child begins to attend school, he/she continues to acquire vocabulary which has not been learned formally. Of the 3,000 words which the average child acquires each year, only a portion are learned as a result of the instruction received in school. Thus, Nagy and Herman have argued that the remainder of these vocabulary must be learned incidentally from a variety of sources including, but not limited to such sources as television, parents, etc. Similarly, songs may also provide a source of incidental acquisition of vocabulary.

The Input Hypothesis: Explaining the Incidental Acquisition of Vocabulary Through Stories

The incidental acquisition of vocabulary has been explained by Krashen (1985) within the context and framework of his "Input Hypothesis." According to this hypothesis, new, unfamiliar vocabulary is acquired when its significance is made clear to the learner. Meaning is conveyed by providing extralinguistic support such as illustrations, actions, photos, and realia. This in turn results in what Krashen refers to as "comprehensible input" since the linguistic input is made comprehensible to the second language learner. Krashen further posits that the amount of comprehensible input is proportionate with the amount of vocabulary acquired. Thus, according to Krashen (1989), vocabulary is incidentally acquired through stories because (1) familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary, and (2) picture illustrations clarify the meaning of unfamiliar words. There is evidence that picture illustrations succeed at supporting the reading process by clarifying the meaning of incoming verbal information (Hudson, 1982; Omaggio, 1979; Mueller, 1980; Bradfords and Johnson, 1972). In short, meaning is critical to the incidental acquisition of second language vocabulary.

Apart from oral stories, there may be other means of bringing about the incidental acquisition of vocabulary: songs. The song shares all of the same elements of an oral story, yet the vehicle through which the song is conveyed is musical rather than spoken. What distinguishes the song from an oral story is the addition of the musical vehicle. Furthermore, if the oral story and song are identical, with the exception of their vehicle, then it follows that a song's vocabulary may be acquired by simultaneously providing extralinguistic support (e.g., pictures, actions).

Psychological Research on Music and Verbal Learning

Although the effects of music upon second language acquisition have not been thoroughly investigated, there is empirical support for music as an aid to other forms of verbal learning. In the psychological research, music and its subcomponent, rhythm, have been shown to benefit both the rote memorization process. When various types of verbal information (e.g., multiplication tables, spelling lists) have been presented simultaneously with music, memorization has been enhanced (Gfeller, 1983; Schuster and Mouzon, 1982). Research on the effectiveness of rhythm, a subcomponent of music, has been equally favorable (Staples, 1968; Ryan, 1969; Weener, 1971; Shepard and Ascher, 1972; Milman,
The literature also indicates that the retentive effects of rhythm can be maximized when the targeted verbal information carries meaning. In several studies, a rhythmic presentation benefitted memorization when the items were both meaningful and meaningless (i.e., nonsense syllables). Yet, the impact of rhythm was greatest when the verbal information was more meaningful (Weener, 1971; Shepard and Ascher, 1971; Glazner, 1976). There is additional evidence that music is not limited to benefiting the rote memorization process. Music has proven beneficial when the objective has been to retain the meaning of verbal information as well (Isenroth, 1958; Battarri and Evans, 1982). This is the case when vocabulary is acquired: It is the word's semantic properties that must be retained in memory. Furthermore, music does not appear to prevent or be in competition with verbal learning. Instead, some studies point to the bond which exists between the two (Deutsch, 1972; Palermo, 1978; Serafina, Crowder, Repp, 1984; Borchgrevink, 1982).

The psychological literature offers evidence of the positive relationship between music and verbal learning. Yet, can music promote second language acquisition as well? Can music, when coupled with the targeted second language, promote language acquisition to the same extent as other traditional and non-musical approaches (e.g., oral stories)? To date, this has not been tested.

Still a second question is related to the first. The psychological literature points to the interactive relationship between music and meaning. That is, although meaningful information is memorized with greater success than less meaningful information, retention is even greater when more meaningful verbal information is learned with music. As it has been pointed out in the second language research, meaning also occupies a significant role in the acquisition of a second language. Krashen has demonstrated that language acquisition results when the target language item is heavily laden with meaning. This is made possible by providing extralinguistic support such as actions, etc., which make linguistic input comprehensible. Given this, might the same interactive relationship between music and meaning be as beneficial for language acquisition as it is for rote memorization? Music, particularly if accompanied by extralinguistic support (e.g., illustrations), may be a viable vehicle for language acquisition. It is timely that this issue be empirically tested.

