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Ventanas: Windows to New Cultures in Spanish Class

A thesis submitted in partial satisfaction of the
requirements for the degree Master of Arts

in

Teaching and Learning (Curriculum Design)

by

Karina Collins

Committee in charge:

Luz Chung, Chair
Alison Wishard Guerra
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2009

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The thesis of Karina Collins is approved and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2009

DEDICATION

This work is dedicated to my husband, Michael.

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ABSTRACT OF THE THESIS

Ventanas:

Windows to New Cultures in Spanish Class

by

Karina Collins

Master of Arts in Teaching and Learning (Curriculum Design)

University of California, San Diego, 2009

Luz Chung, Chair

An analysis of state and national standards demonstrates a need to integrate more meaningful, cultural content in Spanish language instruction for non native speakers. Students complete Spanish course requirements with a limited knowledge of the cultures of Latin America. The curriculum *Ventanas* is a resource for teachers to provide transformational lessons about culture.

Ventanas helps students to broaden their definition of culture by the use of Spanish song texts from Latin America. This curriculum is based on research by Vygotsky (1962) that shows learning is social, and that thought, language and practice are interrelated. To make sense of a second language, a second language learner must first understand their own cultural frames of reference. Students are better able to

comprehend new cultures and differing viewpoints by comparing new knowledge with their prior knowledge. Activities in the curriculum are structured to enrich their cultural knowledge of the second language while reading a song text or other literary texts in Spanish.

Ventanas was implemented in a Spanish Four public high school foreign language class during the Spring 2009 school year. Curriculum implementation was evaluated through analysis of surveys, student work and a culminating project.

The results suggest that students were able to develop awareness about the changing and complex concept of culture as they wrote journals, examined song texts, completed an exit survey and wrote song lyrics that expressed a distinct, cultural viewpoint. Students learned about the concept of culture and recognized the importance of understanding their own cultural frames of reference.

Chapter I Introduction

As a teacher I have to remind myself of the different experiences that motivated me to learn a second language. My past school experiences as a student have included much time spent memorizing and listening to a teacher lecture to the class. In addition I have lived in Latin America, completed a university education and have gained greater literacy skills as a result of those experiences. These experiences affect how I teach Spanish and have increased my motivation to continue learning more. As a teacher who has learned both through memorization of repeated information and through cultural immersion, my desire is to provide more engaging ways to help students to discover the Spanish language through culture. *Ventanas*, meaning “windows” in Spanish, is the opportunity to view a new, broadened perspective. *Ventanas* is a curriculum that I developed to relate to learners of a second language, through providing tools that strive to help students to gain additional knowledge of perspectives from Latin America.

Students learning Spanish as a second language may not have the opportunity to use Spanish again outside the classroom environment. *Ventanas* strives to provide more “windows” or viewpoints that will help to broaden the students’ perspectives of the cultures of Latin America. Through the additional study of the concept of culture, the goal of *Ventanas* is for students to develop a cultural awareness when studying a second language. Through the *Ventanas* curriculum, I am interested in incorporating the study of culture in Spanish class as an innovative approach to make learning meaningful and social.

It is my hope that this curriculum provides teachers and students with the awareness of how cultural frames of reference influence reading comprehension and analysis of song texts in Spanish. I also hope to embed cultural learning in the study of Spanish song texts to help students to build a cultural awareness while learning the Spanish language.

Students' impressions and experiences of interacting with different cultures presented in class have not typically been shared in depth due to time constraints. DomNwachukwu (2005) states that amidst standards-based instruction, scripted lessons plans, pacing guidelines, and benchmarking, it is increasingly difficult for a teacher to integrate cultural contributions into the main curriculum, unless it comes within the scripted teaching package. When teachers get through a certain amount of pages to fulfill a benchmark, the quality of lessons might suffer to fulfill the quantity of pages and concepts that need to be taught within a certain time period. While Kiester (2003) states in the *Foreign Language Framework for California Public Schools Kindergarten through Grade Twelve* that the study of culture and communities needs to occur through multiple perspectives, this type of content based instruction is often superficial due to time constraints.

As I have attempted to present the different cultures of Latin America in previous classes, my curiosity about students' impressions of the cultures of Latin America has grown. In the curriculum that I have previously used called Buen Viaje (Schmitt, 2004), cultural knowledge presented has not encouraged depth of understanding about the cultural influences reflected in the authors' perspectives. I will discuss this later in the

Needs Assessment chapter. After working with high school students who possess a natural but limited curiosity about the music and food of Latin America, I understand the importance of finding avenues to broaden students' understanding of Latin American cultures and providing time for students to share their impressions as each class progresses. I am interested in broadening students' understandings of the cultures of Latin America beyond stereotypical symbols such as burritos and mariachi music. I chose song texts for learning Spanish that contain unique cultural and historical elements. These song texts also present unique products, practices and perspectives not commonly spoken about in the Southern California region where I implemented *Ventanas*. As a Spanish teacher, I am interested in helping students to gain a deeper understanding of the concept of culture through helping them to study perspectives found in song texts in order to recognize their own cultural frames of reference.

According to Vygotsky (1962) children can transfer to other languages the system of meanings they already possess in their native language (Wink and Putney, 2002). At times this leads to misunderstanding of the message or theme in the text in the foreign language, because students immediately apply literal translations instead of learning to hunt out the meaning in context that the author intended to convey. Students understand literal translations of Spanish, but find difficulty interpreting the cultural nuances that are embedded in the text. These nuances reflect the perspective of the author.

Vygotsky (1962) demonstrates that the reverse is also true: a new language facilitates mastering the higher forms of the native language, expanding the mental abilities in both languages. The secret of acquiring a new language is meaning (Wink and

Putney, 2002). Part of expanding the mental abilities in both languages requires a critical examination of the concept of culture. Within the study of culture, there is the need to study perspectives as a cultural component, going beyond the traditional products and practices usually introduced in Spanish textbooks as cultural knowledge. For example, instead of presenting Mexico through a map and photos of women wearing traditional clothing, there is a need to present the viewpoints of people. By learning from the perspectives of people photographed in the text, the reader learns that the people and lands of Latin America are interconnected and not so foreign. I am interested in researching whether students will gain a broader understanding and connection with Latin American cultures through the introduction of viewpoints found in songs written by Latin American artists. I hope to also help other high school Spanish teachers to provide a richer learning experience through the integration and the critical analysis of the concept of culture in curriculum.

Chapter II Needs Assessment

As a high school Spanish teacher for levels One through Advanced Placement, I have observed that many second language learners lack a deep understanding of the cultural context of language. Students know Spanish without experiencing the language; when learners do not understand the language, they do not have access to the thought which shows the fundamental importance of context in language and learning (Wink and Putney, 2002). Students learn Spanish, which is a product of many different cultures, in a drill-based way that lacks sense and context. According to Vygotsky (1962) there is a distinction between sense (*smysl*) and meaning (*znachenie*). The former term refers to all psychological associations to one word in our consciousness and varies as the individual engages in different activities, whereas the latter is the conceptual content and does not change. Words not only have their own meaning, but are also embedded in a network of other related words that form the conceptual structure that members of a culture internalize in accordance with their everyday and educational experiences. The internalization of related words is important, because when studying a new language students will use the network of related words from their culture to make meaning.

According to Lafford (2003), different cultures have different conceptual organizations. These ideas are important because students tend to use literal translations to speak and read in Spanish, instead of questioning how words strung together make sense, according to the network of related words (Lafford, 2003). The context, or network of related words, varies according to different cultures, which makes it important to learn

Spanish through the use of texts that represent authentic contexts and perspectives from Latin America, as in the case of my curriculum, which focuses on Latin American song texts. When students are asked questions in Spanish, there is often a lack of connection between the linguistic rules that have been memorized from traditional texts, and the experience of understanding how to apply the linguistic rules in conversation, in order to make sense. Many students have not had the opportunity to experience the language through engaging in different activities that encourage creating new associations with grammar and words through an immersion experience. Students memorize vocabulary and grammar, but often learn without context.

I have developed the curriculum *Ventanas* to provide a cultural context where students learn vocabulary and practice grammar by studying a cultural perspective presented in song texts from Latin America. As students learn about cultural perspectives, they are able to see through another “window” or way of looking at the world. In addition, the goal of *Ventanas* is to help students to include perspectives as an important component in the study of new cultures. Students also develop an awareness of how diverse viewpoints can be. Another goal for *Ventanas* is for students to broaden their definition of culture by addressing the fact that there are many different viewpoints within Spanish-speaking communities and the classroom community. In this curriculum, through learning from different perspectives presented in the song texts, students then have the opportunity to gain control of making sense of the songs by writing their own song from a related, shared viewpoint. This writing strategy of creating song texts allows

learners to gain control and eventually complete the task of making sense of a cultural viewpoint (Lafford, 2003).

