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CREATING AND INTEGRATING SONGS & CHANTS TO WORDGEN

**Authentic Low-Stakes Practice to Make Meaning Lasting for ELLs:
Creating Vocabulary Chants and Songs to Enhance the Word Generation Curriculum.**

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Otterbein University

April 14, 2022

Submitted in partial fulfillment of the requirements for a Master of Arts in Education in
Curriculum and Instruction, TESOL strand degree.

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By

Lori Dill Cohen

2022

ACKNOWLEDGEMENTS

To **Dr. Vosburg-Bluem**: Thank you for giving me the confidence to forge my own way.

You spent time listening to me and validated my crazy ideas when there was no other example to follow.

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To my **grandmother**: You are not here but I think of you often. I think you would be proud of me.

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ABSTRACT

This curriculum creation is designed to supplement the Word Generation (WordGen) vocabulary program for middle school students. It adds songs and chants of the weekly focus words for use as a mnemonic device to remember and synthesize word meaning. The WordGen curriculum is heavily based on reading and writing and English Language Learners (ELLs) are at a disadvantage when tasked with learning and understanding academic vocabulary due to the short length of time for mastery (Cummins, 1999; Collier, 1987; Thompson, 2017). This curriculum is inspired by the desire to appeal to ELLs who would respond favorably to music or kinesthetic modalities in the language classroom. Using music to teach language is found to be a positive way to engage students and facilitate a low-stakes method to learning and practicing language (Bialls, et al., 2021; Chen, 2020l; Landesman Scheckel, 2020; Li & Brand, 2009; Rukholm, 2015). The first two chapters of WordGen have been supplemented with songs and chants/raps for use in ELL and general content classrooms.

Keywords: ELLs, vocabulary instruction, songs, chants, curriculum, academic language

Chapter 1: Introduction

In the summer of 2019, I was introduced to the Word Generation (WordGen) supplementary intervention curriculum ([SERP Institute](#)) (SERP, 2011) in a middle grades adolescent reading course as part of my TESOL endorsement study. At the time, there was not a lot of curricula to review related to English Language Learners (ELLs) in the What Works Clearinghouse, a digital repository of effective education materials whose goal was focusing on educational research. The U.S. Department of Education's What Works Clearinghouse appears to have been removed from the internet as of this writing.

Our professor suggested we check out the site and read the critiques of the available materials, and I became familiar with WordGen by Dr. Catherine Snow of Harvard University and the Strategic Education Research Partnership (SERP) Institute. The following school year, I obtained a new teaching position in a charter school that had no specified curriculum for English Language Learners. My urban inner-city students came to me with limited academic language development and low motivation. I experimented using WordGen in my classroom both as a solution to a lack of prescribed curriculum and in light of my professors' clear and direct instruction that educational research points to explicit vocabulary teaching as effective and that ELLs need vocabulary support to make texts accessible in their learning. While I personally found WordGen easy to implement, reconciling the reading and writing-heavy curriculum materials with my student's low literacy skills made maintaining interest a challenge. I appreciated the "controversial" topics in the WordGen curriculum designed to engage middle learners but I felt that something was missing. With my training in music, I began experimenting in how I could use music to enhance learning. I wondered how to make

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word-teaching and word-learning more accommodating for diverse learners and how I could make instruction varied and more memorable for the students.

I, for one, did not enjoy vocabulary instruction as a young student. During quiet time in class with a dictionary on one side of my desk, my text book on the other, and a piece of lined paper in the center for writing the prescribed definitions, I would daydream of doing anything other than what I was doing. I do not recall that method being successful; most of my vocabulary remembering happened in college. As an ELL teacher, I struggled teaching academic vocabulary to populations of students who do not have the motivation for higher order learning when they are distracted by events in their community or their family cannot provide a way forward for their child's learning due to various reasons.

The students I was teaching in 2019, generally, had narrow learning experiences from schools in low socioeconomic neighborhoods and I was motivated to open their worlds a bit. Music was one of my throw-it-against-the-wall-and-see-if-it-sticks ideas. I began using a ukulele to teach my younger students words and language sounds and to prime their neural pathways for training. Overall, they enjoyed it, were engaged, and improved in their language development in my classroom. I looked for more ways to use music and it was then, along with research I had read during my TESOL coursework, that I was reassured that I was making good pedagogical choices using "alternative" teaching methods, such as music in an ELL classroom to teach language.

While using WordGen in my classroom, I would try to invent memorable rhymes or songs to convey language meaning but composing spontaneously is challenging and not always successful. I desired a musical guide of the weekly focus words that met

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several criteria. First, I wanted to create chants or short songs about WordGen's focus words that demonstrate the unit chapter's word definitions, that I could use quickly and easily throughout the lesson. Second, I wanted them "pre-composed" so that I could access them easily and spontaneously while teaching but without the difficulty of trying to compose on-the-fly. Third, I wanted the phrases to be sensible and memorable to young people after a short introduction to the material. Fourth, I wanted to fill the arts "gap" in the WordGen curriculum with a music-based tool, or mnemonic, that allows students to practice the language and memorize the definitions in a low-stress, low-stakes, and interesting method. Fifth, and a kind of "pie in the sky" aspiration, I wanted the songs to be easy and familiar that *anyone* could, whether roughly or skillfully, sing or chant them. The goal is to demonstrate that skill is not necessary to use this tool and that students (and their teachers) can confidently use their voice to practice these words and definitions. Lastly, I wanted to create a model for teaching academic language using low-stakes practice or study strategies that allows students and educators to assuredly experiment with language in a fresh way.

The curriculum creation that follows is the material that serves to reach the objective of the above list. The first four items that include creating easy chants and songs that are memorable is work that is mostly my personal responsibility but the last two goals will be harder. Making something appealing is not enough; just ask any teacher. Creating something that self-conscious middle school and high school students will use is lofty, at best, and completely unpredictable, at worst. I believe that if teachers can "buy in" to bravely using the voice or accompanying music, they can potentially create another avenue of learning for their students.

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My background as a former instrumental music teacher has influenced my teaching. In my experience, kids who enjoy learning (or at least participate amenably) will remember their experiences more than those who do not. Additionally, music teachers have extensive experience with students who may learn successfully in the arts world but struggle otherwise and using music in the language classroom widens the lasso to include more learners. The quirky and silly verses I make up in my classroom make my students laugh or cause bewildered looks but they will remember. I think no one knows this more than performance arts teachers. It is my intent to situate this project with one foot in music education research and the other foot in vocabulary instruction pedagogy. English Language Learners have double the work in learning content along with a new language (Rivera, et al., 2008) and I have a mission of appealing to not only underserved populations but also to diverse learners, like myself, so all ELLs can eventually stand on their own.

Chapter 2: Review of Literature

Upon arrival in U.S. schools, it is a race for students with no or little English language understanding to acquire the English language to catch up to their peers. According to the National Council of Teachers of English, 17% of English Language Learners (ELLs) are less likely to graduate from high school as compared to native English speakers because of language obstacles (U.S. Dept. Of Education, 2015). Students need to develop English proficiency to access education and schools have an obligation to make education accessible to all learners (U.S. Dept. Of Education, 2020). To add to their hardship, ELLs are required to begin participating in high-stakes testing by their second year in U.S. schools, according to the No Child Left Behind Act (Robertson, 2019). For children who arrive in U.S. schools older than approximately age eight, acquiring English gets harder for every year of age due to inflexibility as the brain ages (Fromkin, et. al., 2014). Children pass through stages of language acquisition at varying rates (Krashen, 1982), but it is widely accepted that it takes four to seven years to achieve academic language fluency. While children may appear to have command of English when speaking in social situations due to the use of high frequency words or phrases like “*May I go to the bathroom?*”, the reality is that academic language, such as “*The data appears to suggest that...*”, takes years to develop (Cummins, 1999; Collier, 1987; Thompson, 2017).

Teachers who have ELLs in their classroom have an obligation to provide as many learning opportunities as possible scaffolding lessons and providing comprehensible input, or the essence of understanding what is being presented. According to Stephen Krashen, “The only thing that works, the only thing that counts, is

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giving people messages they understand...” (Schütz, n.d., 2:32). To access language and understanding in American schools, English Language Learners will need to develop elements of language such as the phonology (basic speech units), morphology (units of word meaning), syntax (the rules of how words are grouped together), semantics (the meaning of language), and pragmatics (how people use language) of English words and sentences (Fromkin, 2009) to understand and access education. Jerry Reed sings it best in the song East Bound and Down (1977): they’ve “got a long way to go, and a short time to get there.” Teachers must lead the way with effective vocabulary and language development pedagogy for students’ tickets to success.

Academic Vocabulary Instruction

Academic language (also known as academic vocabulary) is the formal language used in schools and in content-area texts and books (ODE, 2018). After enrolling in U.S. schools, English language learners have the heavy burden of learning academic language; a task that is similarly troublesome to their native English-speaking peers. While school-age ELLs may acquire conversational language proficiency, which translates to about 3000 high frequency word families, generally within one to two years of living in the United States, (Beck, et al., 2013; Cummins, 1999), in order for ELLs to use academic language in school, Beck, McKeown and Kucan (2013) suggest that by grade 9, a student needs to know an additional 7,000 word families, called Tier Two words, for a total of 15,000 word families or 50,000 words. If, for example, a non-English speaking student arrived in U.S. schools in the eighth grade, that would equate to learning thirteen years of language to catch up to his or her English-speaking peers *in one year* to successfully achieve academically.

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Academic vocabulary is an important part of reading and accessing text in school for learning. As a child begins to read, already learned oral language combines with printed graphemes, or symbols, in thinking processes for understanding. If the oral vocabulary is not present, understanding is limited to the print encounter with the vocabulary (NRP, 2000). For ELLs, the oral and print vocabulary deficit can leave students lost (NIL, 2007). In Gough and Tunmer's Simple View of Reading (1986), defined as reading comprehension equal to the product of decoding language with linguistic comprehension (ie. interpretation of words), academic language falls into the 'linguistic comprehension' portion of the equation. It is clear that students who have holes in vocabulary understanding will likely show reading deficits and gaps in vocabulary comprehension, particularly academic vocabulary, as they move through higher grade levels in school.

Around the fourth grade, students are required to read increasingly more difficult academic texts for learning that utilize more complex vocabulary (ODE, 2018) but due to the demands on teachers to cover a large variety of material during the school year, teachers have little time to teach vocabulary (David, 2010). ELLs, after having achieved a more competent state of decoding, can become "word callers"; they can read printed material well, yet still have a low level of comprehension without a developed base in vocabulary (Kelley, et al., 2010). Vocabulary knowledge is strongly correlated with reading comprehension. Words related to academic areas represent ideas which, ultimately, leads to accessibility of academic texts (Kelley, et al., 2010; Rasinski, et al., 2017). There is consensus that teaching vocabulary appears to be an important key in learning for ELLs.

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The National Reading Panel (2000) set out to analyze research explicitly relating to how vocabulary was being taught in schools and found no studies that met their research criteria. Since 2000, research in vocabulary methods has been picking-up and currently educators can access theories and techniques directly related to effective vocabulary acquisition. Current investigations show several techniques to be positively correlated for word learning. First, direct instruction, or teacher-led guided lessons, of vocabulary has shown to be beneficial in raising literacy in schools (Elleman, et al., 2019). With this idea in mind, Joan Kelley, et al. (2010) designed an 18-week curriculum focusing on studying academic words from Coxhead's (2000) academic word list. The sixth grade students participated in the 45-minute lessons for four days of each week. As compared to the control classrooms, the treatment classes showed eight to nine months of reading comprehension growth in that 18-week period. In another experiment (Bisson, et al., 2021), researchers found that intentional word learning of a foreign language was more effective than incidental, or learned by chance, word learning. The research group mentions, too, the importance of multiple learning situations to commit words to memory and a possible link to working memory brain processes in intentional word studies. Perhaps music can provide an opportunity for multiple language exposure of focused words within lyrics of songs.

The idea of providing multiple interactions with words is expanded in a contribution by Scott Coleman Greenwood (2010) to *The Clearing House*, a pedagogical journal that brings educational theory to the classroom. His teaching ideas for middle learners include researched techniques for learning academic vocabulary such as student talk, graphic organizers, concept circles, analogies, and gamifying activities. The

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National Institute for Literacy (2007) says there is no single best way to teach vocabulary but that, as echoed in the research above, school-age children need instruction that is explicit, intentional, multi-sensory, repeated, and interactive.

Music's Connection with Language

Musicians have been recruited for study in the realm of language and language acquisition due to documentation that musicians' language abilities are well-developed in areas like pitch perception, subcortical processing in listening, and in working memory (Zeromskaite, 2014). Research that shows that language and music share functionality in the Broca's and Wernicke's area of the brain (Koelsch, et al., 2002) and it is musicians that are trained in aspects of music like pitch, rhythm, melody, and syntax (Patel, 2010), all of which are integral components of language. Those auditory pathways share a common neural network in the brain (Schon, et al., 2010). Pitch in music has a loose correlation with timbre, or quality of sound, in language, yet Patel states there is a deep connection "in terms of cognitive and neural processing" (Patel, 2010, p. 86). Rhythm in music is sounds created in a pattern of time while rhythm in language, possibly unfamiliar to some, is part of language structure. For example, using a sentence such as "I am going to the grocery store." but pausing unnaturally after the word 'am', saying 'going to' quickly then pausing, then finishing very slowly, for native speakers, would sound awkward and the listener may have trouble understanding the meaning briefly. Native speakers will also elongate or draw out language sounds to signal meaning. Language learners must master this rhythmic aspect of language to gain fluency (Patel, 2010).