The purpose of this investigation was to determine (1) if music would bring about language acquisition to the same extent as other more traditional non-musical approaches (e.g., oral stories); (2) if illustrations impact vocabulary acquisition; and (3) if there is a strong interactive relationship between the Instructional Medium (Music/No Music) and Extralinguistic Support (Illustrations/No Illustrations).

In order to answer these questions, the dependent variable of vocabulary acquisition was investigated under four treatment conditions which resulted from crossing two independent variables: (1) Instructional Medium (Music/No Music) and (2) Extralinguistic Support (Illustrations/No Illustrations). This study was structured using a Control Group Pretest-Posttest Design with matching and repeated measures, a variation of the randomized design (Isaac and Michael, 1989).

**METHOD**

**Description and Selection of Subjects**

Subjects participating in this study consisted of 48-second grade Spanish-speaking limited English proficient students. All students were enrolled in an elementary school belonging to the Los Angeles Unified School District during the 1990-91 academic year. The elementary school was located in a suburb of Los Angeles which was largely low-income and Hispanic.
Subjects were selected from a pool of two-second grade limited English-speaking classes.

Of the original 52 students who participated in the study, 4 were dropped due to a number of reasons (e.g., transfer to another school, lack of parental support forms, absence on testing day).

**Materials and Apparatus**

Commercially produced tape cassettes with accompanying big book illustrations were used for this investigation. These materials, contained a sung and spoken version of *A Surprise for Benjamin Bear* by J. Nelson (1989). This story was selected because it conformed to a number of criteria. At its most basic level, the story used for this study had to (1) be illustrated and (2) have tape-recorded sung and spoken versions. This would allow it to be used in any one of the following four treatments:

1. No Music-Illustrations (story spoken with illustrations)
2. No Music-No Illustrations (story spoken without illustrations)
3. Music-Illustrations (story sung with illustrations)
4. Music-No Illustrations (story sung without illustrations)

Apart from these were other criteria which were met. The story illustrations were large, colorful, and clearly illustrated key vocabulary and concepts in the story. The story had content and vocabulary appropriate for second grade children and contained at least 20 vocabulary words which would be unfamiliar to some of the children. The voices heard on the tapes were clear, comprehensible, and equally appealing. The tempo of the sung version did not prevent the comprehension of words. The lyrics of the sung and spoken versions were identical. The melody used in the sung version was simple, uncomplicated, and pleasing to the ear.

**Testing Instrument**

The testing instrument was devised by the investigator for the purpose of this study. This instrument was patterned after that which was developed and used by Elley (1989) to measure the amount of vocabulary acquired from listening to oral stories.

The vocabulary acquisition measurement instrument used for pretests and posttests consisted of a 20-item multiple-choice paper and pencil test. This test was developed so that it could be administered to large groups of students. Since the subjects participating in this study were exposed to oral language, as they were in Elley’s study, written words did not appear on the exam. Instead, the stem of each test item consisted of a target word, which was orally presented. Multiple choice options consisted of four illustrations. Thus, in the test instrument, the children heard the practice wordbook pronounced three times by the investigator. They were then asked to circle the illustration which they believed best matched this spoken word. The target words used in this testing instrument were as follows: *butler, tailor, magician, country, mirror, search, coat, message, carriage, suit, parlor, manor, measured, share, stare, knocked, unzipped, woke up, unhappy, chair*.

**PROCEDURE**

**Procedure for Assigning Subjects to Treatments**

Four equivalent groups were created prior to administering treatments by matching

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subjects on the basis of vocabulary pretest scores. Pretest scores belonging to all subjects were listed from lowest to highest. The experimenter identified the first group of scores from this master score list then randomly assigned the subjects associated with those scores to one of four groups. These groups were then randomly assigned to one of the four treatment conditions.

**Treatment and Testing Schedule**

The selection of subjects was followed by preliminary activities which included meetings with teachers and classroom visitations which allowed the experimenter the opportunity to establish rapport with the children. Two days later the vocabulary pretest was administered, followed by a four-day treatment period one and a half weeks later. During the treatment period, tapes were played three consecutive times. At the end of this treatment period, the first posttest was administered while the second vocabulary posttest was administered one and a half weeks later.

**Description of Treatments**

All subjects were instructed to enjoy listening to the story which was played on the audio tape. Audiocassette tapes allowed for standardization from one exposure to the next. Tape recordings were also the preferred means of administering musical treatments in other investigations (Gingold, 1989; Gfeller, 1982).