Students lack meaningful experiences and context when using traditional Spanish language texts like *Buen Viaje* (Schmitt, 2004). Through this particular text, students often fail to internalize the second language since they do not experience thought, language and practice within meaningful activities. Students are often unaware of similarities between English and Spanish and are not encouraged to use their prior knowledge as part of learning Spanish. Students participate in presentations and conversations that lead to summaries of personal experiences, instead of problem solving and collaborating. Students practice memorization techniques to learn Spanish instead of using collaborative learning to discuss a theme while learning Spanish.

Through the *Ventanas* curriculum, students learn Spanish by exploring the theme of solidarity as it is expressed in the song texts that are used in the curriculum. I chose song texts that integrate the theme of solidarity, in hopes that students would be able to learn different definitions of solidarity, while also discussing the idea of solidarity in the target language, and thereby experiencing it in context. Through song texts that integrate the theme of solidarity, students are able to learn different definitions of solidarity while also discussing in the target language and thereby experiencing it in context. As students learn new vocabulary, grammar and cultural knowledge about how the writers of the songs express solidarity, students are able to engage and critically examine the artists' viewpoints and theme, instead of passively memorizing factual information. I used critical thinking constructs from Bloom's Taxonomy (Bloom, 1956) which call for

analysis and application of a concept. To help students to analyze and apply the concept of solidarity in my project, I had students examine viewpoints in each song text, and apply each viewpoint to their own experience through the creation of songs. By using Bloom's Taxonomy the overarching goal of my curriculum is for students to study the concept of culture in order to think critically about the cultures that surround them, and for them to apply their Spanish and cultural knowledge to a societal issue. Students assign meaning to the Spanish language when they have studied viewpoints that they can use to problem solve, and assign meaning to in their personal lives.

At the core of *Ventanas* is the belief that learning is social. Since students have the opportunity to learn the Spanish language, they also have the opportunity to learn subjects from multiple perspectives. In addition to the texts studied, each student in the class is a resource and plays an important part in interpreting Spanish. The multicultural learning that results requires an awareness of the concept of culture and different cultural perspectives. Students must be aware of the difference between literal translations and interpretations based on a developing knowledge of the target culture. Students need instruction in how to study culture in order to develop their knowledge of the target culture in a text. In order to learn the intended meaning of a song or other literary text, students must be aware of how to find out what they do not know. Through processes of defining culture, critical literacy, analysis and application *Ventanas* suggests a systematic method to understanding the distinct viewpoint presented and the intended meaning of a song text.

Activities in the *Buen Viaje* (Schmitt, 2004) series often ask yes or no, true or false, or fill-in-the-blank questions that do not relate to the students, but encourage the

sole skill of practicing the vocabulary in sentences. Based on my experience, many students say that they have had a difficult time recalling information that they have spent time memorizing from the text. Many students do not feel that they have a good Spanish foundation when attempting to speak, listen to, read or write Spanish (Kiestler, 2003), despite having memorized required grammar and vocabulary.

According to the *Foreign Language Framework for California Public Schools Kindergarten through Grade Twelve* (Kiestler, 2003) communication includes three modes of interpreting, presenting and communicating information with others. By designing a curriculum that matches the foreign language framework, I am meeting a need of both schools and students to possess a stronger mastery of the Spanish language. The *Ventanas* curriculum helps students to interpret information by identifying the context of the songs and the artists' viewpoints. Students then work together in groups to communicate the artists' viewpoints through discussion, and finally work on applying the artist's viewpoint to their own experience through writing a song that is then shared with the class.

Foreign language educators are encouraged by the Foreign Language National Assessment of Educational Progress (NAEP) to create programs that are both comprehensive and standards-based. I attempted to do just that through designing a song-based Spanish curriculum that appeals to multiple learners from varied cultural backgrounds. I used songs by Latin American artists Juan Luis Guerra, Ruben Blades and Juanes that discuss themes of the individual's relationship with society and the

environment. These songs were the primary sources for students to develop a deeper cultural awareness of Latin America and a critical perspective of literary genre.

I was interested in using songs by the aforementioned artists to motivate students to critically examine and analyze the songs. By using songs there is a greater opportunity to successfully promote communication, Latin American culture, and comparisons of communities (Domoney and Harris, 1993). NAEP promotes the “Five C’s” which are Communication, Culture, Connections, Comparisons and Communities, which are also part of the curriculum of *Ventanas*, Windows to New Cultures in Spanish class.

The California Frameworks for Foreign Language also promotes the goal of literacy in a foreign language (Kiester, 2003), which is met in a meaningful context through cultural songs from Latin American artists. Through *Ventanas*, students are able to read about different perspectives, experiences and ideas from three focal song writers from Latin America. The songs selected can be memorable tools to help students to build their knowledge of Latin American culture, communities and creative ways of communication.

Vocabulary in songs is usually categorized around a theme which helps students to internalize vocabulary and grammar by chunking and clustering. As students analyze song lyrics as poetry that they are familiar with, their prior knowledge is valuable within the class culture (Hadjioannou, 2007). As students analyze songs as poetry, their prior knowledge in their native language also helps them to better understand Spanish through the use of cognates, word choice and literary devices.

I created the *Ventanas* curriculum with the goal of helping high school second language learners of Spanish to develop an awareness of different cultural perspectives embedded in literature from Latin America. According to the *California Framework for Foreign Languages* (2003), students who master the cultural contexts in which the [foreign] language occurs truly master the language. I found it necessary to teach about the concept of culture in order to help students to analyze unique viewpoints found in the song texts. To investigate the concept of culture and to analyze different viewpoints, I also found it necessary for students to define culture. According to the *California Framework for Foreign Languages* (2003), culture is defined as products, practices and perspectives. Products incorporate what people make, like finished goods. Practices are what people repeatedly do, such as traditions. Perspectives are a way of looking at or understanding the world, such as a point of view, or world view.

According to Hoffman (1996), cultural lessons often define culture in terms of categories of food, behavior, language, government, and so forth. Students are taught to think in terms of what does not fit part of the mainstream, White, middle class culture, when culture is taught. Students learn about products such as food and language, or practices such as celebrating holidays like Día de los Muertos or Cinco de Mayo, instead of learning about the perspectives that influence culture. When students learn about the aforementioned components of culture out of context, then symbols are also created for the culture based on a limited knowledge. For example, suppose a teacher asks her students who are learning Spanish as a foreign language, what they thought of when she said the word “Mexico.” The students may answer “taco” or “bullfights.” With a limited knowledge of the culture of Mexico, students depend on a symbol of the “taco” or

“bullfights” as a generalization for the products that best represent Mexico, instead of viewing these symbols as one person’s perspective of products that represent Mexico. Students might then think of their favorite place to get tacos or they might think of the clothes that the bullfighter has on in a picture shown in the text. Students miss the meaning of language, historical traditions and values because they do not have the opportunity to move beyond their own cultural frames of reference, especially if symbols from a culture are introduced regularly out of context. Hoffman (1996) asserts that learners need to move beyond their own cultural frames of reference by recognizing the presence of a United States culture and other cultural influences. DomNwachukwu (2005) asserts that one must examine one’s own way of seeing the world, or cultural frames of reference in order to critically engage with others and experience transformative learning.

DomNwachukwu (2005) asserts that students need to engage concepts, issues and themes from a multicultural perspective, and recognize that the United States’ culture and society have emerged from a complex synthesis and interaction of diverse cultural elements. One must examine one’s own way of seeing the world, or cultural frames of reference in order to critically engage with others and experience transformative learning. Hoffman and DomNwachukwu advocate for a transformative approach to teaching about culture by studying cultural frames of reference.

Through transformative learning students move beyond their associations and conceptions of another culture and start to learn new associations for the culture by considering different perspectives. For example, in the transformative approach to teaching about culture, students become aware of symbols that they have personally

assigned to a word like “Mexico” which might be based upon certain Mexican foods they may have eaten in the United States. Students then realize that some products are borrowed from another culture, and have inadvertently been introduced as part of Mexico’s diverse cultures. By recognizing their own symbols and associations for the word “Mexico,” students can move beyond such associations with food and other symbols to start to learn from different perspectives of Mexico. When students realize that their knowledge of the different perspectives of people from Mexico is limited to products and practices, then they realize the need to learn from different perspectives of Mexican people. Eventually students can move beyond basic symbols, to recognizing and critiquing diverse perspectives such as learning from the indigenous people of Mexico and their perspectives, or about the worship of saints, or views for economic development in Mexico. By recognizing their limited knowledge of cultural perspectives from Mexico and other Latin American countries students begin to broaden their perspectives and definition of culture.