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Finnish researchers found other correlations between musicians' brains and the efficiency of responses to beginning sounds (akin to phoneme articulations, or speaking beginning sounds). Their research recorded enhanced auditory and audiovisual encoding of music and speech sounds in trained musicians, with highly developed responses in the auditory system. This demonstrates that accurate pitch coding helps a listener understand the speaker's linguistic and emotional message (Musacchia, et al., 2007). In 2020, neuroscientists Nina Kraus and Travis White-Schwock wrote about music's positive effect on teenage children's learning in San Francisco and Chicago. They found that, after about two years of instrumental music study, the school-aged students' brain responses to language and listening advanced above their peers. The music training improved identification of speech sounds and auditory development and included the caveat, "only after some time" (p. 212). Two years is significant. The scientists additionally elaborate that music training set up children's and adult's brains for enhanced cognition, sound processing, and speech awareness (all are parts of language learning) that aids in better learning and listening in noisy environments, common in classrooms as well as everyday environments.

Teaching Language From a Music Perspective

The idea of using music as a tool to teach language is found in studies from the last ten to fifteen years. In the Finnish study (Musacchia, et al., 2007), it is suggested that there is value of musical training in schools and using auditory training strategies for students with potential speech-encoding difficulties. For educators, showing videos of physical speech production (e.g. showing the mouth of the speaker) while listening to speech enhances language encoding information (Musacchia, et al., 2007).

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Educational research using Chinese students dominates the literature but many principles and questions relate to students of all ages. In 2021, Bialls, et al. found that teaching a second language with songs to Chinese young adults learning French to be more effective than speech alone. Their claim that music, with its rhythmic and melodic structures, is a mnemonic for phonological learning. The study did not find a benefit in word retention but the benefit correlated to speech production, with decreased accentedness, a property of language making second language production more difficult to understand, while speaking during assessment.

In a California study at Altadena Arts Magnet School in Pasadena, principal Benita Landesman Scheckel (2020) wrote about a pilot program using an English language acquisition intervention for 17 sixth-grade ELLs using choir as a means to build language skills instead of the usual California requirement of a second daily hour of language intervention in a traditional classroom. Their English language development teacher worked with the students on Mondays and the students attended choir Tuesdays through Fridays for one semester. The students interviewed with researchers at the conclusion of the project to collect data and it was revealed that the students in the choir classroom made academic progress. Both the control group and the study group consisted of at-risk language learners and the researcher expected drops between the first and second semester test scores but the choir (treatment) group dropped less than the control group, holding their grades more steadily.

Students need many interactions with new words, and in a variety of ways, before they are deeply learned (Beck, et al., 2013). Using songs or chants has proven to be an effective learning strategy and can be utilized as a mnemonic for interacting with new

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words. Chen (2020) utilized five public schools in China, experimenting using music to teach English as a foreign language to students using five different methods: chanting, singing, video only, video with captions, and a no-treatment group. Singing proved most effective in learning new vocabulary but retention of learned material did not last as long as chanting. Chanting new words scored third, behind music-video plus captions, in learning new words but scored highest on retention of learned material on the delayed posttest. The researcher's conclusion is that chanting and music-video with captions supports word retention due to their rhythmic properties that aid in mapping language in the brain. While singing is effective for learning new words, it is highly dependent on the ease and familiarity of the melody, which may or may not help assist in mapping the associated text. In other words, an already familiar melody may help in learning new language.

The idea that a familiar melody can facilitate learning text is also shown in a study from Italy. Rukholm (2015) studied the effects of song on vocabulary learning and found that in young adults, song treatment groups, using a melody described as “catchy and remained in their mind for much of the day” (p. 183), outperformed in vocabulary learning and retention as compared to the groups learning vocabulary through poetry in both immediate and delayed posttests. In another Chinese environment with adult English as a Second Language (known as ESL) learners, Xiangming Li and Manny Brand (2009) studied the effects of using English songs to teach language usage, vocabulary acquisition, and word meaning. The two treatment groups, one taught with all music and one taught with half music and half speaking, and finally the control group using only speaking, each received nine hours of instruction. The students in the all-music group

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scored highest on posttests both immediately and in delayed tests. The half-music group scored lowest and speculation was that the students may have been confused by the music/speech combination. The researchers observed that, as echoed in the Kraus study (2020), length of time and/or intensity is key in learning words.

Academic vocabulary integrated with songs and chants provide another way that students can practice English in a context that is valuable and low-stakes. Low-stakes opportunities are low-risk activities that do not significantly impact student outcomes (i.e. grades, graduations, etc.). The research relating to the value of low-stakes practice and its impact on word learning in elementary or secondary classrooms is lacking, however one somewhat related study compares language production in a low-stakes activity with high-stakes testing (Kermad & Kang, 2019). The 18-24 year old speakers of a variety of languages at a variety of skill levels gave a low-stakes (a small portion of their grade) speech, a medium-stakes assessment (40% of their grade), and a high-stakes end-of-term assessment to exit the program. The researchers' conclusions were that the students of all abilities spoke using longer strings of words in the low-stakes activity than in the exit activity. While this study is not an apples to oranges comparison to vocabulary learning, the study's authors point out that speech performance may excel in low-stakes situations. Stephen Krashen (1982) made the same point: there is a relationship between anxiety and language production and that lower anxiety in low-risk or low-pressure activities can be conducive to more secure language production.

A Word About Fun

Using music as a tool for teaching is generally met with skepticism as it is difficult to easily and quickly show administrators and stakeholders empirical measures

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of test score gains (Li, 2009). Music programs have to prove their worth frequently to school districts even with results such as Professor of Neurobiology Nina Kraus' study published in scholarly journals like *Nature Reviews Neuroscience* of accelerated neural processing in music students and its contribution to speech processing (Kraus & Chandrasekaran, 2010). According to the American Federation of Teachers, for example, 42 percent of schools in Georgia and 35 percent of districts of Kentucky have cut music programs due to funding (AFT, 2018).

In addition to the positive research supporting brain development, music provides intangible benefits for students in music education programs (Kraus, 2020) and for students outside of music education classrooms. Using music to teach language *might* be perceived as *fun*. Landesman Scheckel (2020) reported that the music treatment ELL group in her California middle school did not perceive they were learning while making friends and having fun, even though the study showed improved English pronunciation and higher English proficiency standardized test scores. Stephen Krashen writes about this in his “affective filter hypothesis” (Krashen, 1982, p. 30). Students, in particular, ELLs, have an easier time acquiring language with motivation, self-confidence, and less stress. The Chinese students in Li's and Brand's study (2009) had a more positive attitude toward their studies and felt more confident than their non-music peers. In the *English Teaching Forum*, a U.S. Department of State refereed publication for U.S. teachers of English as a Foreign Language, two submissions for ideas for using music to teach language in 2018 both cite the non-academic benefits of using music in language classrooms in addition to the academic gains, such as fostering participation, reduction in behavior-related problems, cultural examination, and motivation, to name a few (Lems,

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2018; Mobbs & Cuyul, 2018). Children and adults can learn while enjoying the experience.

Chapter 3: Theoretical Framework

This curriculum addition to WordGen, the vocabulary-oriented curriculum developed by Dr. Catherine Snow, spans two pedagogical areas not traditionally linked together: music and academic vocabulary instruction. The frameworks presented here are both descriptive and prescriptive beacons for using music in the language classroom or in a non-traditional education forum for language learning.

Music experiences in the classroom are as wide as they are unique. Teachers use music pedagogies in such a variety of applications, it is fair to say that the music's tentacles reach into all parts of education and the wider curriculum in some shape or form. Using music in an elementary classroom is more common than in middle and upper grades. Traditional ensemble-based music, such as choir, orchestra, and band, is most common at the middle and high schools levels (GANF, 2017) but music's role is no less important in non-music upper-level classrooms. Using intentional music in classrooms in the form of songs, chants, also known as rhythmic speech ('raps', if you will), is supported by and aligns with several learning theories.

Universal Design for Learning

The Universal Design for Learning is a learning framework that promotes classroom and instruction design that allows all students, including marginalized populations such as ELLs, disabled, and gifted, to name a few, to become successful learners (CAST, 2018). A goal of Universal Design for Learning (UDL) is to create equitable learning environments for all kinds of learners through multiple means of engagement, various means of representation, actions, and expressions (CAST, 2018). Of note is the Universal Design for Learning guidelines in expression and communication,

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and specifically, the idea of building a variety of fluencies with graduated levels of support for practice and performance (CAST, 2018). One specific example is UDL checkpoint 5.3. Checkpoint 5.3 stresses providing students with models, such as peers or teachers, to emulate highly scaffolded experiences with students at a range of skills and opportunities to practice (i.e. perform/demonstrate understanding). ELLs need room to practice language (Sibold, 2011). Teaching language learners with song, chants, and rhythmic speaking gives students a low-pressure, authentic means of practicing language and is a novel solution to an authentic problem in traditional classrooms. Research supports this idea. Kermad and Kang (2019) found that speech performance in English Language Learners was lowest in high-stakes assessments as compared to low-stakes classroom assessments. They suggest that teachers should provide frequent low-stakes practice opportunities.

The Universal Design of Learning philosophy is that there is no one-size-fits-all medium of expression for learners (Al-Azawei, 2016; Cast, 2018). Students should be provided with alternative modalities during learning and in expressing knowledge (Burgstahler, 2011; CAST, 2018). Providing a musical or kinesthetic modality in addition to the reading and writing modalities already composed in the WordGen curriculum creates another path for learners to practice language and express their ideas. This can be especially helpful to students who prefer to express understanding orally or through performance-based mediums.

Vygotsky's Theory of Cognitive Development

Lev Vygotsky's Sociocultural Theory of Cognitive Development (1978) speaks about the role of social interaction in the development of learning and remembering in

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children. Vygotsky describes the process of internalizing an idea or the meaning of an action through a series of external reactions with people. Some processes never become internal. Other processes need a period of development and can become internalized as a result of the collaborative exchange with peers (1978). It is this ‘practice’, as it were, of using music to learn not only the sound of the language of vocabulary, a necessary step in internalizing language, but the freedom to practice using words incorrectly that helps students settle on correct and appropriate usage of words and language in context (Krashen, 1981). The process of wrestling with words in context, in conversational rhythm, whittles down overly broad vocabulary concepts to appropriate concepts that represent more accurate word meaning. Student-collaborative talking through concepts helps them move to a higher level of understanding (Steele, 2001).

Vygotsky’s assertion that the role of language and culture are essential in the early stages of understanding and development (1978). This fits hand-in-hand with modern opinions on the need for ELLs to practice language in authentic learning environments in order to acquire language as a beginning, collaborate with peers socially, and make deep connections to vocabulary in learning later on (Sibold, 2011). The social nature of interaction between teacher and student and student and student while learning and echoing songs and chants during language training is exactly the kind of reciprocal relationship that supports learning described in Vygotsky's theory.

This curriculum creation’s theoretical framework leans heavily on Universal Design for Learning and Vygotsky’s Sociocultural Theory of Cognitive Development for its guide, however, it is this author’s opinion that support for using music to assist in language learning should be examined furthermore from a music perspective. To answer

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the question “why music?” versus “why not sports?” or “why not picture books?” or “why not anything other than music?”, the learning theory that lends a hand to explain music’s potential success ought be explored. This exploration into other learning theory frameworks additionally explain designing curriculum for English Language Learners though music. Music potentially touches so many aspects of teaching and learning and in an effort to thoroughly describe the schema for this curriculum supplement, three more learning theories that guide a rationale for vocabulary learning using music techniques will be briefly discussed.

Gardner’s Theory of Multiple Intelligences

Educators in the music education field eagerly support Howard Gardner's Theory of Multiple Intelligences (1993) as an explanation of some children’s success in music in the face of failure in other areas (NAfME, 2021). Gardner's theory is that humans have significant intellectual capabilities in areas such as social intelligence, kinesthetic intelligence, interpersonal intelligence, and musical intelligence, among others. In a report from the former Music Educators National Conference (MENC), now called the National Association for Music Education (NAfME), (1991/2022), Gardner’s work in diverse intelligences is cited as one justification against cutting support for music in school curricula due to its ability to support and enhance learning in other academic areas. This theory of a musical intelligence, as well as potentially linguistic and bodily/kinesthetic intelligence, is an important consideration for providing a music-based learning pathway in the traditional language classroom.

Lynn Waterhouse (2006) disputes that Gardner’s theory is based in real science saying there is no empirical evidence that multiple intelligences can occur in the brain.

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Music, itself, is difficult to define. There is no universal way to prove or not prove what it is or is not (Kania, 2017). Chen (2004) supports Gardners' Multiple Intelligence (MI) theory and asserts that, like music, there is more than one way to measure intelligence, opposing IQ as the only scientific measure of intelligence. Chen goes on to explain that new methods need to be created to truly measure the existence of intelligences in humans and that the theory can be, in fact, validated in educational settings. Multiple intelligences explain the real learning profiles that teachers deal with on a daily basis in classrooms (Chen, 2004). The WordGen curriculum heavily promotes reading and writing and potentially excludes ELLs from interacting, synthesizing, and showing deep learning with the material. Providing an additional connection through the oral component in music can counterbalance that potential deficit. Students, including ELLs, who find success in music- and oral-based mediums, may interact with the WordGen curriculum with more interest with the added music component while learning. The possibility of a musical intelligence should not be discounted in the learning process.

Dunn & Dunn Learning Styles

A second educational construct on the use of music in the classroom may be supported by the idea of preferences for learning by children and leads to discussion of the Rita and Kenneth Dunn theory of Learning Styles (1978). Their Learning Styles model defines how a person interacts with learning and includes five major factors: environmental, emotional, sociological, physiological, and psychological. Similar to Gardner's idea that children have particular areas of learning that they naturally prefer, the Learning Styles theory authors say that children choose and learn better in preferred environments and conditions (Dunn, et al., 2001).