The Music treatment group heard the story in its sung version while the No Music group heard the spoken rendition of the story (i.e., oral story). Subjects in the Illustration treatment groups were shown large color illustrations of the story while listening to the tape-recording. The words which had been printed on each page of the storybook were covered with strips of white paper. Subjects were able to derive the meaning of unfamiliar words from the illustrations. Subjects in the No Illustration group were not shown illustrations, therefore, they extracted meaning from contextual information.

**ANALYSIS OF DATA**

In order to determine the short-term and long-term effects of music and illustrations, the dependent variable, vocabulary acquisition, was measured prior to treatment (pretest) and at two additional points in time: (1) at the end of the four-day treatment period (Posttest 1), and (2) one and a half weeks after the last treatment (Posttest 2). Consequently, the amount of vocabulary acquired was determined by computing two vocabulary gain scores: Gain 1 scores, which were representative of the initial amount of vocabulary acquired, and Gain 2 scores, which represented the amount of vocabulary acquired and retained over a longer period of time. In light of these distinctions, two two-way analyses of variance (ANOVA) were performed, one for each set of gain scores. Given that the hypotheses being tested were nondirectional, a significance level at the .05 level was set.

**RESULTS**

No statistically significant differences were found between the main effects of Medium (Music/No Music), Extralinguistic Support (Illustration/No Illustration) or their interaction when initial gain scores and retained gain scores underwent analysis (see Tables 1 and 2.). There were, however, definite patterns found in the descriptive data which were noteworthy.
### TABLE 1
Summary of ANOVA Gain 1 Source

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>M/N M (Medium)</td>
<td>.09</td>
<td>1</td>
<td>.09</td>
<td>.49</td>
<td>.49</td>
</tr>
<tr>
<td>I/N I (ES)</td>
<td>.22</td>
<td>1</td>
<td>.22</td>
<td>1.17</td>
<td>.28</td>
</tr>
<tr>
<td>Medium X ES</td>
<td>.04</td>
<td>1</td>
<td>.04</td>
<td>.21</td>
<td>.65</td>
</tr>
<tr>
<td>Within Call</td>
<td>8.27</td>
<td>44</td>
<td>.19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TABLE 2
Summary of ANOVA Gain 2 Source

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>M/N M (Medium)</td>
<td>.12</td>
<td>1</td>
<td>.12</td>
<td>.38</td>
<td>.54</td>
</tr>
<tr>
<td>I/N I (ES)</td>
<td>.34</td>
<td>1</td>
<td>.34</td>
<td>1.12</td>
<td>.30</td>
</tr>
<tr>
<td>Medium X ES</td>
<td>.11</td>
<td>1</td>
<td>.11</td>
<td>.35</td>
<td>.56</td>
</tr>
<tr>
<td>Within Call</td>
<td>13.59</td>
<td>44</td>
<td>.31</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

When vocabulary acquisition was measured immediately after the four-day treatment, mean vocabulary gain scores were consistently higher for Music treatment groups and Illustration groups (see Table 3). The group subjected to the combined effects of both Music and Illustrations produced the highest mean vocabulary gain (1.50 words) of the four treatments. As Table 3 indicates, there was a difference of .77 words between the average amount of vocabulary acquired when the combination of music and illustrations was compared to the absence of this combination.

### TABLE 3
Main Gain 1 Scores Belonging to Four Treatment Groups

<table>
<thead>
<tr>
<th>Illustration X</th>
<th>Music</th>
<th>No Music</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD</td>
<td>1.24</td>
<td>2.00</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(12)</td>
<td>(13)</td>
<td></td>
</tr>
<tr>
<td>Illustration X</td>
<td>.83</td>
<td>.73</td>
<td>.78</td>
</tr>
<tr>
<td>SD</td>
<td>1.33</td>
<td>1.19</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(12)</td>
<td>(11)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1.16</td>
<td>.86</td>
<td></td>
</tr>
</tbody>
</table>
This general pattern was mirrored by the data obtained one a half weeks after treatment (see Table 4). Mean gain scores were consistently higher for Music treatment groups and Illustrations groups. The group subjected to the combined effects of both Music and Illustrations acquired an average of 1.75 words, .93 more vocabulary than the No-Music No-Illustrations group.

| TABLE 4 |
|------------------|------------------|------------------|
| **Main Gain 2 Scores Belonging to Four Treatment Groups** |
| **Illustration** | **Music** | **No Music** | **Total** |
| **X** | 1.75 | 1.08 | 1.41 |
| **SD** | 1.81 | 1.80 | |
| **N** | (12) | (13) | |
| **No** | **X** | .83 | .82 | .82 |
| **Illustration** | **SD** | 2.33 | 1.66 | |
| **N** | (12) | (11) | |
| **Total** | 1.29 | .94 | |

The relative order was maintained over time. While the effects of Illustrations was seemingly quite powerful, it was the addition of music which appeared to boost the positive effects of the Illustrations.