The transformative approach encourages students to engage in critical analysis of concepts which deal with diversity and social justice, while not changing the basic assumptions of the curriculum. DomNwachukwu (2005) explains that the transformative approach weaves in culture appreciation and cultural awareness issues into the existing curriculum. Hoffman (1996) problematizes the fact that cultural lessons are stuck on the basic level of teaching about foods, dress, etc., rather than moving to the next levels which allow us to see issues through other perspectives and points of view, therefore challenging our own notions, and engaging us in cultural awareness.

Chapter III Review of Relevant Research

Introduction

For the review of relevant research I will explain multicultural education, critical thinking approaches and the core aspects of the sociocultural theory that formed the basis for *Ventanas*. Multicultural education is presented using Banks' (2003) four levels of multicultural education. These constructs were important to integrate into the curriculum because they helped to raise questions and maintain students' attention in the material. Through the use of these constructs, students became resources of information for each other. Discussions were meaningful because they centered on the familiar topic of culture which allowed students to share their perspectives and prior knowledge to make sense of the concept.

Multicultural education, a critical examination of culture

According to the *Foreign Language Framework for California Public Schools Kindergarten through Grade Twelve* (Kiestler, 2003) students should engage in activities that use a wide range of appropriate vocabulary and should demonstrate a heightened awareness of culturally appropriate practices, although, as the task or message becomes more complex, their understanding becomes less accurate. Students should also be able to understand and report most key ideas and some supporting detail when reading and listening. Content in Spanish should embrace concepts of broader cultural significance, including topics such as social issues in the target culture, along with topics of social and personal interest such as music, literature and the arts (Kiestler, 2003).

Unfortunately, teachers often encounter difficulty in finding time to embed cultural content and a critical examination of culture into their existing curriculum. DomNwachukwu (2005) documented that teachers often perceive cultural education as another subject in the school curriculum. Banks (2003) presents four tiered levels of multicultural education: contributions, additive, transformational and social action.

Banks refers to contributions as the first level and the easiest for teachers to use. In the first level of contributions teachers infuse information pertaining to cultural heroes and holidays into their curriculum. An example of this would be a lesson about Cinco de Mayo on the fifth of May, which might include a party without connecting the holiday to the actual events and perspectives that formed that day. Modern perspectives concerning Cinco de Mayo from local community members would be left out as well.

At the second level, the additive approach, teachers add content, concepts, themes and perspectives into the main curriculum. In the additive approach, teachers often use worksheets and reading materials about specific cultural activities related to the main topic being taught. Unfortunately, according to Banks (2003) usually nothing is done to connect the activity to the culture from which it originated. Banks (2003) states that these first two levels do not generally transform students' worldviews or enhance cultural appreciation.

Students experience difficulty in understanding the cultural significance of the activity, which demonstrates a need for a more critical examination of culture and cultural viewpoints. Through the transformative approach, which is Banks' third level, students engage and critically examine concepts which deal with diversity.

The third level of multicultural education is what I focused on for the project, *Ventanas: Windows to New Cultures in Spanish Class*. The culminating project of *Ventanas*, includes song lyrics written by the students that demonstrate whether or not they critically examined the concepts of culture and solidarity to encourage diversity and cultural awareness. Students wrote about their awareness of a challenge in their community that needed attention and required a change in perspective. The findings from the students' song lyrics are presented in Chapter Eight.

In the fourth level called the social action approach, culture appreciation and cultural awareness issues are weaved into the curriculum (Banks 2003). In the social action approach teachers and students are called to find ways to enact change, and to apply what they have learned in order to improve the world they live in. Through these studies, both Banks (2003) and DomNwachukwu (2005) call for teaching the concept of culture beyond stereotyped notions to help students critically analyze the cultural significance of the concepts they are studying. Studying culture will help students in high school Spanish four classes, to identify cultural perspectives found in song texts, to then compare and contrast them with their own. According to Krashen and Terrell (1983) students need to assign meaning to material introduced in language classes. *Ventanas* helps students to critique cultural viewpoints from Latin American artists, and to find the artists' intended meaning. Students may then evaluate the meaningfulness of the artists' viewpoints by applying them to their own experience. A goal of *Ventanas* is for teachers and students to experience transformation through considering additional perspectives and to apply what they have learned in order to improve the world they live in. For this

project, the song lyrics that students write to apply what they have learned show how they evaluated the meaningfulness of the artists' perspectives about solidarity.

What is a critical examination of culture?

According to the American Council on the Teaching of Foreign Languages (ACTFL) and Kiester (2003) in the *Foreign language framework for california public schools kindergarten through grade twelve*, culture can be defined as consisting of products, practices and perspectives of a group of people. A critical examination of culture examines this definition and examines how the components are interdependent. For example, cultural perspectives influence the products and practices within a community.

In high school Spanish level Four classes, students have the opportunity to comment on the viewpoints presented in a literary text. A goal of *Ventanas* is that a critical examination of culture leads to student discussion and transformational learning as students recognize the viewpoints of their peers and differing interpretations of the text. A critical examination of culture helps students to analyze the intended perspective of writers from a different culture, while also helping students to connect to the viewpoint of the writer. In a critical examination of culture, students analyze the viewpoint presented in a text and then apply the information in their own words, to articulate the significance of the text. In the *Taxonomy of educational objectives*, Bloom (1956) identifies levels to categorize cognitive processes for learning. Bloom (1956) names analysis and application as higher levels of learning.

I developed a definition of a critical examination of culture by combining the levels of cultural teaching and learning presented by DomNwachukwu (2005) and Bloom

(1956) respectively. I am applying this definition to have students recognize that perspectives are an important component in the definition of culture, and that they can use song lyrics to reflect upon their interpretations of different cultural perspectives studied. Students who critically examine culture know how to analyze and apply cultural viewpoints, because they have thought about the meaning in the content provided and have assigned meaning to the material. Students who critically examine culture have broadened their definition of culture to identify perspectives as an additional component of culture.

Promoting a critical examination of culture

Research by Wiggins and McTighe (1998), Bransford (1999), Brown (1994), and Genesee (1994), suggest the probable usefulness of integrating language and content instruction, by assessing and building on prior knowledge, chunking and clustering, and using knowledge schemas. Prior knowledge is the knowledge that students learn from home and their experiences, and bring to the classroom. Chunking and clustering are methods of grouping vocabulary or themes by categories and word associations. Knowledge schemas are cross-cultural situations that learners are familiar with, which are applied to learn new words or phrases in another language. For example, many students are familiar with procedures that take place during a job interview, which creates a familiar knowledge schema so that students may learn new words in a familiar situation. These methods inspired me to have high school students study song lyrics and write song lyrics because they provide chunking and clustering categories for learning about a theme in a familiar outline. By writing song lyrics students are able to use their prior knowledge

and assign meaning to the song by writing about what they are passionate about or comfortable with.

According to Genesee (1994) the lack of opportunity for students to speak in a foreign language class demonstrates the need to use different types of activities that encourage conversation. After conducting classroom observations in foreign language classes in high school, Genesee studied how many students did not say much when given the opportunity to speak. Genesee realized that students only had a small pool of phrases from which to choose in order to converse in a foreign language. Music and themes discussed in songs, allow students greater opportunities to reflect and learn about new content within the target language. While difficulties in expression still exist, students are able to choose themes to investigate and debate with their peers, while also learning additional phrases and vocabulary in an autonomous, and meaningful way (Domoney & Harris, 1993; Duncan-Andrade & Morrell, 2000-2004).

Students converse more within the target language when they have engaged in activities that encourage problem-solving and creativity, like studying a theme or concept (Domoney & Harris, 1993; Duncan-Andrade & Morrell, 2000-2004). Creating song lyrics is one form of poetry put to rhythm. Brown (1994) demonstrated that educators, parents and policymakers need to change attitudes about the benefits of foreign language learning, and convince administrators that relationships exist between language learning and cultural appreciation, as well as between language learning and higher order critical thinking skills. Music and songs effectively bridge language learning, cultural appreciation and higher order critical thinking skills by design. While recent statistics by the Center of Applied Linguistics (Genesee 1994) have shown a growing demand for

immersion schools in twenty-five out of fifty states, there remains an additional demand for curricular improvement within foreign language learning. Genesee (1994) and Brown (1994) stated that difficulties in expression still exist within teacher-centered classrooms that do not use the construct that learning is social. Within student-centered classrooms that encourage project based learning, students are able to rely upon each other as resources.

Learning is Social

An additional construct of my project is that learning is social by Vygotsky (1956). The idea that learning is social is that all students have the opportunity to learn from each other, in addition to learning from the teacher. Each student has knowledge from home and prior experiences to contribute to the learning environment. Through creating poetry and songs, students tell about their unique viewpoints and cultural histories while also learning from other students.

Songs act as a springboard for dialogue about controversial issues which are repeated in different types of literature. Students are able to learn from each other by analyzing the familiar format of songs. Through the study of song texts, teachers can apply Vygotsky's construct that learning is social.