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For language learners who thrive on auditory or kinesthetic experiences, instruction with music can be appealing. Researchers cite that, in the classroom, students favored the learning style approach: student achievement improved (Lovelace, 2005), they achieved higher motivation and comprehension, and learners recalled information at a higher rate (Oweini & Daouk, 2016). Presenting and practicing language with music may appeal to and allow success in language learning in a modality that may be preferred for certain English Language Learners that is otherwise not present in all classrooms. Both the Gardner and Dunn and Dunn theories show that the learning experience with diverse styles of instruction can let various student talents shine (Dunn, et al., 2001).

Bloom's Taxonomy

Lastly, Benjamin Bloom's Taxonomy (1956) and music, as an educational tool, complement each other. Music, the songs and chants in this curriculum project, is the scaffold for language learning. Music's thread, interwoven from the 'remembering' skill at the bottom of Bloom's Taxonomy "triangle" to the top, pulls language learning through the fabric of higher order thinking goals, towards Bloom's 'analysis' and 'synthesis' skills. The objective of this newly created music tool is to create practice applications to allow students the opportunity to practice language and use music songs and chants as a means to remember the vocabulary. 'Remembering' is Bloom's foundational level of learning, but without remembering, learning can fall flat. Using music with language learning boosts remembering (Chen, 2020; Curtis & Fallin, 2014). Through the practice of remembering, students internalize deep meanings ("climb Bloom's triangle"), analyze and apply their practiced meanings and present the vocabulary in an oral modality for performance of thought. Among the highest levels of

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Bloom's Taxonomy is drawing connections and testing learning. The social interplay (think: Vygotsky) between teacher and student and students with each other during song and rap echoing and practice contribute to internalizing and understanding language.

Wrestling with the 'defend your opinion' exercises in WordGen contribute to the synthesis of vocabulary that can create a more complete ladder to higher thinking about the vocabulary meaning. While the objective of this particular music tool is as a mnemonic to academic vocabulary learning, overall, music exercises prime students for learning in every step of Bloom's Taxonomy. This is likely an appeal and argument for using music vertically (ie. as a one-time punctuation in non-music classes during a lesson for 'fun') and horizontally (eg. a music-based inspiration throughout a non-music course) in curriculum design.

Outlined here are five educational theories that guide and affirm this curriculum creation for using musical techniques in a non-music language classroom. These frames provide a foundation to create unique curricula for positive student learning, motivation, confidence, and an emotionally-safe language practice environment. The expectation is that music enhances, not supplants, traditional rigorous reading and writing material in academic language curricula. And, we want the students to have fun.

Chapter 4: Curriculum

As a child and young learner, I learned songs designed to teach content. Songs such as the *ABC Song*, set to the *Ah! vous dirai-je, Maman* melody (we know the melody as *Twinkle Twinkle Little Star*) made famous by Mozart, *50 Nifty United States* (Charles, 1961), and *The Elements* (Lehrer, 1951) have become cemented into memory after using them as a study aid to remember information. To this day, this author can still recall the song from the McDonald's commercial (1974) describing the Big Mac *without searching for the lyrics!*

This curriculum creation is meant to be a guide of material to use spontaneously, almost commercially jingle-like, during the WordGen lessons. It is a supplement to the WordGen curriculum, with the intention of presenting the pre-composed material in an accessible way for English Language Learners.

Helpful tips for the user:

1. It can be used at any point in the course of the weekly lessons as a mnemonic to assist English Language Learners to remember the vocabulary word meanings and/or spark interest in the word material for those students whose learning style orients towards music and rhythm.
2. The lyrics can be altered if it is helpful or changed to fit context.
3. It is important that students both listen and participate in song or chant production, with the priority on using songs to teach meaning, remembering, and language production to align with Chen's study (2020) that using songs is more effective than using chants as a mnemonic. Overall, students remember novel vocabulary more efficiently using chants and familiar songs as mnemonic devices than with no music or chants (Chen, 2020; Li &

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Brand, 2020; Rukholm, 2015). It is also important that students participate with the songs to create a “song stuck in your head” phenomena to keep those lyrics floating around in working memory for a practice effect (Walsh, 2021).

4. If, however, a teacher does not feel comfortable using songs (and indeed, the teacher should *try*), using the chant/raps is also helpful. Chen (2020) says, “And even chanting, with the absence of a melody...produced surprisingly exceptional results in the receptive form-meaning vocabulary knowledge” (p. 393).

5. Readers of this curriculum should be advised that the term ‘rap’ or ‘chant’ is used interchangeably in this treatise. Younger students may be more comfortable participating in a “rap”, a student-friendly term, rather than a “chant”, an academic word for the same activity. Using the word ‘rap’ with students is likely more relatable to learners.

6. In this original document, there is a ‘play button’ with a recording of the songs and chants. They are for demonstration purposes only for the teacher and not intended to be used for student play. It is important that the teacher/instruction leader sing or chant the songs with the students.

*Larger images of the WordGen Curriculum are available in the Appendix.

WordGen, Unit 1.01, What is the Purpose of School?

Lesson Plan

Unit/Topic: Unit 1.01 What is the Purpose of School?

Date(s) Day 1: This Week's Issue & Use the Focus Words

Content Objectives:

Students will cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCSS R.1.

Students will determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. CCSS R.2.

Students will determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. CCSS L.4, OLPS 6-8.8

An English Language Learner can determine the meaning of words and phrases in oral presentations and literary and informational text. OLPA 6-8.8.

Language Objectives:

Students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. CCSS SL.1.

An English Language Learner can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing. OLPS 6-8.1

An English Language Learner can create clear and coherent grade-appropriate speech and text. OLPS 6-8.9.

Vocabulary:

Analyze, factor, function, interpret, structure

Building Background

Ask students "what do you know about...?" relating to the present topic. Make a 'brain dump' or a list on a board, to present and evaluate the current level of student knowledge on the week's theme.

Materials:

Day 1

Printed passage & focus words

PRINTED SONGS/RAPS


Projection or white board or anchor chart/easel

***Key: BOLD CAPITAL** text indicates potential place in lesson to use songs or chants.

Figure 1

Word Generation
UNIT 1.01 analyze | factor | function | interpret | structure

This week's issue:
WHAT IS THE PURPOSE OF SCHOOL?



Why do we go to school? While many people agree school is important, they **interpret** the primary purpose of school differently. Some people think the most important **function** of school is to teach students factual information so they can understand more about the world. They believe that all students should know facts, such as what happened in the Revolutionary War, how the food chain works, and what the distributive property is in mathematics. For these people, a well-educated student is one who knows a lot of information about a lot of topics.

Others believe the primary function of schooling is to prepare students with the skills they will need to join the workforce. These people are most concerned with students mastering skills they are most likely to need at work, such as reading, writing, and mathematics. They worry less about whether students have a broad knowledge base. They think the most important **factor** in judging the quality of schooling is whether students can get a good job after they finish.

Other people think the most important function schools play is to introduce a set of shared values, such as liberty and justice. These people also want students to know information, especially about topics such as the **structure** of our democracy and the role of each of the three branches of government. But they are more concerned that students understand how the three branches function together to protect individual freedom. From their perspective, if we want to protect our democracy and our individual freedoms, schools must pass along these shared values to each new generation of students.

Finally, some people think schools should teach students to critically **analyze** what they see, hear, and read. They want students to be able to think carefully about different perspectives, to respect and challenge other viewpoints, and to form their own opinions about issues that affect them. Although many people say they want students to be able to think for themselves, students do not always have the freedom to do so in the classroom.

What do you think is the most important function of school? Is it to provide students with factual information so they know a lot about the world? Is it to prepare students for the workforce? Is it to create shared values? Or is it to teach students to think critically? What do you consider the most important factors in providing a good education?

Questions for Classroom Discussion:

- What are the different interpretations of what the primary function of school should be?
- Which function of school do you think is the most important? Why?
- What is an example of a learning activity that teaches students to analyze something?
- What are some of the structures that help schools fulfill their function?
- What are some of the factors that teachers should consider when preparing a lesson for their students?

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Figure 2

UNIT 1.01 analyze | factor | function | interpret | structure

WHAT IS THE PURPOSE OF SCHOOL?

USE THE FOCUS WORDS "and alternate parts of speech"

analyze (verb) to examine; to study
 Sample Sentence: Some think schools should teach students to critically **analyze** what they see, hear, and read.
 Turn and Talk: How is **analyzing** a short story different from just reading it?

factor (noun) something that influences the result of something else
 Sample Sentence: People have different ideas about the most important **factors** in providing a good education.
 Turn and Talk: What are some **factors** that allow a team to win?

factor (in/into) (verb) to include in a decision
 Sample Sentence: Brittany **factored** the weather into her beach day plans.
 Turn and Talk: What do you **factor** into your decision to buy new clothes?
 factor _____ (price, style, need) into my decision to buy new clothes.

function (noun) purpose; role; use
 Sample Sentence: Each of the three branches of government has a different **function**.
 Turn and Talk: What is the **function** of homework?

function (verb) to work or operate
 Sample Sentence: Edwin observed that his camera did not **function** properly in very cold weather.
 Turn and Talk: Does your brain **function** best in the morning, afternoon, or night? How do you know?

interpret (verb) to understand or explain something's meaning
 Sample Sentence: While many people agree school is important, they **interpret** the primary purpose of school differently.
 Turn and Talk: When a person is quiet or silent, how might you **interpret** this behavior?

structure (noun) something made of different parts that relate to each other or work together
 Sample Sentence: They believe that this will help students understand the **structure** of our democratic government.
 Turn and Talk: How does the **structure** of a cheetah's body help it to run fast?

structure (verb) to build or organize
 Sample Sentence: Ahab **structured** his presentation so that there would be time for questions at the end.
 Turn and Talk: When there is no school, how do you **structure** your day so that you don't get bored?

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Lesson Delivery:

Note: these lessons are originally designed to be used for 15-20 minutes. In an English Language Learner classroom, an entire class period may be necessary to allow for discussion of text meanings. For use of an entire class period lasting longer than 20 minutes, the lesson may be treated as a close reading exercise.

1. Begin with introducing with week's issue: What is the Purpose of School? Gather a list on a white board, easel, or presentation slide of student thoughts. Provide students the opportunity to discuss their perspectives with the class or their partners.
2. Read or have volunteers read the passage aloud, stopping to discuss the passage (fig. 1).
3. Discuss the various positions presented in the passage. Encourage students to begin developing a claim, an arguable statement about the topic.

• *If using as a close reading exercise, the teacher can read the passage the first time and students can read on subsequent readings, taking time between readings to define other terms and ideas in the passage. Save the focus word conversation for the vocabulary exercises.*

4. Introduce the unit focus words by displaying each word, reading each word aloud, and having students repeat each word (fig.2). **USE THE ACCOMPANYING SONGS OR RAPS TO ADD AN ELEMENT TO THE FOCUS WORD ORAL PRACTICE.**

5. Build students' understanding of the focus words using the definitions, sample sentences, and Turn and Talk prompts (fig. 2). **PROJECT OR PASS OUT THE PRINTED SONGS/RAPS TO STUDENTS TO USE DURING THE TURN AND TALK EXERCISE.**

Notes:

Instructional Consideration:

- Make word learning fun! Recognize students who use the focus words during and outside of class time.

- Encourage students to acknowledge the focus words throughout their daily discussions.

REVISIT THE SONGS “OUT OF CONTEXT” LATER IN THE DAY, IF POSSIBLE, OR IN A HOMEROOM OR COMMON TIME CLASSROOM.

- Creatively display the current focus words on an active word wall. Retire the previously used words to a designated location in the room where students can reference all focus words throughout the year. **DISPLAY SONGS AND RAPS ALONG WITH THE FOCUS WORDS ON A WORD WALL.**

- Encourage experimentation with the words and use mistakes as teachable moments.

Unit 1.01 Days 2 and 3. These lessons may (or may not!) be more difficult to find an opportunity to add songs. These lessons are skipped in this plan but a teacher can use the songs if possible.

Figure 3

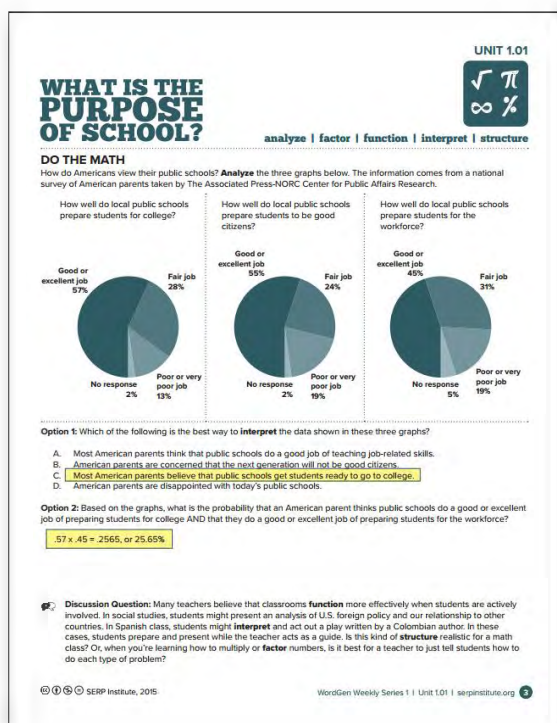
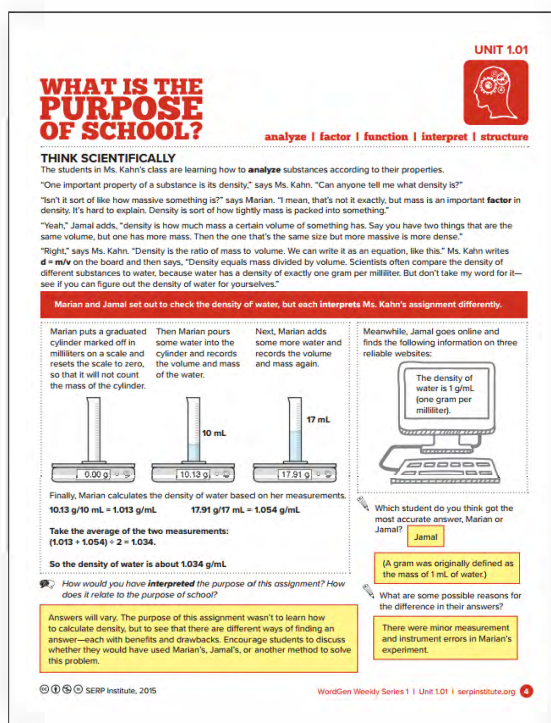


Figure 4



CREATING AND INTEGRATING SONGS & CHANTS TO WORDGEN

Lesson Plan:

Unit/Topic: Unit 1.01 What is the Purpose of School?