In order to determine whether the treatments had differential effects upon subjects exhibiting different levels of English proficiency, additional analyses were performed. For the purposes of this investigation, subjects scoring below 8 on the vocabulary pretest were designated as low proficiency students while those scoring above 12 were termed high proficiency students. Low proficiency level mean vocabulary gain 1 and 2 scores
consistently followed the same pattern noted previously. The differences between treatments was greater and more dramatic. Immediately after receiving their treatments, low proficiency subjects exposed to the combination of music illustrations produced the greatest amount of vocabulary gain (i.e., 2.33 words) as opposed to the No Music-No Illustration group (i.e., .33 words) (see Table 5).

<table>
<thead>
<tr>
<th></th>
<th>Music</th>
<th>No Music</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustration X</td>
<td>2.33</td>
<td>2.00</td>
<td>2.16</td>
</tr>
<tr>
<td>SD</td>
<td>.58</td>
<td>2.83</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(3)</td>
<td>(4)</td>
<td></td>
</tr>
<tr>
<td>No X</td>
<td>1.50</td>
<td>.33</td>
<td>1.91</td>
</tr>
<tr>
<td>SD</td>
<td>1.00</td>
<td>1.53</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(4)</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1.91</td>
<td>1.16</td>
<td></td>
</tr>
</tbody>
</table>

Low proficiency students in the Music-Illustration group acquired an average of 2.0 more words than subjects listening to the No-Music and No-Illustration story versions. After one and a half weeks had elapsed, the difference between these two treatments was equally dramatic, with the Music-Illustration group acquiring an average of 3.33 words in contrast to the No-Music No-illustration group which acquired an average of 1.0 words, a difference of 2.33 more vocabulary words (see Table 6).

<table>
<thead>
<tr>
<th></th>
<th>Music</th>
<th>No Music</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustration X</td>
<td>3.33</td>
<td>1.50</td>
<td>2.41</td>
</tr>
<tr>
<td>SD</td>
<td>1.15</td>
<td>1.29</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(3)</td>
<td>(4)</td>
<td></td>
</tr>
<tr>
<td>No X</td>
<td>1.75</td>
<td>1.00</td>
<td>1.37</td>
</tr>
<tr>
<td>SD</td>
<td>2.63</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(4)</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2.54</td>
<td>1.25</td>
<td></td>
</tr>
</tbody>
</table>

Figure 2 (right) illustrates the relationship between the Low Proficiency subjects’ Gain 1 (initial) and Gain 2 (retained) vocabulary scores. While the average number of

vocabulary words increased slightly over time, the greatest increase was experienced by the Music-Illustration group which acquired an average of 1.0 words more after a one and a half-week period.

As Tables 7 and 8 indicate, high proficiency initial and retained gain scores did not conform to this pattern. For high proficiency learners, initially upon receiving treatment, the average vocabulary acquired was slight with the exception of the Music-Illustration group which acquired an average of 1.25 vocabulary words (see Table 7).

TABLE 7
Main Gain 1 Scores Belonging to Low Proficiency Subjects

<table>
<thead>
<tr>
<th></th>
<th>Music</th>
<th>No Music</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustration X</td>
<td>1.25</td>
<td>0.00</td>
<td>1.37</td>
</tr>
<tr>
<td>SD</td>
<td>1.25</td>
<td>.71</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(4)</td>
<td>(5)</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>.5</td>
<td>.25</td>
<td>.37</td>
</tr>
<tr>
<td>Illustration SD</td>
<td>1.29</td>
<td>.50</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(4)</td>
<td>(4)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>.87</td>
<td>.12</td>
<td></td>
</tr>
</tbody>
</table>

According to Table 8, by the end of the one and a half-week period the four treatment conditions appeared to have little impact upon vocabulary acquisition. Three of the four treatments produced no gain in vocabulary acquisition with the exception of the Music-No Illustration group which produced an average gain of .5 words.