According to research findings by Duncan-Andrade (2000), urban high school English students learned more effectively with motivation by hip hop music. These students were native speakers of English, who developed their higher order thinking skills by using hip hop music in their English Four class. Students felt a greater sense of autonomy when given a legitimate voice in the selection of literary genres and music. Music provided students with a cultural frame and was used to scaffold complex literary

concepts, while also teaching critical and analytical skills. Students' knowledge of music allowed them to contribute to the class learning environment while providing a familiar literary text to analyze. Duncan-Andrade's unit approached English language arts learning through the experiences of the students, demanded dialogue, and involved a critical engagement with the text. Duncan-Andrade's research suggests that the integration of music in language teaching acts as a scaffold to bridge cultural frameworks and prior knowledge, with new vocabulary, cultures and ideas.

A study by Shirley Brice Heath (1993) documented language use among young people during their extracurricular activities. These students studied English in ESL classes in secondary schools during the day, then attended youth centers after school in which they wrote, produced and staged their own drama productions. In the study, the young people felt that they were just getting by in their English classes, but did not have the opportunity to demonstrate what they really knew. The activities of writing, producing and staging drama productions created a role shift where students began reaching a higher level of performance, instead of merely achieving competence in the second language (Wink & Putney, 2002).

Similarly, through discussing artists' viewpoints in songs and writing songs, students have the opportunity to reach higher levels of performance in their second language of Spanish. Through *Ventanas* students can tap into their prior knowledge and use the social nature of the curriculum to learn from each other and to enrich their perspectives and understandings of the cultural aspects presented in the songs.

A critical examination of culture benefits students

According to Kiester (2003) in the *Foreign Language Framework for California Public Schools Kindergarten through Grade Twelve*, to learn another language is to enter a new culture. With the growth of the internet and international businesses, it is ever more important to learn different languages and approaches to working with people from other cultures (Brown, C.L. 1994). Kiester (2003) states that there is a need for workers to show greater cultural sensitivities to bridge cultural barriers. To bridge cultural barriers, students need to have the skills to broaden their definitions of culture and critically examine different viewpoints.

Families want their children to have command of a second language. My curriculum helps to make high school foreign language curriculum more meaningful and effective. The emphasis to prepare students for future careers through training in a foreign language is also an emphasis to teach culture and the critical examination of different viewpoints. Chapter Four focuses on the importance of fostering second language learning through curricula that includes cultural understanding of the target language.

Chapter IV Review of Existing Curricula

A review of existing curricula and practice show that currently, students in California public schools are currently offered instruction in Spanish through rote memorization of verb charts, sentence structures and vocabulary, and that the limitations of such approaches are the lack of building on prior knowledge, a critical engagement with the text, meaningful conversations, autonomy, and conceptual knowledge taught in the process. The teaching materials being reviewed in this chapter are two traditional textbooks, teachers' guides, workbooks and supplemental activities from the *Buen Viaje* (Schmitt, 2004) series and *Conexiones*, both used to teach Spanish levels one through four at the high school level.

Typically, traditional approaches to teaching Spanish through the aforementioned materials incorporate activities that ask questions to known answers. Students are encouraged to complete assignments by answering yes or no, by completing fill-in-the-blank sentence structures, by summarizing reading passages, biographies and geographical facts, and by editing incorrect verb tenses in sentences. Students also answer hypothetical situations, write descriptions of events in their lives, research current events and participate in activities that incorporate music and food as supplemental activities.

As Krashen and Terrell (1983) state, the overarching topics that organize these assignments need to be interesting for students. Teachers need to use contexts with which students are familiar and interested in to maintain students' attention and comprehension. A teachers' responsibility involves choosing material that engages students in order to maintain a constant flow of input. Material should be interesting and topical, so that

students may thereby assign meaning to it. Students usually complete Spanish classes lacking a long-term memory of vocabulary and grammar, while also learning great hesitancy in speaking the target language due to a lack of attention.

As Krashen and Terrell (1983) state, speaking Spanish can be problematic and should be achieved in a low-anxiety environment. The teacher should focus on creating a comfortable atmosphere in the classroom by lowering the affective filter. Lowering the affective filter refers to the idea that second language acquisition should occur in a low stress environment. There should be no demand for early speech and no expectation for perfect correctness in grammar in early stages of acquisition. This, of course, reduces the anxiety of students considerably. To achieve a low-anxiety environment, teachers need to use a topical approach that contains material that students find interesting, so that they become familiar with different contexts for vocabulary and grammar.

Students often lack a contextual understanding of vocabulary, grammar and sentence structures they learned through rote memorization. Also, although students may work with vocabulary and grammar in groups, they do not often collaborate to solve problems, to assess misconceptions, to create cultural contributions, or to learn about other disciplines. Students often lose the experience and the learning that accompanies collaborative learning, because group work often encourages the completion of assignments that ask for known answers and factual knowledge. The varied experiences and future goals of the students, the teacher, the members and leaders of the community, are often not the focus for such approaches to learning Spanish as a second language (Krashen & Terrell 1983).

Schofield and Rogers (2004) state that students' assignments traditionally do not encourage autonomy and a critical engagement with the text. Students are not able to tap into their funds of knowledge when there is no assessment of their understanding beyond repeating facts of grammar and vocabulary. Imaginative, stimulating work is not usually encouraged by rote memorization, summary and editing (Schofield & Rogers, 2004). The *Buen Viaje* and *Conexiones* textbooks mentioned earlier use assignments that encourage rote memorization and group activities organized in topics that are not interesting. While I do not condemn rote memorization approaches or the topics used in these texts, I recognize that a need exists in the current literature to integrate topics that are problem-based and current, to maintain students' attention and to help facilitate their attempts to assign meaning to the Spanish they learn in class.

Students need opportunities to practice Spanish using content that encourages metacognitive skills, chunking and clustering and collaborative activities (Genesee, 1994; Maxwell, 1997). Content should provoke meaningful questions. Enrichment internet links associated with the textbooks are often not linked to authentic, significant cultural contexts, but are sites created specifically for the textbook series. While helpful for memorization, these materials do not lead to thought provoking questions that challenge students' experiences or patterns of reasoning. Students need opportunities to engage with the concept of culture, to question their patterns of reasoning and to listen to the varied viewpoints and experiences of their classmates through scaffolds that encourage an engagement with the text (Schofield & Rogers, 2004). Though the aforementioned curriculum are useful to teach some types of learners Spanish, some students complete years of training in Spanish with only minimal speaking, reading, writing and listening

skills because they do not have the opportunity to assign meaning to the activities practiced in class.

While many approaches attempt to help students remember Spanish for the long-term, not many approaches achieve that goal after the completion of courses. Teaching Spanish through a cultural and critical examination of song lyrics seems to offer a more meaningful scaffold for language learning because multi-sensory input is included while also building upon traditional scaffolds (Willis & Mason, 1994). Perhaps more important is that a critical examination of the concepts found in song lyrics creates a more authentic learning experience which is likely to result in long-term memory of content (Krashen & Terrell, 1983).

Music is emotional and prompts reactions that involve reasoning, and critical thinking skills, while also aiding students to memorize (Domoney, 1993; Duncan-Andrade, 2000). Word choice, especially among bilingual artists, involves the use of cognates which helps students to learn additional Spanish words and process sentence structures (Willis & Mason, 1994). Cognates are words that look similar and have the same definition in Spanish and English. Students are also able to analyze their prior knowledge of culture and words, by analyzing the word choice of the artists.

A rote memorization approach to Spanish encourages students to complete tasks and forget Spanish for the long-term, instead of taking ownership in their learning. Emotional responses, autonomy and prior knowledge are often not included in activities that encourage summarizing and repetition of facts, which leads to many students still asking “¿qué?” Using songs which discuss universal themes or issues of social justice and the community, while also encouraging students to create poetry and songs,

encourages students to converse about topics with which they are already familiar. Students are also encouraged to analyze the different song texts presented in the class and the significance of themes mentioned in the works. When music and poetry is presented through the use of collaborative work groups, students are able to work together to analyze the themes of a song and to discuss why they think that some songs are popular to their culture, whereas others are not. Students learn about the ideas of modern artists who are working to improve the environment, society and their understanding of progress, through a positive and memorable process (Hadjioannou, 2007). Approaches which more closely relate to teaching Spanish through song employ the following constructs from Vygotskian theory that explain that learning is social, and that language, thought and practice are interrelated.