Date(s): Day 4: Debate the Issue

<p><u>Content Objectives:</u> Students will cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCSS R.1. Students will determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. CCSS R.2. Students will determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. CCSS L.4, OLPS 6-8.8 An English Language Learner can determine the meaning of words and phrases in oral presentations and literary and informational text. OLPA 6-8.8.</p>	<p><u>Language Objectives:</u> Students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. CCSS SL.1. An English Language Learner can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing. OLPS 6-8.1 An English Language Learner can create clear and coherent grade-appropriate speech and text. OLPS 6-8.9.</p>
<p><u>Vocabulary:</u> Analyze, factor, function, interpret, structure</p>	<p><u>Materials:</u> Day 1 Printed passage & focus words PRINTED SONGS/RAPS Projection or white board or anchor chart/easel</p>

Lesson Delivery:

Note: these lessons are originally designed to be used for 15-20 minutes. In an English Language Learner classroom, an entire class may be necessary to allow for slow readers or discussion of text meanings. For use of an entire class period lasting longer than 20 minutes, the lesson may be treated as a writing and discussion exercise.

1. Review the focus words. **USE THE SONGS AND RAPS TO PRIME REMEMBERING AND LOOSEN THE ATMOSPHERE.**
 2. Review the discussion norms.
 3. Review the debate question and the positions.
 4. Let students pick a position, or assign positions if necessary to ensure both sides are represented
 5. Give each team a few minutes to develop a claim, accumulate evidence supporting or countering their position, explain their reasoning about the connections, and take notes in preparation for the debate.
 6. Select a debate format and explain the procedure to students.
 7. Debate the issue!
- *English Language Learners may need more time to express their thoughts. Use a timing device to give each student time to speak before a teacher or student interrupts.*
 - *ELLs may benefit from debate organizers or provide chart paper for students to write their*

CREATING AND INTEGRATING SONGS & CHANTS TO WORDGEN

arguments. This can serve as a pre-writing activity for the “Take a Stand” writing task.

- If there is a lull in the debate or conversation, **INSERT A RAP OR SONG WITH ONE OF THE FOCUS WORDS TO PRIME DISCUSSION.**
- **IF STUDENTS USE FOCUS WORDS INCORRECTLY, YOU CAN USE THE SONGS/RAPS TO CLARIFY A MEANING ALONG WITH ANY OTHER SUPPORTING TOOL TO CLARIFY WORD MEANING.**

Notes:

Instructional Consideration:

- Make word learning fun! Recognize students who use the focus words during and outside of class time.
- Encourage students to acknowledge the focus words throughout their daily discussions. **REVISIT THE SONGS “OUT OF CONTEXT” LATER IN THE DAY, IF POSSIBLE, OR IN A HOMEROOM OR COMMON TIME CLASSROOM.**
- Creatively display the current focus words on an active word wall. Retire the previously used words to a designated location in the room where students can reference all focus words throughout the year. **DISPLAY SONGS AND RAPS ALONG WITH THE FOCUS WORDS ON A WORD WALL.**
- Encourage experimentation with the words and use mistakes as teachable moments

Figure 5

UNIT 1.01

WHAT IS THE PURPOSE OF SCHOOL?

analyze | factor | function | interpret | structure

DEBATE THE ISSUE
Pick one of these positions (or create your own).

A ☐ The primary **function** of school is to prepare students for the workforce.

OR

B ☐ The primary **function** of school is to teach students to **analyze**, to **interpret**, and to think for themselves.

OR

C ☐ The primary **function** of school is to prepare students for democratic citizenship.


OR


D ☐ The primary **function** of school is to make sure that all students have common knowledge about history, science, and mathematics.


CREATE YOUR OWN ☐ _____


Jot down a few notes on how to support your position during a discussion or debate.


Be a strong participant by using phrases like these:

 Can you show me evidence in the text that...?

 You make a good point, but have you considered...?

 I agree with you, but...

 I believe that...

 I agree with you, but...

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CREATING AND INTEGRATING SONGS & CHANTS TO WORDGEN

Lesson Plan

Unit/Topic: Unit 1.01 What is the Purpose of School?

Date(s): Day 5: Take a Stand

<p><u>Content Objectives:</u></p> <p>Students will cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCSS R.1.</p> <p>Students will determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. CCSS R.2.</p> <p>Students will determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. CCSS L.4, OLPS 6-8.8</p> <p>An English Language Learner can determine the meaning of words and phrases in oral presentations and literary and informational text. OLPA 6-8.8.</p>	<p><u>Language Objectives:</u></p> <p>Students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. CCSS SL.1.</p> <p>An English Language Learner can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing. OLPS 6-8.1</p> <p>An English Language Learner can create clear and coherent grade-appropriate speech and text. OLPS 6-8.9.</p>
<p><u>Vocabulary:</u></p> <p>Analyze, factor, function, interpret, structure</p>	<p><u>Materials:</u></p> <p>Day 5</p> <p>Printed passage & focus words</p> <p>PRINTED OR PROJECTED SONGS/RAPS</p> <p>Pencil and Paper</p>
<p>*Key: BOLD CAPITAL text indicates potential place in lesson to use songs or chants.</p>	

Lesson Delivery:

Note: these lessons are originally designed to be used for 15-20 minutes. In an English Language Learner classroom, an entire class may be necessary to allow for slow readers or discussion of text meanings. For use of an entire class period lasting longer than 20 minutes, give ELLs sentence starters or cloze sentences using focus word examples to prime language production.

1. Review the focus words. **USE THE SONGS AND RAPS TO PRIME REMEMBERING AND LOOSEN THE ATMOSPHERE.**

2. Review the displayed focus words. 2. Introduce the writing assignment.

3. Let students pick a position, or assign positions if necessary to ensure both sides are represented

4. Students write an essay taking a stand on the issue

• *English Language Learners may need more time to express their thoughts. Allow plenty to writing time for students to record their arguments.*

Notes:

Instructional Considerations:

- The writing assignments can change throughout the year based on the needs of your students. Teachers have used WordGen Weekly writing assignments as quick-writes, free-writes, information pieces, letters, and argumentative writing pieces. The main goal of the writing assignment is for students to make a claim and justify that claim with evidence and/or reasoning from the text using academic language.
- A rubric for argumentative writing can be found on the WordGen Weekly website.

Figure 6

UNIT 1.01

WHAT IS THE PURPOSE OF SCHOOL?

analyze | factor | function | interpret | structure

TAKE A STAND

Support your position with clear reasons and specific examples. Try to use relevant words from the Word Generation list in your response.

analyze | factor | function | interpret | structure

Public School Parents On The Value of Public Education: Findings from a National Survey of Public School Parents conducted for the AFT (2017). Hart Research Associates. https://www.aft.org/sites/default/files/2018-03/pspe2017_memo.pdf

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Unit 1.01 What is the Purpose of School? focus words songs and chants/raps:



Analyze -song

Sung to Old Spiderman Theme

An - a-lyze. an - a-lyze. Let us start to scru - tin-ize.

5

Sep-a-rate, check it out, fig - ure out what it's all a-bout. An-a-lyze!

Detailed description: This block contains musical notation for a song. The first line of music is on a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains the lyrics 'An - a-lyze. an - a-lyze. Let us start to scru - tin-ize.' The second line of music starts with a measure rest labeled '5'. It contains the lyrics 'Sep-a-rate, check it out, fig - ure out what it's all a-bout. An-a-lyze!'. The final note of the second line is a triplet of eighth notes.



Analyze -rap/chant

Same rhythm as Old Spiderman Theme

An - a-lyze. an - a-lyze. Let us start to scru - tin-ize. Sep-a-rate,

6

check it out, fig - ure out what it's all a-bout. An-a-lyze!

Detailed description: This block contains musical notation for a rap/chant. The first line of notation is on a treble clef with a key signature of two flats and a 4/4 time signature. It contains the lyrics 'An - a-lyze. an - a-lyze. Let us start to scru - tin-ize. Sep-a-rate,'. The second line of notation starts with a measure rest labeled '6'. It contains the lyrics 'check it out, fig - ure out what it's all a-bout. An-a-lyze!'. The final note of the second line is a triplet of eighth notes.



Factor -song

Sung to Should I Stay or Should I Go

Well-it's time to go out - side. I left my coat in-side my ride.

5

The temp out-side is fac-tor four. I should have fac-tored that be - fore.

Detailed description: This block contains musical notation for a song. The first line of music is on a treble clef with a key signature of two flats and a 4/4 time signature. It contains the lyrics 'Well-it's time to go out - side. I left my coat in-side my ride.' The second line of music starts with a measure rest labeled '5'. It contains the lyrics 'The temp out-side is fac-tor four. I should have fac-tored that be - fore.'.



Factor -rap/chant

Same rhythm as Should I Stay or Should I Go

Well it's time to go out - side. I left my coat in-side my ride.

5 The temp out-side is fac-tor four. I should have fac-tored that be - fore.



Function -song

Sung to Alouette

Fun-ction, fun-ction, what's your role or pur-pose? Fun-ction, fun-ction, tell me how you serve.

5 Stu-dents' job-is to come to school, ride a bus or take a mule. The dri-ver drives, stud-dents ride,

8 tea-chers teach parts of speech, Ride back home! Fun - ction, fun - ction,

11 what's your role or pur - pose? Fun - ction, fun - ction, tell me how you serve.



Function -rap/chant

Same rhythm as Alouette

Fun-ction, fun-ction, what's your role or pur-pose? Fun-ction, fun-ction, tell me how you serve.

5 Stu-dents' job-is to come to school, ride a bus or take a mule. The dri-ver drives, stu-dents ride,

8 tea-chers teach parts of speech, Ride back home! Fun - ction, fun - ction,

11 what's your role or pur - pose? Fun - ction, fun - ction, tell me how you serve.



Interpret -rap/chant

Sung to Fresh Prince of Bel-Air

Well you fell as-leep and had a weird dream Now I'll try to tell you just
5
what it means. You got fri - jo-les all o'er your nice new pants. At least it was beans and
9
not red ants! Now you know what it means to in - ter-pret a thing. To in -
12
ter - pret some - thing is to tell what it means.



Structure -song

Sung to We Will Rock You

We will, we will stru-cture! We will, we will stru-cture!
5
Gon-na build a house, build a road to my dreams. Gon-na form a bus'-ness to write new memes.
7
Com - plex, or-gan-ize, in-ter-re - late, ar-chi-tect de - sign, con-fig-ur - ate.
9
We will, we will stru - cture!



Structure -rap/chant

Same rhythm as We Will Rock You

4/4

We will, we will stru-cture! We will, we will stru-cture!

5

Gon-na build a house, build a road to my dreams. Gon-na form a bus'-ness to write new memes.

7

Com - plex, or-gan-ize, in - ter - re - late, ar - chi - tect de - sign, con - fig - ur - ate.

9

We will, we will stru - ctore!

CREATING AND INTEGRATING SONGS & CHANTS TO WORDGEN

WordGen, Unit 1.02, When Should Someone Be Considered an Adult?

(Lesson plans are modeled in WordGen Unit 1.01)

Figure 7

Word Generation
UNIT 1.02

guideline | mature | ambiguous | due | status

This week's issue:
WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

Isabella is a fourteen-year-old girl living in Houston, Texas. Her family is planning a special party for her fifteenth birthday, called a quinceañera. After this, Isabella will be considered a young woman by her community. In years past, and even now in many places, young people were considered adults as soon as they completed a rite of passage, a special ceremony to mark a change of **status**. In the United States today, though, it is difficult to know when adulthood really begins and childhood ends. The word "adult" is quite **ambiguous**, because the assignment of adult status varies across domains.

Most states have laws allowing marriage at the age of 18. But in some states, if a parent gives permission, minors can get married as young as 16. In rare cases, minors can get married even younger with a court's approval.

The legal age for voting or joining the military is 18, but those under the age of 21 are not considered **mature** enough to buy alcohol or, in most states, to rent a car. And clients aged 21–25 are charged a large extra daily insurance fee by most car rental companies.

The passage of the Affordable Care Act enabled parents to keep their children on their health insurance plans until they turn 26. This change acknowledged that people under 26 years old are less likely to have a stable job and lifestyle, typical markers of adulthood.

Due to their age, workers under 20 years old do not have to be paid the minimum wage during their first 90 days of work. This **guideline** under federal law is called the "youth minimum wage." Therefore, you are not an **adult** until age 20 according to the U.S. Department of Labor.

In many states, children as young as 8 years old can be charged as adults for committing certain crimes. In fact, almost 3,000 people under the age of 18, some as young as 13, have been sentenced to life in prison without parole. This means that children can be sentenced to spend the rest of their lives in jail because of something they did in middle school. As of 2016, on any given day, 10,000 people under the age of 18 are in the same prison system as adults.