TABLE 8
Main Gain 2 Scores Belonging to Low Proficiency Subjects

<table>
<thead>
<tr>
<th></th>
<th>Music</th>
<th>No Music</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustration X</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>SD</td>
<td>.82</td>
<td>.70</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(4)</td>
<td>(5)</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>.50</td>
<td>0.00</td>
<td>.50</td>
</tr>
<tr>
<td>Illustration SD</td>
<td>1.73</td>
<td>1.41</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>(4)</td>
<td>(4)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>.25</td>
<td>0.00</td>
<td></td>
</tr>
</tbody>
</table>

Figure 3 (right) displays the average amount of vocabulary gain belonging to the subjects receiving the four treatments both initially upon receiving treatment.

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and one a half weeks later (retained). The effects of music and illustrations appear to have faded with the high proficiency subjects over time. This is in contrast to the low proficiency subjects whose Music-Illustration effects increased over time by an average of 1.0 words.

DISCUSSION

Effects of Medium & Extralinguistic Support

From the findings of this investigation, several conclusions could be drawn. As the analyses of variance revealed, statistical significance was not achieved for the main effect of Medium (Music/No Music). Acceptance of the null hypothesis implied that the two media (Music/No Music) produced comparable amounts of vocabulary acquisition. Stated differently, the same amount of language acquisition resulted whether musical or non-musical means were used. It follows then, that music is a viable vehicle for second language acquisition. This finding is consistent with the statements which have been made regarding the efficiency of music upon language acquisition (McCarthy, 1985; Jalongo & Bromley, 1984; Martin, 1983; Mitchell, 1983; Jolly, 1975). Consequently, the findings from this investigation have succeeded at providing empirical support for previously unsupported statements. Acceptance of the null hypothesis also implied that music neither markedly helped nor hindered vocabulary acquisition in the group of subjects. The descriptive data demonstrated definite and consistent patterns favoring music. These patterns were consistent with the psychological research which provided evidence of music's positive effects upon other forms of verbal learning (Schuster & Mouzon, 1982; Gfeller, 1983; Staples, 1968; Ryan, 1969; Weener, 1971; Shepard & Ascher, 1972; Milman, 1974).

The main effect of Extralinguistic Support (Illustration/No Illustration) did not produce statistical significance at the .05 level. However, the raw data revealed a definite pattern: illustrations consistently produced higher levels of vocabulary acquisition than no illustration groups both in the short and long term. This general pattern favoring illustrated treatments was expected in light of the research on comprehensible input (Krashen, 1985) and picture illustrations (Hudson, 1982; Omaggio, 1979; Mueller).

Although the interaction between music and illustration was not statistically significant at the .05 level, the combination of music and illustrations consistently yielded the highest average amount of vocabulary gain. The positive effects produced by the combination of music and illustrations was predicted from the psychology literature. Several studies, particularly the studies on rhythm and verbal learning reported positive effects from the combination of music and meaning upon memory retention (Weener, 1971; Glazner, 1976; Shepard and Ascher, 1972).

Clearly, illustrations boosted the effects of music, yet could additional extralinguistic support beyond that supplied by illustrations further maximize the effect of music? Both Cohen (1968) and Elley (1989) demonstrated that the addition of follow-up activities to illustrated oral story readings resulted in greater vocabulary acquisition. When Elley compared illustrated oral stories with and without additional vocabulary elaboration, vocabulary acquisition was highest when additional support was provided. One of the two stories used in the study yielded a mean vocabulary gain of 39.9% when vocabulary were further elaborated upon as opposed to a 14.8% gain without these elaborations. The story readings in this investigation designated as "No Music-Illustration" were similar to Elley's "No explanation" treatment. Therefore, it is possible that vocabulary gain could be increased with multiple forms of extralinguistic support.

Limitations of this Study

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There were several limitations which may have affected the generalizability of this study. In this investigation, exposure to music and illustrations occurred over a 4-day period, yet this may not have been sufficient time to observe a change in the students' ability to acquire vocabulary. The outcome of this study may have been affected by other factors such as degree of cooperation and attention span limits. Because subjects participating in this study were representative only of the population from which they were sampled, generalizations to pupils of other age groups, socioeconomic backgrounds and geographical areas cannot be made. Finally, the sample size may not have been large enough to study the constructs of this investigation.