Many teachers and school administrators look at the idea of multicultural education as the inroad of a new subject into the school curriculum. This means that many educators think that multicultural education should be its own class or club, such as Multicultural Education 101 or Multicultural Club. This perception of multicultural education is based on the forms multicultural education has traditionally taken in schools (DomNwachukwu, 2005). Content based education that integrates learning about the concept of culture presents the opportunity to study Banks' (2003) four levels of multicultural education: contributions, additive, transformational and social action. Banks claims that teachers often see teaching culture as including heroes and holidays in curriculum, and providing additional reading materials on specific cultural activities related to a theme or topic. According to Banks this touches the study of culture on the surface only, and does not allow students to critically understand the concept of culture,

or the relevance of studying culture within the content area. Banks advocates a transformative and social action approach where students are questioning inequalities, and critically examining different viewpoints to draw meaning, conclusions and critical dialogue. Since asking many teachers to spend extra time finding supplemental curriculum to teach culture through transformative and social action approaches may not be feasible, *Ventanas* provides a culturally relevant curriculum to use in Spanish language level three and four classes.

Chapter V *Ventanas: Windows to New Cultures in Spanish Class*

Introduction

In 2008, after three years of teaching high school Spanish levels One through Four, I noticed that students had a great interest in learning about the cultures of different countries from Latin America, but seemed to complete their Spanish Language classes without a deeper knowledge of the different cultures of Latin America. I became interested in helping students to broaden their awareness of the concept of culture, when studying new cultures of Latin America. While the *Buen Viaje* (Schmitt, 2004) text book series I was using includes response questions to cultural content presented in the text, it did not seem to help students to critically read and analyze the literary texts from Latin America. Instead, the cultural content seemed out of context. Some examples included biographies about Latin American pop stars and short excerpts about national holidays which did not provide connections to the cultural significance of the information provided. These cultural excerpts did not complement the grammar and vocabulary being studied which in my experience, left the reader with more questions to the relevancy of the information provided. Also, students read short cultural excerpts from different literary texts of Latin America, completed activities associated with the text, but did not seem to understand how to analyze the messages for the intended meaning, nor critically examine the cultural context.

I found that I lacked a system for helping students to think analytically on their own. I realized that a part of helping students to analyze texts from Latin America involved teaching students to critically examine the cultural context of the text. Students seemed to not empathize with the point of view of the speaker in the literary texts from

Latin America. Students often did not connect with literary texts on their own because they read the text language using cultural connotations from the United States and associations from their own experiences. I decided to revise my curriculum to help students realize that studying a new culture involves looking at one's own culture to avoid making presumptions about the meaning of words used in the second language.

I chose song lyrics and designed Venn Diagrams and journal questions (see Appendix) to help students consciously organize the new ideas and perspective found in each Spanish song text. I created these exercises to help students to cluster the new associations that the writer intended in order to understand the perspective of the artist. The goals addressed in this curriculum were to help students broaden their definition of culture, and to analyze and apply distinct viewpoints from Latin America to a societal issue, using song texts. In this chapter I will discuss the curriculum *Ventanas* that I developed to achieve these goals.

I was interested in discovering what happens to students' understanding of culture after studying song texts written by artists from Latin America. The overall goal of my approach was for students to broaden their definition of the concept of culture beyond references to food, clothing and traditions. From my experiences teaching high school Spanish, I have learned that students maintain a narrow understanding of the different cultures of Latin America and are interested in topics that are directly relevant to their lives. Many students have not personally traveled to Latin America and thus may not be developmentally ready to appreciate Latin American cultures in a meaningful way. Wink & Putney (2002) refer to students' need to experience language, which inspired me to question how to apply this idea to second language learners of Spanish. I interpreted

Wink and Putney's idea as providing opportunities for students to read about different cultural viewpoints in the context of song texts. The songs that I chose tell a story about a problem in a community that students respond to. My curriculum integrates opportunities for students to identify another person's perspective and discuss different limitations to the viewpoint of the person.

Through *Ventanas*, I wanted students to identify the changing nature of culture and the importance of studying the cultural contexts for language. I used critical thinking constructs from Bloom's Taxonomy (1956) which call for analysis and application of ideas to help students to examine viewpoints in each song text, and to apply each viewpoint to their own experience through the creation of songs. By using Bloom's Taxonomy (1956) the overarching goal of my curriculum is for students to study the concept of culture in order to think critically about the cultures that surround them, and for them to apply their Spanish and cultural knowledge to a societal issue.

Underlying Ideas

At the core of *Ventanas* is the belief that learning is social. Since students have the opportunity to learn the Spanish language, they also have the opportunity to learn subjects from multiple perspectives. In addition to the texts studied, each student in the class is a resource and plays an important part in interpreting Spanish. The learning that results requires an awareness of the concept of culture and different cultural perspectives. Students must be aware of the difference between literal translations and interpretations based on a developing knowledge of the target culture. Students need instruction in how to study culture in order to develop their knowledge of the target culture in a text. In order to learn the intended meaning of a song or other literary text, students must be

aware of how to find out what they do not know. Through processes of defining culture, critical literacy, analysis and application *Ventanas* suggests a systematic method to understanding the distinct viewpoint presented and the intended meaning of a song text.

The Approach

Ventanas weaves culture into every aspect of learning. Students are explicitly taught to understand a viewpoint presented, with regard to the context. Instead of presenting cultural information as supplemental information to passively absorb out of context, students are taught to critically examine viewpoints and to consider application of the viewpoints in different contexts. Through *Ventanas* students are explicitly taught to use higher order critical thinking skills to find meaning in Spanish song texts, while also developing a greater awareness of the concept of culture. Research shows that gaps exist for students' understanding of the meaningfulness of curriculum (Domoney & Harris, 1993; Duncan-Andrade & Morrell, 2000-04).

My experience as a high school Spanish teacher of three years is that students often take Spanish classes and think that Spanish is just about learning the rules of the language. It is often the case that the *Buen Viaje* and *Realidades* curricula in Spanish classes offer students the opportunity to learn and know the Spanish language, at the expense of teaching cultural content due to time constraints and traditional curriculum designs. Students must understand how to interpret language within the context of the given culture in order to master the language and in order to use it as future professionals in a global economy. According to Kiester (2003) students need to know the culture of business professionals from foreign countries with whom they work in order to negotiate. By learning how to interpret cultural perspectives, students will be better prepared to

work in an increasingly cross-cultural society that requires the ability to correctly understand communication from people who speak Spanish.

As a Spanish teacher I have noticed that when studying Spanish songs or other literary texts, students often do not know how to interpret the cultural nuances and viewpoints embedded in the text, and so they instead resort to literal translations. Students miss the opportunities to learn about the rich cultures of Latin America while thinking that they read and understood the text. I developed TACEM (Title Associations Comparisons Evaluate Message) a strategy which helps students to comprehend, analyze, apply and synthesize distinct viewpoints. These correspond to levels Two through Five of Bloom's Taxonomy (1956).

For *Ventanas*, students answer questions about culture, the song title, a theme and the Latin American song artists' viewpoints. Students compare and contrast different cultural connotations of words from the title and the song text using Venn Diagrams and the TACEM scheme found in the Appendix. Vygotsky (1962) states that there is a "world in a word" which relates to *Ventanas* since a critical idea or viewpoint can be captured and eventually understood by starting small with one word of the title. Students use TACEM to compare and contrast different cultural connotations and applications of a theme, which forms the artist's viewpoint.

To select the songs, I looked for song texts that contained the theme of solidarity. I chose the theme of solidarity since it incorporates the idea that groups unite around a common interest, which also suggests different cultural connotations. Since the United States has continually developed the definition of equality through historical Constitutional Amendments, and events such as the Civil Rights Movement, we can

understand that equality is a word that has different cultural contexts. Through studying the common interest of equality and the unique viewpoints of equality expressed in the songs of Juanes, Ruben Blades and Juan Luis Guerra, solidarity is built.

To build solidarity it is also important to value different perspectives. Students identify and evaluate the usefulness of the message of solidarity in the songs by Juanes, Blades and Guerra. Students then use the theme of solidarity discussed in class to apply it to their own experience in a song that they create. Students work collaboratively in small groups of four to answer journal prompts, to analyze songs using the Venn Diagrams and TACEM while also creating songs that teach their peers about unique views of solidarity. Through creating a song product that embeds a distinct application of solidarity to an issue that they are familiar with, students become the local experts analyzing and applying a theme from Latin American artists, while also broadening their definition of the concept of culture. Through the creation of songs, students will understand the valuable lessons learned from the *Ventanas* curriculum.

Goal 1: Develop a broader definition of culture

Students will broaden their definition of the concept of culture to recognize the viewpoints presented in the songs. From my experience, students often mention products and practices as part of their definition of culture, but not perspectives. During the implementation (see Chapter 7) I asked students to define culture, and record their answers in their journals. Some examples of cultural products and practices that students mentioned in their pre-test journals were clothing, language, celebrations and customs. Other cultural products not mentioned in the pre-test journals are food and technology. Products are what people invent or make in a culture. Examples of practices involve

traditions like celebrating holidays or rites of passage. Practices are rituals that people do to remember their history, or to celebrate a changing aspect of their identity.