Look at the student next to you. Do you consider this person an adult?

Questions for Classroom Discussion:

- Do you identify as a child, adult, or something else?
- Should there be one age at which all young people are considered adults? Or does it depend on the person?
- What does it mean to be an adult?
- Should it be possible for children to receive life sentences?
- What rights and responsibilities should children have? What rights and responsibilities should adults have?

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Figure 8

UNIT 1.02

WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

guideline | mature | ambiguous | due | status

USE THE FOCUS WORDS

guideline (noun) a rule, principle, or suggestion

Sample Sentence: How school lunch **guidelines** include more fruits and vegetables.

Run and Tobi: What are some important **guidelines** for behavior at school?

mature (adjective) showing adult qualities

Sample Sentence: Those under the age of 21 are not considered **mature** enough to buy alcohol or rent a car.

Run and Tobi: How can middle school students show that they are **mature**?

ambiguous (adjective) having many things one meaning or interpretation

Sample Sentence: The word "adult" is **ambiguous** because the assignment of adult status changes according to the situation.

Run and Tobi: Why is it **ambiguous** to tell someone to come over "around dinner time"?

due (preposition) because of; related to

Sample Sentence: **Due** to their immaturity, twelve-year-olds are not allowed to drive.

Run and Tobi: Should students be banned from participating in sports **due** to how grades?

status (noun) rank, position, or standing

Sample Sentence: In certain places, young people are considered adults only after completing a rite of passage to mark their change of **status**.

Run and Tobi: Should having a formal presentation improve the **status** of women in the United States?

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Figure 9

UNIT 1.02

WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

guideline | mature | ambiguous | due | status

DO THE MATH

More people die each year **due** to the harmful effects of cigarettes than from HIV, illegal drug use, alcohol, car accidents, and gun-related incidents combined. Cigarettes are especially addictive to adolescent brains that are not yet **mature**. People who start smoking in childhood often become lifelong smokers and have a difficult time quitting later on. For this reason, strict **guidelines** limit tobacco advertising to children and it is **illegal** to sell tobacco products to people under the age of 21 in all U.S. states. As of 2009, an estimated 2,500 children under 18 years of age smoke their first cigarette each day, and approximately 400 of them will become regular smokers.

Not only do many people start smoking as children, but thousands of children also work picking tobacco, the plant that is used to make cigarettes. In the U.S., children as young as 12 can work on farms. Children who pick tobacco often report headaches, nausea, and dizziness. These are unambiguous signs of nicotine poisoning **due** to high levels of nicotine, the highly addictive chemical in cigarettes, absorbed through the skin. Toxic pesticides and heavy machinery present additional dangers to those picking tobacco.

Option 1: Which expression could be used to calculate the estimated number of children who become regular smokers each year?

A. 400×365
B. $2,500 \times 400$
C. $365 \times 2,500$
D. 365×400

Option 2: A group of children working on the Golden Dew Tobacco Farm was interviewed about how old they had been when they started picking tobacco. Their answers are below. Find the mean, median, and mode for this data set.

{12, 15, 13, 12, 14, 13, 12, 14, 13}

Mean: 13.1, Median: 13, Mode: 13

Discussion Question: **Guidelines** that restrict tobacco marketing are meant to protect young people from the harmful effects of smoking. At the age of 21, young people achieve a new **status** at which they are considered **mature** enough to assume the risks of tobacco use. But children as young as 12 can work in tobacco fields to earn money, often under dangerous conditions. Why are the same children who work in tobacco fields considered too young to buy tobacco in a store? Should there be one age at which children can buy tobacco and work in tobacco fields? Or should things stay the way they are?

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Figure 10

UNIT 1.02

WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

guideline | mature | ambiguous | due | status

THINK SCIENTIFICALLY

The students in Mr. Seem's class were arguing about how **ambiguous** the **status** of adulthood is, and how varied the **guidelines** are for determining when someone is **mature**. They wondered whether there was any biological basis for defining adulthood. Raul, Lisa, and Alyah found some articles about scientific research on brain development, and shared their findings with the class.

"The brain changes a lot as a person grows from childhood through adolescence and into adulthood," said Raul. "One important change is in the amount of gray matter and white matter in the brain."

Alyah added, "The amount of gray matter peaks in the early teenage years, and then decreases as a person grows older. The amount of white matter increases. Gray matter in the brain is associated with learning."

"So what causes the different appearance of gray matter and white matter?" Mr. Seem asked. "How do they work differently?"

"Well, the brain is made of billions of nerve cells called neurons," Lisa responded. "Gray matter is made up mainly of the cell bodies of neurons. White matter is made up mainly of the long tails of the neurons (called axons). These tails are coated with a fatty substance called myelin, which gives them a white appearance."

The illustration below shows the inside of two brains, labeled A and B. Based on the information above, which brain is the adolescent brain, and which is the adult brain? How do you know?

Brain A is most likely the adolescent brain because it has more gray matter, which peaks in the early teenage years. Brain B is most likely the adult brain because it has more white matter, which increases as someone gets older.

If the ratio of white to gray matter is a measure of how far one has gotten into adulthood, should we be using brain scans instead of chronological age to decide when people are allowed to drink alcohol, drive, and vote?

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CREATING AND INTEGRATING SONGS & CHANTS TO WORDGEN

Figure 11

WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

DEBATE THE ISSUE

Should there be one agreed-upon legal age of adulthood for consuming alcohol, voting, driving, serving in the military, and being tried as a criminal? Or is it justifiable to impose different **guidelines** for different domains?

Pick one of these positions (or create your own).

A

Yes, there should be one, legal age of adulthood that is the same for all domains.

OR

B

No, one agreed upon age of adulthood is unnecessary. Things are fine the way they are.

OR

CREATE YOUR OWN

guideline | mature | ambiguous | due | status

jot down a few notes on how to support your position during a discussion or debate.

Be a strong participant by using phrases like these:

“Can you show me evidence in the text that...”

“I believe that...”

“You make a good point, but have you considered...”

“I agree with you, but...”

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Figure 12

[illegible]

ADDING SONGS & CHANTS TO THE WORDGEN CURRICULUM

Unit 1.02 When Should Someone Be Considered an Adult? focus words songs and chants/raps:



Guideline -song

Sung to If You're Happy and You Know It

A guide-line is a rule or piece of ad - vice. A guide-line is a rule or piece of ad - vice. Eat your
6
fruits and your veg-gies and al-ways be kind and nice. A guide-line is a rule or piece of ad - vice.



Guideline -rap/chant

Same rhythm as If You're Happy and You Know It

A guide-line is a rule or piece of ad - vice. A guide-line is a rule or piece of ad - vice. Eat your
6
fruits and your veg-gies and al-ways be kind and nice. A guide-line is a rule or piece of ad - vice.



Mature -song

Sung to Let It Go

Be ma-ture, don't de-tour, it's time to show your age! Be ma-ture,
6
re - a-ssure, you're re - spon - si - ble and wise.
10
Like a fruit you've ri - pened up, or your loan is due.
15
Ma - ture peo - ple act their age an - y-way.



Mature -rap/chant

Same rhythm as Let It Go

Be ma-ture, don't de-tour, it's time to show your age! Be ma-ture,

re - a-ssure, you're re - spon - si - ble and wise.

Like a fruit you've ri - pened up, or your loan is due.

Ma - ture peo - ple act their age an - y - way.



Ambiguous -song

Sung to Head Shoulders Knees and Toes

Am-big-u-ous means blurred, it means blurred. Am-big-u-ous means blurred, it means blurred.

Clear as mud and vague-as - crud. Am - big-u-ous means blurred and ob-scurred.



Ambiguous -rap/chant

Same rhythm as Head Shoulders Knees & Toes

Am - big-u-ous means blurred, it means blurred. Am - big-u-ous means blurred, it means blurred.

Clear as mud and vague-as - crud. Am - big - u - ous means blurred and ob-scurred.



Due -song

Sung to I'm a Little Teapot

Home-work's due to - mor - row and I am stuck. Mom's at the doc - tor with

4
ba - by Chuck. Mom went in-to la - bor much too soon. Ba - by was-n't due 'til June.



Due or Due to -rap/chant

original rhythm

Due to the rain, we can't play ball. Due to the snow, school was called. My

5
home-work is due in 2 days but due to my lack of sleep, I'm in a daze.



Status -song

Sung to Old MacDonald Had a Farm

What's your sta - tus? What's your rank? ei i ei i o Are you cool or are you swank?

7
ei i ei i o Are you smart or are you great? A - rrive on time or

12
are you late? What's your sta - tus? What's your rank? ei i ei i o



Status -rap/chant

Same rhythm as Old MacDonald Had a Farm

7 What's your sta - tus? What's your rank? ei i ei i o Are you cool or are you swank?

12 ei i ei i o Are you smart or are you great? A - rrive on time or

are you late? What's your sta - tus? What's your rank? ei i ei i o

ADDING SONGS & CHANTS TO THE WORDGEN CURRICULUM

Theory & Curriculum Connections

This curriculum supplement to the WordGen vocabulary lessons is reflective of the philosophy of Universal Design for Learning that “Universal Design for Learning (UDL) is a framework to improve and optimize teaching and learning for all people based on scientific insights into how humans learn” (CAST, 2022). UDL teaches that learners are diverse and curriculum should reflect that diversity. English Language Learners have the additional burden of learning a new language. Using songs and chants is an additional modality of learning that bootstraps vocabulary and language to relatable and possibly familiar melodies or rhythmic chants. The goal is to increase engagement, present information in a new way, increase the likelihood of remembering the words, their definitions, word and sentence usage, and provide a low-pressure way to practice language.

Vygotsky’s Sociocultural Theory, that learning is a social action, is also reflected in the process of using songs and chants to teach to assist in teaching vocabulary. The nature of encouraging students to interact with the teacher and each other while wrestling with language meaning and production causes learning. Students can experiment using and producing language incorrectly and, ultimately, correctly to synthesize the material. The flexibility of using songs and chants, live in the classroom, allows teachers and students to slow down the melodies and rhythm to refine the language or change the lyrics to support mastery (eg. swapping a difficult to pronounce word for an easier one until mastery happens) is an example of operating in Vygotsky’s Zone of Proximal Development tool outlined in his learning theory.

ADDING SONGS & CHANTS TO THE WORDGEN CURRICULUM

Whether Gardner's Theory of Multiple Intelligences is proven as a legitimate learning theory or not, allowing students to practice and demonstrate learning in an alternate modality is, anecdotally, more enjoyable for students and fits nicely into UDL's recommendation of diverse representation of learning material. This may also lead some English Language Learners to reach for language or vocabulary demonstration in a modality that lets students feel confident and accomplished in a new way.

These song additions to the WordGen curriculum demonstrate an improvement of the original WordGen material and support a more complete and diverse educational experience for students. Bloom's Taxonomy outlines a ladder of learning that takes students from basic recalling of facts to synthesis and evaluation. WordGen's weekly lessons helps students along that journey between day one to day five, when the students have a debate and writing activity that is designed to develop word internalization. The addition of music adds a low-stakes scaffold to help ELLs memorize words, practice using the words and their definitions in application, and form a more complete picture of meaning for synthesis.

Chapter 5: Conclusion

The purpose of this curriculum creation is to enhance the WordGen supplementary intervention curriculum (SERP, 2011) with songs and chants or raps to make learning academic vocabulary memorable and more interesting for learners. After obtaining a teaching position with no organized or prescribed curriculum, I began using the WordGen curriculum in my ELL classroom and felt that a hole in the learning style of the curriculum left some learners behind. I began experimenting in my teaching with methods to maintain engagement and help the students to understand and remember the academic language. These songs, printed on cards and at the ready during teaching, will be quickly accessible to use when teaching these academic vocabulary words without the pause to compose something that may or may not fit the occasion in the classroom.

This curriculum provides a ready-made tool (the songs and chants) that anyone can use as a mnemonic device to help students synthesize and memorize the academic vocabulary presented in the first two chapters of WordGen. This curriculum also presents the pre-composed songs or raps that students can use to engage in low-pressure language practice not otherwise presented in the WordGen read- and write-only curricular materials (with the exception of the debate portion of the chapter). ELLs can sing and say the songs slowly to learn the diction clearly and then begin to speed up the songs to gain comprehension and understanding. These songs can be used with the WordGen curriculum or with any materials or topic in which vocabulary teaching occurs. The creation of these songs can also be used by any educator who wishes to use them in the classroom and the songs may be altered to fit the lesson as needed. Having these examples may inspire other teachers to bravely use their voice in a unique way and

ADDING SONGS & CHANTS TO THE WORDGEN CURRICULUM

engage the students' voices and brains in practice and to have fun while learning language.

The challenge when creating this kind of curriculum material, for me, is two-fold: lyric quality and quantity. The quality of the composed lyrics, and having the lyrics fit with pre-existing songs, is limited by my ability to create the rhymes. My profession is not in song-writing. At times I felt that I ran low on catchy ideas or I was unable to break out of one train of thought to create a completely unrelated lyric for a different word. One characteristic that is important is that the songs be memorable to create that "song stuck in your head" phenomena and that the students will want to say or sing them. Another drawback is that the remaining vocabulary words in the WordGen curriculum still need to have songs and raps created for them. There are 110 more words to compose for in the remainder of Series One for grades 6 through 8. Finally, it may be difficult to convince adolescent students to participate in singing or rapping, especially in a classroom that does not have that history or expectation. If a teacher is also nervous or self-conscious, that can affect the attitude towards participation in the class. Having a self-conscious teacher tentatively leading self-conscious students creates an atmosphere of insecurity or negative self-monitoring.