Still another limitation may have been the nature of the story, which was selected for this investigation. This story, *Benjamin Bear*, may have had certain characteristics which did not produce large gains in language acquisition. Elley (1989) found that differential effects were obtained as a result of using two different stories in her study. Gains for *Rapscallion Jones* were more dramatic than those resulting from readings of *The White Crane*. While subjects hearing the first story produced a mean gain of 14.8% vocabulary words, subjects hearing the second story gained only 4.4%. Neither of these stories were accompanied by additional follow-up activities, therefore, these were similar to the No Music Illustration treatment in this investigation. It is possible that the gains reported for the No Music-Illustration group were similarly influenced by the story itself since the mean gain (5.0%) approximated those produced by *White Crane*. When Elley introduced a second story, the gains were markedly higher. Therefore, the gains reported in this investigation may have been low due to the characteristics of the story being used. However, the exact nature of these story characteristics is unclear. Any number of factors could have contributed to the differential effects of the two stories used in Elley's study. In their study of vocabulary acquisition from reading, Anderson, Nagy and Herman (1987) found that vocabulary acquisition was influenced by the proportion of conceptually difficult words in the passage being read. In their study, little acquisition took place when a large number of conceptually difficult words were present. Similarly, oral passages may produce varying degrees of vocabulary acquisition depending upon the conceptual complexity of the vocabulary in the passage being read. Furthermore, the subjects' reaction to the melody used in this investigation may have affected the amount of vocabulary acquired. The melody used may or may not have been appealing to the subjects in this investigation. In short, all of the above-mentioned studies serve as a reminder that the amount of vocabulary gain can be influenced by any number of factors.

**Implications**

This finding has definite curricular implications. If music is a viable vehicle for second language acquisition to the same extent as other non-musical means, then songs can no longer be regarded as recreational devices having little instructional value. Consequently, musical means of promoting second language acquisition should occupy a more important role in the second language curriculum. This can easily be accomplished by increasing the frequency with which songs are used in the curriculum. Even if the child acquires a mean of 2.0 words as the result of listening to an illustrated story-song, much has been gained given the relatively small investment of time. In this investigation, subjects were exposed to 10 minutes of a story over a 4-day period. If similar story-songs were played on a regular basis this seemingly small amount of vocabulary gain would grow. For example, assuming that this amount of gain did not radically vary, the child could acquire approximately 72 new words over a nine-month period by simply listening to one story song each day. If two songs were played each day, subjects could acquire approximately 144 words. Furthermore, those newly acquired words, serving as comprehensible input, could contribute to the acquisition of other words. Elley (1989) similarly spoke of the contributions which could be made to the child's vocabulary by reading an illustrated story
» with occasional explanation of vocabulary words. According to Elley, "there are clearly good
linguistic grounds for increasing this activity over and above the recreational and cultural
reasons for doing so." In short, the investment of time is relatively small, yet the potential
benefits in terms of vocabulary acquisition are great.

Not only can children benefit from additional exposure to the second language, songs can
provide the classroom teacher with an alternative means of promoting second language
acquisition apart from non-musical means such as oral stories. Between the two, musical
approaches are often preferred. As part of the pilot study, subjects were asked if they
preferred sung stories or spoken stories. All 23 children responded in favor of the sung
stories. Therefore, songs may prove to be a better means of capturing the attention of
children who show little interest in oral stories.

Future Research

Given the limitations of this study, there is a definite need for additional research on this
topic. For one, similar investigations need to be made employing large numbers of subjects.
The absence of statistical significance may have been due to the relatively small number of
subjects who participated in this study. Large sample sizes increase the power of the
statistical test (Hinkle, Wiersma, Jurs, 1988). Additionally, future studies need to be made
in which more than one story is used. This is necessary since stories differ in terms of
characteristics (e.g., motivational level) which ultimately influence the amount of
vocabulary acquisition. Furthermore, given the research literature, it would be helpful to
learn whether additional extralinguistic support (e.g., further explanation) is critical to the
effectiveness of music and its impact upon language acquisition. Apart from these areas of
future study, there is a need to conduct research on subjects or various age levels in order
to determine whether the impact of music is greatest at any one particular developmental
period.

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time on the verbal retention abilities of visual-spatially oriented and verbally oriented

Company.

investigations of comprehension and recall. Journal of Verbal Learning and Verbal Behavior,
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