A goal of *Ventanas* is that students will broaden their definition by building upon the products and practices mentioned in each cultural song to determine the perspective in each song. Students will also broaden their definition of culture by first identifying their own associations and interpretations of the words used in the songs, and then by writing in Venn Diagrams and journals about the artists' perspectives using words from the songs. By the practice of comparing and contrasting associations with words, students will better understand the perspective of the writer and revise any misunderstandings about the author's perspective. By making comparisons of the artists' viewpoint and the students' original understanding of the song, students will learn that viewpoints are an important component of studying a new culture. Students will study new associations of words in Spanish song texts and will better understand their cultural context. This will help them to recognize and discuss the cultural lenses, or frame of reference that they are looking through when reading a song in a foreign language.

Goal 2: Analyze viewpoints in song lyrics

Students will critically examine and analyze viewpoints presented in song texts. The different meanings and expressions of solidarity expressed in the messages of song lyrics by artists, Ruben Blades from Panama, Juan Luis Guerra from the Dominican Republic, and Juanes from Colombia will help students to look at the theme of solidarity expressed in their songs, and analyze the different cultural interpretations of solidarity. Students will compare and contrast the new messages of the songs to their original understanding.

My hope is that students understand that songs are a powerful tool for learning about different cultures, because of the culturally distinct perspectives that the chosen Latin American artists present. The artists that I chose, Ruben Blades, Juan Luis Guerra, and Juanes, have all written about social and political issues in their countries, and about their sense of pride for their countries and its people. Songs also provide opportunities to use content-based instruction when students are interested in learning more about the artists' countries of Panama, the Dominican Republic and Colombia (see Appendix). My hope is that students will use songs as a tool to learn more about the cultures of the aforementioned countries in Latin America, and will apply the lessons of recognizing diversity within their own communities.

Goal 3: Students will express their viewpoint of a problem in society

Using notions of culture and an analysis of the text, students will express their viewpoint of a problem in society. Students will use the viewpoints of solidarity expressed by the song artists and their peers to create a song in their own words, which allows them the opportunity to speak Spanish at a more advanced level. By applying different interpretations of the theme of solidarity to a societal issue, my hope is that students will seek to analyze and apply the idea of solidarity to evaluate its usefulness. I also hope that students will critically examine their experiences to express different viewpoints about solidarity. In the process of data collection I noted whether students learned more about their own culture by applying a different cultural viewpoint. I also noted whether students recognized the importance of understanding different viewpoints in order to encourage tolerance, creativity and innovation.

Constructs

The constructs used in *Ventanas* are critical thinking, the teaching of culture, and learning is social. Within the context of language learning, critical thinking is the ability to think beyond the literal meaning of words in order to analyze, and eventually apply a message or theme conveyed by those words to one's own experiences. Bloom (1956) draws a distinction between recognizing words in the approximate form in which they are learned with comparing, contrasting, integrating and transferring ideas to solve a problem, or to create a product. One educational construct that my curriculum uses is critical thinking which helps students to analyze information and transfer the ideas into song lyrics.

Critical Thinking

When studying critical thinking skills, I decided to use analysis and application which are mentioned in Bloom's Taxonomy as levels Four and Three. Analysis, level Four, involves examining a topic very carefully while application, level Three, involves using one's own knowledge on a topic to apply the lesson to a different situation (Bloom 1956). These sub-constructs are used throughout the entire curriculum. I chose these educational sub-constructs because the existing curricula focuses more on teaching Spanish vocabulary and grammar with minimal time for analysis and building a deeper knowledge of Latin American cultures. I combined Bloom's higher levels of thinking with the levels of multicultural education presented by James Banks (2003).

The Teaching of Culture

From Banks' (2003) four levels of multicultural education, I chose the additive and transformational approaches in order to help students to develop a greater cultural awareness and engagement with the text. The additive approach attempts to infuse

multicultural perspectives and themes into the main curriculum. But more importantly, the transformational approach attempts to transform students' worldviews or enhance cultural appreciation, respect and tolerance (DomNwachukwu, 2005). I chose song texts to foster critical thinking about culture, and to provide access to more motivating, contemporary themes with which students could relate. I also made sure to connect the song texts and accompanying activities to the culture from which they originated.

Through the *Ventanas* curriculum, students use organized steps in order to analyze song texts, by using the TACEM criteria. TACEM is an acronym that stands for Title, Associations, Comparisons, Evaluate and Message. When using the TACEM criteria, students associate words from the song titles to different cultural connotations of language. Students compare and contrast the different cultural connotations of language to analyze the different points of view of the song artists. Students then apply their knowledge of the artist's message by writing a song using the new themes learned to address a challenge in their local community. When students write song lyrics they have the opportunity to reflect upon the message of the song to evaluate its usefulness to their lives.

I developed TACEM to offer students a series of steps to analyze and apply culturally distinct ideas to a societal issue. TACEM also provides steps for important components that each song written by students must contain. Students then evaluate the usefulness and newness of the perspective by understanding whether the ideas transfer well or not in their community.

Learning is social

Another construct I used is that learning is social by Vygotsky (1956). At the core of *Ventanas* is the belief that learning is social, and that language, thought and practice are interrelated (Wink & Putney, 2002). Since students have the opportunity to learn the Spanish language, they also have the opportunity to learn from multiple perspectives or thoughts. Students have access to different thoughts through their knowledge of language. The viewpoints of peers, song artists and instructors are all exchanged through journals on a daily basis when using *Ventanas*. Practice with the language presents opportunities for higher levels of competence by creating a higher level of performance. Through interpreting and writing songs in Spanish, each student in the class is a resource and plays an important, creative part in interpreting Spanish to show what they know, instead of merely telling, or displaying knowledge.

A study by Shirley Brice Heath (1993) documented language use among young people during their extracurricular activities. These students studied English in ESL classes in secondary schools during the day, then attended youth centers after school in which they wrote, produced and staged their own drama productions. In the study, the young people felt that they were just getting by in their English classes, but did not have the opportunity to demonstrate what they really knew. The activities of writing, producing and staging drama productions created a role shift where students began reaching a higher level of performance, instead of merely achieving competence in the second language (Wink & Putney 2002). Through discussing artists' viewpoints in songs

and writing songs, students have the opportunity to use the construct of learning is social to reach higher levels of performance in their second language of Spanish.

To help learners find cultural meaning behind song texts, I chose Latin American artists' song lyrics which discussed social values and equality. The Latin American artists I chose are Ruben Blades, Juanes, and Juan Luis Guerra. One issue of social equality that these artists talked about involved the concept of solidarity. These artists talked about the importance of building community through the inclusion of all members of a community, especially, marginalized members. The artists discussed the importance of learning from diverse perspectives and cultures. The artists' messages of tolerance which centered on building solidarity and appreciation of others' viewpoints are part of multicultural education (Hoffman, 1996), and especially important in learning a foreign language (Kiestler, 2003). I wanted to help students use Spanish as a tool for communicating and as an opportunity to learn about different perspectives and experiences. I wanted students to recognize the culturally distinct viewpoint of solidarity that Juanes, Guerra and Blades discussed in their songs and then analyze it. I wanted students to then apply the message of the view of solidarity expressed in the songs written by Juanes, Guerra and Blades to their own experience. Applying involves understanding the importance and meaning of a message in one context in order to transfer the value of the message to a different context. Since the song lyrics written in Spanish discussed problems in communities, and a vision of solidarity to overcome the problems, I wanted students to create songs about a problem in their community and apply the idea of solidarity to a group that was not normally included in their community.

General Overview of Activities

Day One

To begin the curriculum *Ventanas*, on Day One teachers can start by asking, “What is culture?” This question should prompt students to define the word “culture.” Teachers can ask students to respond to this question in their journals and then share their responses in small groups of four, and then as a large group. Teachers may also ask, “Is there such a thing as US culture?” and “What influences have other cultures contributed in creating a US culture?” After a large group share out of these responses, teachers should ask students to try to find products in the classroom that represent a cross-cultural collaboration. Using the products found, teachers should discuss the difference between inventions and innovation, and how collaborative learning among people of different cultures has helped to create many useful products in the US. Examples of US inventions are automobiles, computers, cell phones and televisions. Examples of innovative products from people in the US and abroad are the internet, paper piñatas and the electronic computer printing press. Prior to Day Two, students should be asked to bring in songs that they listen to regularly in order to identify common themes found in US culture.

Days Two and Three

For the second half of Day Two and for the entire duration of Day Three, the teacher should bring in additional song lyrics from the artists Juan Luis Guerra and Juanes found in the Appendix. The song lyrics are titled “Ojalá que llueva café” and “A Dios le Pido”. To examine the song lyrics in Spanish, the teacher should define any

unknown vocabulary, discuss the distinct viewpoint of the artist, and discuss the theme that is presented in each song. Students then participate in a simulation game with singing to better relate to each song. In the simulation, students become farmers from different regions of the Dominican Republic and sell the products from their region at an imaginary market in the classroom.