Next Steps

To truly refine and prove the efficacy of these materials, a research inquiry ought to be performed using these materials, comparing using the songs and chants with using no musical methods at all. Measuring not only the efficacy of remembering the vocabulary, but the engagement of students and quality of oral language practice would show whether this kind of language practice is helpful.

ADDING SONGS & CHANTS TO THE WORDGEN CURRICULUM

In the WordGen middle school Series One curriculum, there are 120 academic vocabulary words in total, with five in each week's lesson. Composing catchy memorable songs and chants for all those words is monumental. In an effort to share this technique of oral practice of academic vocabulary, it would be beneficial to have an academic word searchable database that educators can contribute catchy songs and download others for use in lessons. A "many hands makes light work" philosophy can help all. Additionally, attracting those who are skilled at writing these kinds of jingle-style lyrics would improve the quality of songs for students.

Lastly, I would like to share these songs and chants and the general technique of using songs to teach vocabulary with others in the TESOL field and in professional development conferences for any interested teacher. TESOL professionals around the world exchange teaching ideas on social media and other online forums. Sharing this technique may spark another teacher to try this method for a student who would respond favorably. Preparing a Professional Development session in my own school district for interested teachers or presenting at a professional conference are additional methods to spread my ideas of unique ways to teach language. Informing teachers, especially new teachers, that practicing language in a fun low-stakes way may improve the engagement in their classrooms and everyone wins.

One More Thing: The Contribution to Reading

Shortly before completion of this curriculum creation, I participated in a professional development seminar utilizing the book, *Shifting the Balance: 6 Ways to Bring the Science of Reading into the Balanced Literacy Classroom* by Jan Burkins and Kari Yates (2021). This meta-analysis of reading research, including heavy emphasis on

ADDING SONGS & CHANTS TO THE WORDGEN CURRICULUM

Gough & Tunmner’s Science of Reading (1986), brought together my ideas about language production practice and the language research I studied for this curriculum creation. The authors point to research, cited in Chapter 1, Rethinking How Reading Comprehension Begins, about how reading comprehension is developed. Early steps in the process of learning to read include listening for meaning, retrieving stored vocabulary, and connecting to ideas that children are exposed since birth (Hogan, et. al, 2014; DeCasper & Spence, 1986; as cited in Burkins & Yates, 2021). To begin the processing of learning to read, children have to activate the spoken language stored in their brain that developed during spoken language discourse (Wolf, 2007; as cited in Burkins & Yates, 2021). Our brains listen to sounds already stored, retrieve the meaning for the words, and put the words into a larger schema to make understanding (Adams, 1990; Seidenberg & McClellan, 1989; Seidenberg, 2017; as cited in Burkins & Yates, 2021). Exposure and practice during listening help us make sense of meaning. It is clear that, from the research by these authors, every occasion that teachers can coax students into practicing language production will benefit not only their syntax “trees” but will go toward improving their reading comprehension. “This means that opportunities to grow *oral language* -including vocabulary, background knowledge, sentence structure, and more -actually develop the comprehension mechanisms of *reading* (Quinn, et. al, 2015; Lervag, et. al, 2017; as cited in Burkins & Yates, 2021, p. 17). The gap that ELLs may have in reading comprehension because of a language obstacle can contribute to reading difficulties. ELLs, and all students, benefit from practicing language in a relaxed activity. My insistence on classroom teachers, including in my own classroom, providing more low-stakes oral language practice to build meaning schema is warranted and critical.

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ADDING SONGS & CHANTS TO THE WORDGEN CURRICULUM

Appendix

- The appendix contains images from the first two chapters of the Word Generation curriculum. The complete curriculum is available for download at [the SERP Institute website](#).
- Following the WordGen examples are printable WordGen lesson plans with the included songs and chants curriculum usage instructions.
- When printing the songs, print page two on the back of page one, page four on the back of page three, and page five separately. This will allow one side of the music pages with the melodic version of the rhymes and the back side will have the rap versions. You may punch a hole in the corner and place the songs on a ring so that the songs/raps are ready to use on a spontaneous basis.

WordGen Curriculum, Chapter 1.01

Word Generation

UNIT 1.01

analyze | factor | function | interpret | structure

This week's issue:

WHAT IS THE PURPOSE OF SCHOOL?



Why do we go to school? While many people agree school is important, they **interpret** the primary purpose of school differently. Some people think the most important **function** of school is to teach students factual information so they can understand more about the world. They believe that all students should know facts, such as what happened in the Revolutionary War, how the food chain works, and what the distributive property is in mathematics. For these people, a well-educated student is one who knows a lot of information about a lot of topics.

Others believe the primary function of schooling is to prepare students with the skills they will need to join the workforce. These people are most concerned with students mastering skills they are most likely to need at work, such as reading, writing, and mathematics. They worry less about whether students have a broad knowledge base. They think the most important **factor** in judging the quality of schooling is whether students can get a good job after they finish.

Other people think the most important function schools play is to introduce a set of shared values, such as liberty and justice. These people also want students to know information, especially about topics such as the **structure** of our democracy and the role of each of the three branches of government. But they are more concerned that students understand how the three branches function together to protect individual freedom. From their perspective, if we want to protect our democracy and our individual freedoms, schools must pass along these shared values to each new generation of students.

Finally, some people think schools should teach students to critically **analyze** what they see, hear, and read. They want students to be able to think carefully about different perspectives, to respect and challenge other viewpoints, and to form their own opinions about issues that affect them. Although many people say they want students to be able to think for themselves, students do not always have the freedom to do so in the classroom.

What do you think is the most important function of school? Is it to provide students with factual information so they know a lot about the world? Is it to prepare students for the workforce? Is it to create shared values? Or is it to teach students to think critically? What do you consider the most important factors in providing a good education?

Questions for Classroom Discussion:


- What are the different interpretations of what the primary function of school should be?
- Which function of school do you think is the most important? Why?
- What is an example of a learning activity that teaches students to analyze something?
- What are some of the structures that help schools fulfill their function?
- What are some of the factors that teachers should consider when preparing a lesson for their students?

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Figure 1

UNIT 1.01



WHAT IS THE PURPOSE OF SCHOOL?

analyze | factor | function | interpret | structure

USE THE FOCUS WORDS *and alternate parts of speech

analyze (verb) to examine; to study

⇒ *Sample Sentence:* Some think schools should teach students to critically **analyze** what they see, hear, and read.

🗣️ *Turn and Talk:* How is **analyzing** a short story different from just reading it?

factor (noun) something that influences the result of something else

⇒ *Sample Sentence:* People have different ideas about the most important **factors** in providing a good education.

🗣️ *Turn and Talk:* What are some **factors** that allow a team to win?

***factor (in/into)** (verb) to include in a decision

⇒ *Sample Sentence:* Brittany **factored** the weather into her beach day plans.

🗣️ *Turn and Talk:* What do you **factor** into your decision to buy new clothes? I **factor** _____ (price, style, need) into my decision to buy new clothes.

Math has its very own use of **factor**! For example, when you **factor** the number 10, you get the **factors** 1, 10, 2, and 5.

function (noun) purpose; role; use

⇒ *Sample Sentence:* Each of the three branches of government has a different **function**.

🗣️ *Turn and Talk:* What is the **function** of homework?

***function** (verb) to work or operate

⇒ *Sample Sentence:* Edwin observed that his camera did not **function** properly in very cold weather.

🗣️ *Turn and Talk:* Does your brain **function** best in the morning, afternoon, or night? How do you know?

interpret (verb) to understand or explain something's meaning

⇒ *Sample Sentence:* While many people agree school is important, they **interpret** the primary purpose of school differently.

🗣️ *Turn and Talk:* When a person is quiet or silent, how might you **interpret** this behavior?

structure (noun) something made of different parts that relate to each other or work together

⇒ *Sample Sentence:* They believe that this will help students understand the **structure** of our democratic government.

🗣️ *Turn and Talk:* How does the **structure** of a cheetah's body help it to run fast?

***structure** (verb) to build or organize

⇒ *Sample Sentence:* Aftab **structured** his presentation so that there would be time for questions at the end.

🗣️ *Turn and Talk:* When there is no school, how do you **structure** your day so that you don't get bored?

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Figure 2

UNIT 1.01



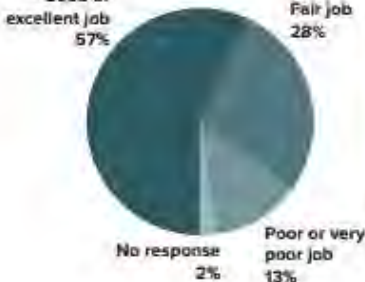
WHAT IS THE PURPOSE OF SCHOOL?

analyze | factor | function | interpret | structure

DO THE MATH

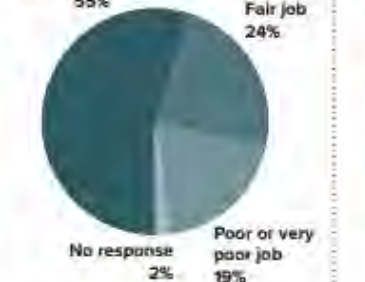
How do Americans view their public schools? **Analyze** the three graphs below. The information comes from a national survey of American parents taken by The Associated Press-NORC Center for Public Affairs Research.

How well do local public schools prepare students for college?




Response	Percentage
Good or excellent job	57%
Fair job	28%
No response	2%
Poor or very poor job	13%

How well do local public schools prepare students to be good citizens?



Response	Percentage
Good or excellent job	55%
Fair job	24%
No response	2%
Poor or very poor job	19%

How well do local public schools prepare students for the workforce?



Response	Percentage
Good or excellent job	45%
Fair job	31%
No response	5%
Poor or very poor job	19%

Option 1: Which of the following is the best way to **interpret** the data shown in these three graphs?

- Most American parents think that public schools do a good job of teaching job-related skills.
- American parents are concerned that the next generation will not be good citizens.
- Most American parents believe that public schools get students ready to go to college.
- American parents are disappointed with today's public schools.

Option 2: Based on the graphs, what is the probability that an American parent thinks public schools do a good or excellent job of preparing students for college AND that they do a good or excellent job of preparing students for the workforce?

$.57 \times .45 = .2565$, or 25.65%


Discussion Question: Many teachers believe that classrooms **function** more effectively when students are actively involved. In social studies, students might present an analysis of U.S. foreign policy and our relationship to other countries. In Spanish class, students might **interpret** and act out a play written by a Colombian author. In these cases, students prepare and present while the teacher acts as a guide. Is this kind of **structure** realistic for a math class? Or, when you're learning how to multiply or **factor** numbers, is it best for a teacher to just tell students how to do each type of problem?

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Figure 3

UNIT 1.01



WHAT IS THE PURPOSE OF SCHOOL?

analyze | factor | function | interpret | structure

THINK SCIENTIFICALLY

The students in Ms. Kahn's class are learning how to **analyze** substances according to their properties.

"One important property of a substance is its density," says Ms. Kahn. "Can anyone tell me what density is?"

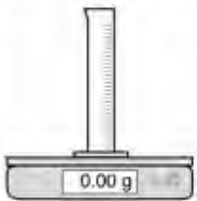
"Isn't it sort of like how massive something is?" says Marian. "I mean, that's not it exactly, but mass is an important **factor** in density. It's hard to explain. Density is sort of how tightly mass is packed into something."

"Yeah," Jamal adds, "density is how much mass a certain volume of something has. Say you have two things that are the same volume, but one has more mass. Then the one that's the same size but more massive is more dense."

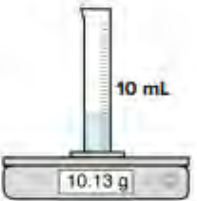
"Right," says Ms. Kahn. "Density is the ratio of mass to volume. We can write it as an equation, like this." Ms. Kahn writes $d = m/v$ on the board and then says, "Density equals mass divided by volume. Scientists often compare the density of different substances to water, because water has a density of exactly one gram per milliliter. But don't take my word for it—see if you can figure out the density of water for yourselves."

Marian and Jamal set out to check the density of water, but each interprets Ms. Kahn's assignment differently.

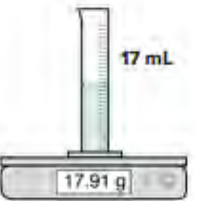
Marian puts a graduated cylinder marked off in milliliters on a scale and resets the scale to zero, so that it will not count the mass of the cylinder.



Then Marian pours some water into the cylinder and records the volume and mass of the water.



Next, Marian adds some more water and records the volume and mass again.



Finally, Marian calculates the density of water based on her measurements:

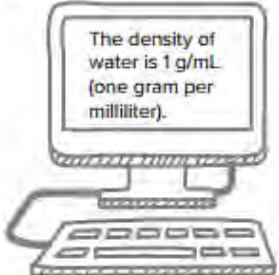
$10.13 \text{ g} / 10 \text{ mL} = 1.013 \text{ g/mL}$ $17.91 \text{ g} / 17 \text{ mL} = 1.054 \text{ g/mL}$

Take the average of the two measurements:

$(1.013 + 1.054) \div 2 = 1.034$

So the density of water is about **1.034 g/mL**.

Meanwhile, Jamal goes online and finds the following information on three reliable websites:




Which student do you think got the most accurate answer, Marian or Jamal?

Jamal


(A gram was originally defined as the mass of 1 mL of water.)

What are some possible reasons for the difference in their answers?

There were minor measurement and instrument errors in Marian's experiment.

 How would you have **interpreted** the purpose of this assignment? How does it relate to the purpose of school?

Answers will vary. The purpose of this assignment wasn't to learn how to calculate density, but to see that there are different ways of finding an answer—each with benefits and drawbacks. Encourage students to discuss whether they would have used Marian's, Jamal's, or another method to solve this problem.

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Figure 4

WHAT IS THE PURPOSE OF SCHOOL?

UNIT 1.01



analyze | factor | function | interpret | structure

DEBATE THE ISSUE

Pick one of these positions (or create your own).

A

The primary **function** of school is to prepare students for the **workforce**.

OR

B

The primary **function** of school is to teach students to **analyze**, to **interpret**, and to think for themselves.

OR

C

The primary **function** of school is to prepare students for democratic citizenship.

OR

D

The primary **function** of school is to make sure that all students have common knowledge about history, science, and mathematics.

OR

CREATE YOUR OWN

• Jot down a few notes on how to support your position during a discussion or debate.

[illegible]

Be a strong participant by using phrases like these:

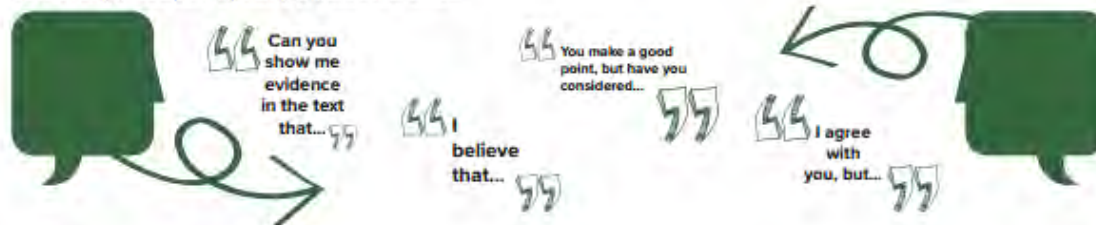



Figure 5


WHAT IS THE PURPOSE OF SCHOOL?

UNIT 1.01



analyse | factor | function | interpret | structure

TAKE A STAND

 Support your position with clear reasons and specific examples. Try to use relevant words from the Word Generation list in your response.

analyze | factor | function | interpret | structure

Public School Parents On The Value of Public Education: Findings from a National Survey of Public School Parents conducted for the AFT. (2017). Hart Research Associates.
https://www.aft.org/sites/default/files/parentpoll2017_memo.pdf

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Figure 6

WordGen Curriculum, Chapter 1.02


Word Generation

UNIT 1.02

guideline | mature | ambiguous | due | status

This week's issue:

WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?



Isabella is a fourteen-year-old girl living in Houston, Texas. Her family is planning a special party for her fifteenth birthday, called a quinceañera. After this, Isabella will be considered a young woman by her community. In years past, and even now in many places, young people were considered adults as soon as they completed a rite of passage, a special ceremony to mark a change of **status**. In the United States today, though, it is difficult to know when adulthood really begins and childhood ends. The word "adult" is quite **ambiguous**, because the assignment of adult status varies across domains.

Most states have laws allowing marriage at the age of 18. But in some states, if a parent gives permission, minors can get married as young as 16. In rare cases, minors can get married even younger with a court's approval.

The legal age for voting or joining the military is 18, but those under the age of 21 are not considered **mature** enough to buy alcohol or, in most states, to rent a car. And clients aged 21–25 are charged a large extra daily insurance fee by most car rental companies.

The passage of the Affordable Care Act enabled parents to keep their children on their health insurance plans until they turn 26. This change acknowledged that people under 26 years old are less likely to have a stable job and lifestyle, typical markers of adulthood.

Due to their age, workers under 20 years old do not have to be paid the minimum wage during their first 90 days of work. This **guideline** under federal law is called the "youth minimum wage." Therefore, you are not an adult until age 20 according to the U.S. Department of Labor.

In many states, children as young as 8 years old can be charged as adults for committing certain crimes. In fact, almost 3,000 people under the age of 18, some as young as 13, have been sentenced to life in prison without parole. This means that children can be sentenced to spend the rest of their lives in jail because of something they did in middle school. As of 2016, on any given day, 10,000 people under the age of 18 are in the same prison system as adults.

Look at the student next to you. Do you consider this person an adult?

Questions for Classroom Discussion:

- Do you identify as a child, adult, or something else?
- Should there be one age at which all young people are considered adults? Or does it depend on the person?
- What does it mean to be an adult?
- Should it be possible for children to receive life sentences?
- What rights and responsibilities should children have? What rights and responsibilities should adults have?

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Figure 7

UNIT 1.02



WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

guideline | mature | ambiguous | due | status

USE THE FOCUS WORDS

guideline (noun) a rule, principle, or suggestion

⇒ *Sample Sentence:* New school lunch **guidelines** include more fruits and vegetables.

🗣️ *Turn and Talk:* What are some important **guidelines** for behavior at school?

mature (adjective) showing adult qualities

⇒ *Sample Sentence:* Those under the age of 21 are not considered **mature** enough to buy alcohol or rent a car.

🗣️ *Turn and Talk:* How can middle school students show that they are **mature**?

ambiguous (adjective) having more than one meaning or interpretation

⇒ *Sample Sentence:* The word "adult" is **ambiguous** because the assignment of adult status changes according to the situation.

🗣️ *Turn and Talk:* Why is it **ambiguous** to tell someone to come over "around dinner time"?

due (to) (preposition) because of; caused by

⇒ *Sample Sentence:* **Due** to their immaturity, twelve-year-olds are not allowed to drive.

🗣️ *Turn and Talk:* Should students be barred from participating in sports **due** to low grades?

status (noun) rank, position, or standing

⇒ *Sample Sentence:* In certain places, young people are considered adults only after completing a rite of passage to mark their change of **status**.


🗣️ *Turn and Talk:* Would having a female president improve the **status** of women in the United States?

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Figure 8

UNIT 1.02



WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

guideline | mature | ambiguous | due | status

DO THE MATH

More people die each year **due** to the harmful effects of cigarettes than from HIV, illegal drug use, alcohol, car accidents, and gun-related incidents combined. Cigarettes are especially addictive to adolescent brains that are not yet **mature**. People who start smoking in childhood often become lifelong smokers and have a difficult time quitting later on. For this reason, strict **guidelines** limit tobacco advertising to children and it is illegal to sell tobacco products to people under the age of 21 in all U.S. states. As of 2019, an estimated 2,500 children under 18 years of age smoke their first cigarette each day, and approximately 400 of them will become regular smokers.

Not only do many people start smoking as children, but thousands of children also work picking tobacco, the plant that is used to make cigarettes! In the U.S., children as young as 12 can work on farms. Children who pick tobacco often report headaches, nausea, and dizziness. These are unambiguous signs of nicotine poisoning **due** to high levels of nicotine, the highly addictive chemical in cigarettes, absorbed through the skin. Toxic pesticides and heavy machinery present additional dangers to those picking tobacco.


Option 1: Which expression could be used to calculate the estimated number of children who become regular smokers each year?


A. $400 + 365$
 B. $2,500 \div 400$
 C. $365 \times 2,500$
 D. 365×400

Option 2: A group of children working on the Golden Dew Tobacco Farm was interviewed about how old they had been when they started picking tobacco. Their answers are below. Find the mean, median, and mode for this data set.

{12, 15, 13, 12, 14, 13, 13, 12, 14, 13}

Mean: 13.1; Median: 13; Mode: 13

 **Discussion Question: Guidelines** that restrict tobacco marketing are meant to protect young people from the harmful effects of smoking. At the age of 21, young people achieve a new **status** at which they are considered **mature** enough to assume the risks of tobacco use. But children as young as 12 can work in tobacco fields to earn money, often under dangerous conditions. Why are the same children who work in tobacco fields considered too young to buy tobacco in a store? Should there be one age at which children can buy tobacco and work in tobacco fields? Or should things stay the way they are?

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Figure 9

UNIT 1.02



WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

guideline | mature | ambiguous | due | status

THINK SCIENTIFICALLY

The students in Mr. Seemy's class were arguing about how **ambiguous** the **status** of adulthood is, and how varied the **guidelines** are for determining when someone is **mature**. They wondered whether there was any biological basis for defining adulthood. Raul, Lisa, and Aliyah found some articles about scientific research on brain development, and shared their findings with the class.

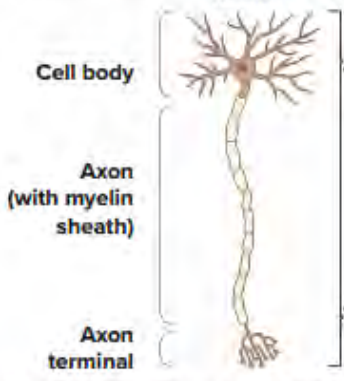
"The brain changes a lot as a person grows from childhood through adolescence and into adulthood," said Raul. "One important change is in the amount of gray matter and white matter in the brain."

Aliyah added, "The amount of gray matter peaks in the early teenage years, and then decreases as a person grows older. The amount of white matter increases. Gray matter in the brain is associated with learning."


"So what causes the different appearance of gray matter and white matter?" Mr. Seemy asked. "How do they work differently?"

"Well, the brain is made of billions of nerve cells called neurons," Lisa responded. "Gray matter is made up mainly of the cell bodies of neurons. White matter is made up mainly of the long tails of the neurons (called axons). These tails are coated with a fatty substance called myelin, which gives them a white appearance."


Neuron



Brain tissue




Brain




The illustration below shows the inside of two brains, labeled A and B. Based on the information above, which brain is the adolescent brain, and which is the adult brain? How do you know?


Brain A is most likely the adolescent brain because it has more gray matter, which peaks in the early teenage years. Brain B is most likely the adult brain because it has more white matter, which increases as someone gets older.

A



B



 If the ratio of white to gray matter is a measure of how far one has gotten into adulthood, should we be using brain scans instead of chronological age to decide when people are allowed to drink alcohol, drive, and vote?

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WordGen Weekly Series 1 | Unit 1.02 | serpinstitute.org 

Figure 10

WHEN SHOULD SOMEONE BE CONSIDERED AN ADULT?

DEBATE THE ISSUE

Should there be one agreed-upon legal age of adulthood for consuming alcohol, voting, driving, serving in the military, and being tried as a criminal? Or is it justifiable to impose different **guidelines** for different domains?

Pick one of these positions (or create your own).

A

OR

Yes, there should be one, legal age of adulthood that is the same for all domains.

B

OR

No, one agreed upon age of adulthood is unnecessary. Things are fine the way they are.

CREATE YOUR OWN

UNIT 1.02



guideline | mature | ambiguous | due | status

• Jot down a few notes on how to support your position during a discussion or debate.

[illegible]

Be a strong participant by using phrases like these:

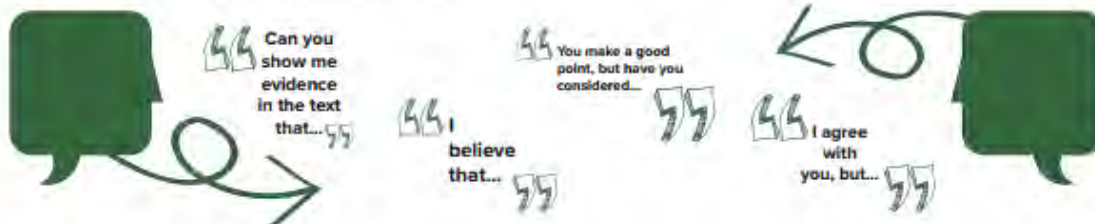


Figure 11

70

Materials for Printing:

Teacher: [Click here to enter text.](#)

Unit/Topic: Unit 1.01 What is the Purpose of School?

Class/Period: [Click here to enter text.](#)

Date(s): Day 1: This Week's Issue & Use the Focus Words

Content Objectives:

Students will cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCSS R.1.

Students will determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. CCSS R.2.

Students will determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. CCSS L.4, OLPS 6-8.8
An English Language Learner can determine the meaning of words and phrases in oral presentations and literary and informational text. OLPA 6-8.8.

Vocabulary:

Analyze, factor, function, interpret, structure

Language Objectives:

Students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. CCSS SL.1.

An English Language Learner can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing. OLPS 6-8.1

An English Language Learner can create clear and coherent grade-appropriate speech and text. OLPS 6-8.9.

Building Background

Ask students "what do you know about...?" relating to the present topic. Make a 'brain dump' or a list on a board, to present and evaluate current level of student knowledge on the week's theme.

Materials:

Day 1 Printed passage & focus words

PRINTED SONGS/RAPS

Projection or white board or anchor chart/easel

***Key:** BOLD CAPITAL text indicates potential place in lesson to use songs or chants.

(Day 1: This Week's Issue & Use the Focus Words)

Lesson Delivery:

Note: these lessons are originally designed to be used for 15-20 minutes. In an English Language Learner classroom, an entire class period may be necessary to allow for discussion of text meanings. For use of an entire class period lasting longer than 20 minutes, the lesson may be treated as a close reading exercise.

1. Begin with introducing with week's issue: What is the Purpose of School? Gather a list on a white board, easel, or presentation slide of student thoughts. Provide students the opportunity to discuss their perspectives with the class or their partners.

2. Read or have volunteers read the passage aloud, stopping to discuss the passage (fig. 1).

3. Discuss the various positions presented in the passage. Encourage students to begin developing a claim, an arguable statement about the topic.

• *If using as a close reading exercise, the teacher can read the passage the first time and students can read on subsequent readings, taking time between readings to define other terms and ideas in the passage. Save the focus word conversation for the vocabulary exercises.*

4. Introduce the unit focus words by displaying each word, reading each word aloud, and having students repeat each word (fig. 2). **USE THE ACCOMPANYING SONGS OR RAPS TO ADD AN ELEMENT TO THE FOCUS WORD ORAL PRACTICE.**

5. Build students' understanding of the focus words using the definitions, sample sentences, and Turn and Talk prompts (fig. 2). **PROJECT OR PASS OUT THE PRINTED SONGS/RAPS TO STUDENTS TO USE DURING THE TURN AND TALK EXERCISE.**

Notes:

Instructional Consideration:

- Make word learning fun! Recognize students who use the focus words during and outside of class time.
- Encourage students to acknowledge the focus words throughout their daily discussions. **REVISIT THE SONGS "OUT OF CONTEXT" LATER IN THE DAY, IF POSSIBLE, OR IN A HOMEROOM OR COMMON TIME CLASSROOM.**
- Creatively display the current focus words on an active word wall. Retire the previously used words to a designated location in the room where students can reference all focus words throughout the year. **DISPLAY SONGS AND RAPS ALONG WITH THE FOCUS WORDS ON A WORD WALL.**
- Encourage experimentation with the words and use mistakes as teachable moments.