On Day Two, students should receive a copy of TACEM (see Appendix) in order to analyze the songs with their teacher and in small groups. Through the use of Venn Diagrams and TACEM, students should discuss, compare, contrast and relate to the distinct viewpoints of the artists. Students may then evaluate whether the message was useful to them by writing their reactions to the message that they read about in the songs.

Day Four

On Day Four, students write songs for homework using the theme of solidarity discussed in the original Spanish language songs. Since solidarity encompasses everyone in a community, it is important to note how students apply the message to their local community. My advice to the teacher is to lead a discussion to help students think of their own experiences at school, home, neighborhoods, etc. in order to identify a part of the population that is left out, and how they are excluded from the community. The teacher can present different expressions of solidarity in the US. Examples of different expressions of solidarity in the US include pictures of sororities, the military and clubs. The teacher should compare how the songs from Blades and Juanes discuss “solidarity”

and “community” as words which include everyone and form a part of identity, versus a club or an organization that requires membership.

Day Five

On Day Five, the teacher should help students to develop a deeper understanding of the importance of diversity by having students write songs about the idea of solidarity. The teacher should look at students’ songs to evaluate how they explain the different cultures of people involved in the song, and to assess how they express solidarity according to their experience in the community. The activities from Days One through Four come together on Day Five because these activities have helped students to meet the first two goals of *Ventanas*. Students have broadened their definition of culture and have developed an awareness that perspectives are an important component to study when learning about a new culture. Students have critically examined the viewpoints of artists from Latin America by using the TACEM steps to analyze “Ojalá que Llueva Café” and “A Dios le Pido”. With the writing of song lyrics, students are able to finally apply the perspectives of the artists’ view of solidarity to evaluate its usefulness within their community. Through this activity, students reflect upon the message of the artists and evaluate the usefulness of the concept of solidarity when applying it to their personal experience.

Assessments

I used journal responses, students’ written songs, and a survey to assess the students’ ability to critically examine, analyze and apply the cultural theme of solidarity

presented in the songs to their own communities. I also used these activities to assess the students' developing cultural awareness. The journal responses served as a pre-test for their ideas about culture and their initial associations with the words expressed in the songs. The songs showed how students are able to apply the distinct point of view of the artists to a societal issue, which attempts to transform the students' point of view. The post-exit survey allowed me to understand how students answer the question, "What is culture?" after participating in the *Ventanas* curriculum.

In the short response survey, students wrote about the experiences of using Venn diagrams with TACEM, and the songs to express how these activities influenced them to learn more about different cultural viewpoints, or not. In the surveys, students expressed their new understanding of culture. I also asked them whether they are interested in learning more about the different cultures of Latin America. The activities I assessed students' understanding of the concept of culture by providing opportunities to examine the songs and perspectives of the cultures studied. Table 1 displays the goals, activities and constructs for the curriculum *Ventanas*.

Table 1: *Ventanas* Goals and Activities

Goal	Construct	Activities
To broaden students' definitions of culture.	Learning is social	<ol style="list-style-type: none"> 1. Daily journals (pre-test and during implementation) 2. Students' work with Venn diagrams. 3. Pre and post test analysis of students' understandings of the concept of culture within the context of language learning.
Analysis: Students analyze and critically examine cultural viewpoints.	Critical Thinking: Analysis Learning is social	<ol style="list-style-type: none"> 1. Daily journals 2. Students' work with Venn diagrams and TACEM. 3. Short answer exit surveys (post-test)
Application: Using new understandings of culture and analysis of viewpoints, students express their viewpoint of a problem in society.	Critical thinking: Analysis, Application (Bloom's Taxonomy levels 3,4) Learning is social	<ol style="list-style-type: none"> 1. Students' songs 2. Students' explanations of songs 3. Short answer exit surveys (post-test)

Chapter VI Implementation and Revision of *Ventanas*

Implementation Setting

I implemented my curriculum approach with two Spanish level Four high school classes in Southern California. The school district where I implemented my project serves a highly literate and affluent, suburban community. There are four middle and five high schools in this high performing school district.

According to the SARC report for the school, 88% of the students' parents have attended or graduated from college, and only 9% of the school population is considered "low income". This varies greatly from the county statistics which state that 63% of students' parents are college educated and that classify 38% of the student population as "low income". A majority of students (74%) have taken AP exams and passed in comparison to the 36% county average. Students have received numerous academic awards and college acceptance offers, while attending this Division 1 school. A majority of the students (65%) have plans to attend college, and meet the UC or CSU course requirements.

Over 77% of the students identify themselves as white. Additionally, 15% identify themselves as Hispanic, 6% identify themselves as Asian American/Pacific Islander and 1% identify themselves as African American. Of the student population, only 5% are English language learners. Of the staff, 63% hold a Master of Arts degree or higher and 99% of all teachers at this school are fully credentialed. Additionally, only 4% of the teachers teach a topic outside of their credentialed field. The schoolwide average class size is 33 students.

Students at this high school perform well on tests. In the 2007-2008 academic year, the API score was 805. Sixty-seven percent of the student body scored proficient or higher on the English standards-based tests compared to the state average of 44%. The Geometry standards-based test shows that 38% of students scored proficient or better compared to the state average of 21%. The Biology and Science standards-based tests show that over 60% of students scored proficient or better compared to the state average of over 40%.

Students also receive academic support through an organized after-school tutoring program at the Tutoring Center where students can drop-in after school to work on their homework. In addition to the after-school tutoring program, a variety of support classes also meet student needs. A sheltered reading class called English/ELD IV is offered for immigrant students transitioning to the school. An Academic Literacy course also targets long-term English learners. There are also CAHSEE support classes for students who have not yet passed the exit exam.

During the school day there is a block schedule and each class lasts for two hours. I started the implementation of *Ventanas* in the spring of 2009. The Spanish classes that I worked with consisted of primarily female, Anglo, second language learners of Spanish who were not native speakers of Spanish. Very few native speakers of Spanish enrolled in the Spanish four classes. The total number of students in both classes was sixty-four. Of these sixty-four students, forty-four students were female. Of the total number of students in both classes, only 31% were males. The two Spanish Language level Four classes had different reading levels and achievement ranging from Spanish level Three to Four. The grade ranges of the students ranged from Sophomores to Juniors and Seniors in

both classes. The morning class had thirty-one students and the afternoon class had thirty-three students. The morning and afternoon classes were the last two classes of the academic school day.

These were not my own classes, as I was a guest teacher-researcher in both classrooms. The implementation of *Ventanas* lasted three weeks. I taught twice a week and worked with both classes every other day. The implementation lasted six days, for a total of twelve hours with each class. The lead teacher with whom I worked had a Spanish credential and had traveled to different countries of Latin America. In addition to teaching Spanish, he also led a student club and worked with the performing arts at his school. He learned Spanish as a second language. His dedication to his students and great rapport with students, created a positive, collaborative environment in which to implement *Ventanas*.

The lead teacher of the class expressed that his objectives for the class were to develop reading, writing and speaking skills. When I asked the students about their personal objectives for learning Spanish, they shared that they were interested in future plans to travel, work or study abroad. Moreover, most students expressed interest in using Spanish in the future. Some students had different experiences traveling to Latin America, and all students had experienced Spanish classes levels One and Two. I wanted students to understand that many opportunities existed to practice Spanish while still in high school, before they studied or lived abroad.

I implemented my project in February and March, and concentrated on activities that supported reading, writing and speaking to meet the focus of the Spanish Four classes, and the goals set out by the lead teacher. The song analysis activities provided

content-based instruction through the valuable messages that they imparted. The content included song texts which described the concept of solidarity through different perspectives. This content-based instruction differed from question and answer activities found in the Spanish Four curriculum, which did not incorporate a theme or activities to compare interpretations of perspectives.

During my time at the school site, I also had the opportunity to help students to study the songs' messages to apply to their communities, so that they could assign meaning to the activities and practice Spanish while in high school. I concentrated on helping students to examine and think of their own culture, when learning about a new culture. I focused on designing activities to help students develop a cultural awareness and a connection with the points of view found in the song texts.

Activities to Support *Ventanas*

Day 1: Defining Culture

From day one, I routinely began each lesson with an anticipatory set composed of questions. The questions used prior knowledge, and guided students to understand the contexts of the song texts. These sets of questions (see Figure 1) led to written, journal responses, small group discussions and then large group discussions. In general, the questions centered around concepts, interests and themes relevant to students' lives. The discussions helped students to learn from each other's points of view, experiences and interpretations of the reading. I also used the anticipatory sets of questions shown in Figure 1 as a pre-test and to generate more questions about the topic of culture.