Teacher: [Click here to enter text.](#)

Class/Period: [Click here to enter text.](#)

Unit/Topic: Unit 1.01 What is the Purpose of School?

Date(s): Day 4: Debate the Issue

Content Objectives:

Students will cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCSS R.1.
Students will determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. CCSS R.2.

Students will determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. CCSS L.4, OLPS 6-8.8
An English Language Learner can determine the meaning of words and phrases in oral presentations and literary and informational text. OLPA 6-8.8.

Vocabulary:

Analyze, factor, function, interpret, structure

Language Objectives:

Students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. CCSS SL.1.

An English Language Learner can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing. OLPS 6-8.1
An English Language Learner can create clear and coherent grade-appropriate speech and text. OLPS 6-8.9.

Materials:

Day 4 Printed passage & focus words
PRINTED SONGS/RAPS
Pencil and Paper

(Day 4: Debate the Issue)

Lesson Delivery:

Note: these lessons are originally designed to be used for 15-20 minutes. In an English Language Learner classroom, an entire class may be necessary to allow for slow readers or discussion of text meanings. For use of an entire class period lasting longer than 20 minutes, the lesson may be treated as a writing and discussion exercise.

1. Review the focus words. **USE THE SONGS AND RAPS TO PRIME REMEMBERING AND LOOSEN THE ATMOSPHERE.**
2. Review the discussion norms.
3. Review the debate question and the positions.
4. Let students pick a position, or assign positions if necessary to ensure both sides are represented
5. Give each team a few minutes to develop a claim, accumulate evidence supporting or countering their position, explain their reasoning about the connections, and take notes in preparation for the debate.
6. Select a debate format and explain the procedure to students.
7. Debate the issue!
 - *English Language Learners may need more time to express their thoughts. Use a timing device to give each student time to speak before a teacher or student interrupts.*
 - *ELLs may benefit from debate organizers or provide chart paper for students to write their arguments. This can serve as a pre-writing activity for the “Take a Stand” writing task.*
 - *If there is a lull in the debate or conversation, **INSERT A RAP OR SONG WITH ONE OF THE FOCUS WORDS TO PRIME DISCUSSION.***
 - **IF STUDENTS USE FOCUS WORDS INCORRECTLY, YOU CAN USE THE SONGS/RAPS TO CLARIFY A MEANING ALONG WITH ANY OTHER SUPPORTING TOOL TO CLARIFY WORD MEANING.**

Notes:

Instructional Consideration:

- Make word learning fun! Recognize students who use the focus words during and outside of class time.
- Encourage students to acknowledge the focus words throughout their daily discussions. **REVISIT THE SONGS “OUT OF CONTEXT” LATER IN THE DAY, IF POSSIBLE, OR IN A HOMEROOM OR COMMON TIME CLASSROOM.**
- Creatively display the current focus words on an active word wall. Retire the previously used words to a designated location in the room where students can reference all focus words throughout the year. **DISPLAY SONGS AND RAPS ALONG WITH THE FOCUS WORDS ON A WORD WALL.**
- Encourage experimentation with the words and use mistakes as teachable moments.

Teacher: [Click here to enter text.](#)

Class/Period: [Click here to enter text.](#)

Unit/Topic: Unit 1.01 What is the Purpose of School? Date(s): Day 5: Take a Stand

Content Objectives:

Students will cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCSS R.1.

Students will determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. CCSS R.2.

Students will determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. CCSS L.4, OLPS 6-8.8

An English Language Learner can determine the meaning of words and phrases in oral presentations and literary and informational text. OLPA 6-8.8.

Vocabulary:

Analyze, factor, function, interpret, structure

Language Objectives:

Students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. CCSS SL.1.

An English Language Learner can construct meaning from oral presentations and literary and informational

text through grade-appropriate listening, reading, and viewing. OLPS 6-8.1

An English Language Learner can create clear and coherent grade-appropriate speech and text. OLPS 6-8.9.

Materials:

Day 5 Printed passage & focus words

PRINTED OR PROJECTED SONGS/RAPS

Pencil and Paper

Lesson Delivery:

Note: these lessons are originally designed to be used for 15-20 minutes. In an English Language Learner classroom, an entire class may be necessary to allow for slow readers or discussion of text meanings. For use of an entire class period lasting longer than 20 minutes, give ELLs sentence starters or cloze sentences using focus word examples to prime language production.

1. Review the focus words. **USE THE SONGS AND RAPS TO PRIME REMEMBERING AND LOOSEN THE ATMOSPHERE.**

2. Review the displayed focus words. 2. Introduce the writing assignment.

3. Let students pick a position, or assign positions if necessary to ensure both sides are represented

4. Students write an essay taking a stand on the issue

• *English Language Learners may need more time to express their thoughts. Allow plenty to writing time for students to record their arguments.*

Notes:

Instructional Considerations:

- The writing assignments can change throughout the year based on the needs of your students. Teachers have used WordGen Weekly writing assignments as quick-writes, free-writes, information pieces, letters, and argumentative writing pieces. The main goal of the writing assignment is for students to make a claim and justify that claim with evidence and/or reasoning from the text using academic language.

- A rubric for argumentative writing can be found on the WordGen Weekly website



Guideline -song

Sung to If You're Happy and You Know It

A guide-line is a rule or piece of ad - vice. A guide-line is a rule or piece of ad - vice. Eat your
6
fruits and your veg-gies and al-ways be kind and nice. A guide-line is a rule or piece of ad - vice.



Mature -song

Sung to Let It Go

Be ma-ture, don't de-tour, it's time to show your age! Be ma-ture,
6
re - a-ssure, you're re - spon - si - ble and wise.
10
Like a fruit you've ri - pened up, or your loan is due.
15
Ma - ture peo - ple act their age an - y-way.



Ambiguous -song

Sung to Head Shoulders Knees and Toes

Am-big-u-ous means blurred, it means blurred. Am-big-u-ous means blurred, it means blurred.
5
Clear as mud and vague-as - crud. Am - big-u-ous means blurred and ob-scurred.

Guideline -rap/chant

Same rhythm as If You're Happy and You Know It

A guide-line is a rule or piece of ad - vice. A guide-line is a rule or piece of ad - vice. Eat your

6

fruits and your veg-gies and al-ways be kind and nice. A guide-line is a rule or piece of ad - vice.

Mature -rap/chant

Same rhythm as Let It Go

Be ma-ture, don't de-tour, it's time to show your age! Be ma-ture,

6

re - a-ssure, you're re - spon - si - ble and wise.

10

Like a fruit you've ri - pened up, or your loan is due.

15

Ma - ture peo - ple act their age an - y - way.

Ambiguous -rap/chant

Same rhythm as Head Shoulders Knees & Toes

Am - big-u-ous means blurred, it means blurred. Am - big-u-ous means blurred, it means blurred.

5

Clear as mud and vague - as - crud. Am - big - u - ous means blurred and ob-scurred.



Due -song

Sung to I'm a Little Teapot

Home-work's due to - mor - row and I am stuck. Mom's at the doc - tor with

4
ba - by Chuck. Mom went in-to la - bor much too soon. Ba - by was-n't due 'til June.

The musical notation is in 4/4 time. The melody is simple and follows the rhythm of the lyrics. The first line has 8 measures, and the second line starts with a measure rest for 4 measures before continuing with 8 more measures.



Status -song

Sung to Old MacDonald Had a Farm

What's your sta - tus? What's your rank? ei i ei i o Are you cool or are you swank?

7
ei i ei i o Are you smart or are you great? A - rrive on time or

12
are you late? What's your sta - tus? What's your rank? ei i ei i o

The musical notation is in 4/4 time. The melody is simple and follows the rhythm of the lyrics. The first line has 8 measures, the second line starts with a measure rest for 7 measures before continuing with 8 more measures, and the third line starts with a measure rest for 12 measures before continuing with 8 more measures.



Analyze -song

Sung to Old Spiderman Theme

An - a-lyze. an - a-lyze. Let us start to scru - tin-ize.

5
Sep-a-rate, check it out, fig - ure out what it's all a-bout. An-a-lyze!

The musical notation is in 4/4 time. The melody is simple and follows the rhythm of the lyrics. The first line has 8 measures, and the second line starts with a measure rest for 5 measures before continuing with 8 more measures. There is a triplet of eighth notes in the final measure of the second line.

Due or Due to -rap/chant

original rhythm

Due to the rain, we can't play ball. Due to the snow, school was called. My

5 home-work is due in 2 days but due to my lack of sleep, I'm in a daze.

Status -rap/chant

Same rhythm as Old MacDonald Had a Farm

What's your sta - tus? What's your rank? ei i ei i o Are you cool or are you swank?

7 ei i ei i o Are you smart or are you great? A - rrive on time or

12 are you late? What's your sta - tus? What's your rank? ei i ei i o

Analyze -rap/chant

Same rhythm as Old Spiderman Theme

An - a-lyze. an - a-lyze. Let us start to scru-tin-ize. Sep-a-rate,

6 check it out, fig - ure out what it's all a-bout. An-a-lyze!

3



Factor -song

Sung to Should I Stay or Should I Go

Well-it's time to go out - side. I left my coat in-side my ride.

5

The temp out-side is fac-tor four. I should have fac-tored that be - fore.

Detailed description: This block contains the musical notation for the 'Factor' song. It consists of two staves of music in 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written on a treble clef. The lyrics are: 'Well-it's time to go out - side. I left my coat in-side my ride.' The second staff starts with a measure rest marked '5'. The lyrics are: 'The temp out-side is fac-tor four. I should have fac-tored that be - fore.'



Function -song

Sung to Alouette

Fun-ction, fun-ction, what's your role or pur-pose? Fun-ction, fun-ction, tell me how you serve.

5

Stu-dents' job-is to come to school, ride a bus or take a mule. The dri-ver drives, stud-dents ride,

8

tea-chers teach parts of speech, Ride back home! Fun - ction, fun - ction,

11

what's your role or pur - pose? Fun - ction, fun - ction, tell me how you serve.

Detailed description: This block contains the musical notation for the 'Function' song. It consists of four staves of music in 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written on a treble clef. The lyrics are: 'Fun-ction, fun-ction, what's your role or pur-pose? Fun-ction, fun-ction, tell me how you serve.' The second staff starts with a measure rest marked '5'. The lyrics are: 'Stu-dents' job-is to come to school, ride a bus or take a mule. The dri-ver drives, stud-dents ride,'. The third staff starts with a measure rest marked '8'. The lyrics are: 'tea-chers teach parts of speech, Ride back home! Fun - ction, fun - ction,'. The fourth staff starts with a measure rest marked '11'. The lyrics are: 'what's your role or pur - pose? Fun - ction, fun - ction, tell me how you serve.'



Structure -song

Sung to We Will Rock You

We will, we will stru-cture! We will, we will stru-cture!

5

Gon-na build a house, build a road to my dreams. Gon-na form a bus'-ness to write new memes.

7

Com - plex, or-gan-ize, in-ter-re - late, ar-chi-tect de - sign, con-fig-ur - ate.

9

We will, we will stru - cture!

Detailed description: This block contains the musical notation for the 'Structure' song. It consists of four staves of music in 4/4 time. The first staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written on a treble clef. The lyrics are: 'We will, we will stru-cture! We will, we will stru-cture!'. The second staff starts with a measure rest marked '5'. The lyrics are: 'Gon-na build a house, build a road to my dreams. Gon-na form a bus'-ness to write new memes.' The third staff starts with a measure rest marked '7'. The lyrics are: 'Com - plex, or-gan-ize, in-ter-re - late, ar-chi-tect de - sign, con-fig-ur - ate.' The fourth staff starts with a measure rest marked '9'. The lyrics are: 'We will, we will stru - cture!'

Factor -rap/chant

Same rhythm as Should I Stay or Should I Go

Well it's time to go out - side. I left my coat in-side my ride.

5 The temp out-side is fac-tor four. I should have fac-tored that be - fore.

Function -rap/chant

Same rhythm as Alouette

Fun-ction, fun-ction, what's your role or pur-pose? Fun-ction, fun-ction, tell me how you serve.

5 Stu-dents' job-is to come to school, ride a bus or take a mule. The dri - ver drives, stu-dents ride,

8 tea-chers teach parts of speech, Ride back home! Fun - ction, fun - ction,

11 what's your role or pur - pose? Fun - ction, fun - ction, tell me how you serve.

Structure -rap/chant

Same rhythm as We Will Rock You

We will, we will stru-cture! We will, we will stru-cture!

5 Gon-na build a house, build a road to my dreams. Gon-na form a bus'-ness to write new memes.

7 Com - plex, or-gan-ize, in-ter-re - late, ar-chi-tect de - sign, con-fig-ur - ate.

9 We will, we will stru - cture!

Interpret -rap/chant

Sung to Fresh Prince of Bel-Air

5 Well you fell as-leep and had a weird dream Now I'll try to tell you just

9 what it means. You got fri - jo-les all o'er your nice new pants. At least it was beans and

12 not red ants! Now you know what it means to in - ter-pret a thing. To in -

ter - pret some - thing is to tell what it means.