Questions:
What is your Spanish language history?
What are your goals for learning Spanish?
How do you plan to use your Spanish in the future?
Have you visited countries in Latin America? If yes, what was your experience like living in a different culture?
What is culture? Please define your understanding of culture.
Have students discuss:
Do we have a US culture?
What part of the product is not a contribution from US culture?
Which products were inventions?
Which products developed from innovation?

Figure 1: Pre-test Questions

Students' choices for song texts

I gave students the option of selecting song texts from day one. Students chose songs in English or Spanish for homework. After a discussion to define culture, students identified US culture and brought songs the next day to understand common themes in US culture. Students chose songs that they found meaningful and brought the lyrics to class. Students printed the song lyrics, artist biography and wrote responses in Spanish to questions written in both Spanish and English that asked them to identify important ideas from their songs. Figure 2 displays the questions in Spanish and English.

Day 2: Analysis

On day two, students evaluated the messages they found in their songs. Figure 2 displays the actual questions used to help students to evaluate the messages found in the songs. Students described how the messages related to them, and explained how they applied the messages to their life. Students also evaluated the song texts by Guerra and Blades to determine whether the message gave them a new perspective on an issue. The

lead teacher commented that the students were very motivated to discuss the themes in the songs, and said that he is interested in having his classes do this again in the future. He also added that he would have the students translate the songs into Spanish as part of the activity.

<ul style="list-style-type: none"> ◆ ¿Cuál es el tema principal de la canción? What is the main subject or theme in the song? ◆ ¿Cuál es el punto de vista del artista? What is the point of view of the artist? ◆ ¿Su punto de vista es nuevo o diferente? Is his/her point of view new or different? ◆ ¿Su punto de vista es avanzado? Is his/her point of view advanced? ◆ ¿Su punto de vista es útil? Is his/her point of view useful? ◆ ¿Su punto de vista es diferente, pero no útil? Is his/her point of view different but not useful? ◆ H.W. Directions: Find a school-appropriate song with background information about the artist. What is the theme or message? What ideas do you consider significant? Are the ideas advanced, useful or innovative? Think of the theme or main ideas presented in the song text. Print lyrics, artist biography and prepare to tell your group about these details next class.
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Figure 2: Questions to Evaluate the Songs Written in Spanish and English

After recognizing common themes in US culture, students could then look at new song texts from Latin America that would present themes from a different viewpoint. I chose the theme of solidarity to help students to learn about a different way of interpreting what solidarity looks like in a community. Students evaluated song texts from Latin America that expressed ‘solidarity’ as a social responsibility. Students participated in journal responses and group discussions. I analyzed how students chose to explain themes that they found in each song through discussions and journal activities. I evaluated how students compared and contrasted the different applications of the song messages to their own community, which will be discussed later in the Evaluation Chapter.

Students shared song texts in groups of two. Students wrote their comments and questions about the theme of their classmates' songs on the song texts. Students then discussed their observations and questions in groups of two. Students identified common themes in the song texts, which also represented US culture. Students shared quotes to explain the point of view of the artists.

Day 3: Analysis

On day three, I brought in the song *Ojalá que Llueva Café* by Juan Luis Guerra. Students completed journal responses in groups of four and then we discussed the vocabulary in the song. Students volunteered to sing, so we sang *Ojalá que Llueva Café* as a class. This song took longer than I expected, but students enjoyed it the most. Students repeatedly told me and the lead teacher how they enjoyed this song. I then assigned students to four different regions of the Dominican Republic mentioned in the song. Students were also assigned food products that their region produced. As the song played students totaled how many times their food products were mentioned in the song. The group with the highest amount won because they sold the most food.

Day 4: Application

On day four, students discussed the theme of solidarity expressed in the song, *Ojalá que Llueva Café* in their journal. Figure 3 displays the questions that students answered in their journals. Students compared how solidarity is usually expressed in teams or clubs in the US. This day was not as interesting because I did not introduce a new song. The discussion about solidarity needed more activities, and I think that I spent too much time explaining solidarity. I should have introduced the songs *La Historia de Juan* and *A Dios le Pido* that were included in the Power Point slides. In hindsight I

became too caught up in explaining how solidarity is expressed differently in other countries, rather than having students look for different expressions of solidarity in the songs from Latin America. I kept making comparisons with the song *Ojalá que Llueva Café* instead of providing more samples of song lyrics to analyze. After discussing the theme of solidarity, students were told to write a song for homework. Students were told to identify a challenge in their community in their songs. Students were also told to include the theme of solidarity in their song. Through writing songs, students examined their culture to raise awareness about a problem that they identified which needed community involvement.

<p>Del punto de vista del campesino de la República Dominicana, From the point of view of a farmer from the Dominican Republic,</p> <ol style="list-style-type: none"> 1. ¿Qué representa el café (asociaciones) ? What does coffee represent? ¿Cuál es la visión del artista? What is the vision of the artist? 2. ¿Es de solidaridad o soledad? Is solidarity or loneliness the vision? 3. ¿Qué representa la canción, <i>Ojalá que Llueva Café</i>? What does the song <i>Ojalá que Llueva Café</i> represent? 4. ¿El mensaje es útil? Is the message useful? 5. Describe expresiones de solidaridad en las culturas de los Estados Unidos. Describe expressions of solidarity within the cultures of the United States.
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Figure 3: Song Analysis Questions for *Ojalá que Llueva Café*

Day Five: Application and Synthesis

On day five, I distributed two songs, *La Historia de Juan* and *A Dios le Pido*, written by the group Juanes. Students circled words that they did not know while listening to the song. We went over the meaning of the new words. Students then completed a graphic organizer, which is found in the Appendix. In the graphic organizer students were reminded about the different cultural connotations of words, so that when their classmates shared the poems/songs they had written for homework, they would seek

to understand their classmates' point of view. Students then shared the song lyrics or poems that they wrote that expressed the theme of solidarity. Students used the viewpoint of solidarity that Guerra and Blades presented through their songs and synthesized it with their prior knowledge of solidarity. Students did not mention expressions of solidarity that involved joining an organization such as baseball teams and sororities. Students' song lyrics mentioned social responsibility and the benefits of multi-cultural collaboration, which we had practiced in class. Some students volunteered to sing their songs.

The total implementation lasted ten hours and concluded with the students' songs that they created. We worked together for two hour blocks, twice a week, for three weeks practicing how to analyze and apply the distinct viewpoints of artists from Latin America. Students used TACEM which is found in the Appendix to analyze the distinct viewpoint of the artists from Latin America and said in the surveys that they found it helpful. I will further discuss the results of the *Ventanas* implementation in the Evaluation chapter. I have also included examples of student work to explain the results. Also, the Appendix includes all the aforementioned materials and activities along with a corresponding teacher guide. The activities are arranged in chronological order to facilitate implementing the curriculum of *Ventanas*.

Assessment

I used journal responses, students' written songs, and a survey to assess the students' ability to critically examine, analyze and apply the cultural theme of solidarity presented in the songs to their own communities. I also used these activities to assess the students' developing cultural awareness. More specifically, the journal responses served

as a pre-test for their ideas about culture and their initial associations with the words expressed in the songs.

In addition, the songs written by the students showed whether they were able to apply the artist's distinct point of view to a societal issue, which attempts to transform the students' point of view (not clear, please rewrite/explain). Also, the post-exit survey allowed me to understand how students answer the question, "What is culture?" after participating in the *Ventanas* curriculum. In the short response survey, students wrote about the experiences of using Venn diagrams with TACEM, and the songs to express whether these activities influenced them to learn more about different cultural viewpoints, or not. These surveys also served as a vehicle for students to express their new understanding of culture, and to reflect on whether they were interested in learning more about the different cultures of Latin America. Overall, the activities I used assessed students' understanding of the concept of culture by providing opportunities to examine the songs and perspectives of the cultures studied.

Chapter VII Evaluation of *Ventanas*

Goals

The first two goals of this project were to broaden students' definitions of culture, and to have students analyze and critically examine cultural viewpoints. The third goal was to have students express their viewpoint of a problem in society using new understandings of culture and analysis of viewpoints. In order to determine whether the three goals of this curriculum were met, I compared journal definitions of culture from Day One in the beginning of the project with the post test exit survey definitions of culture on Day Five, after the implementation of *Ventanas*. I refer to Day One's journals as a pre-test. I evaluated the pre-test journals from Day One to note the components of culture that students did not mention in their original definitions of culture. The pre-test data show that students did not include that perspectives were a component of the definition of culture. I later evaluated the students' definitions of culture from Day Five at the end of the implementation. I examined student responses in their post-test exit surveys which asked them to define culture and to explain the importance of developing a cultural awareness. In addition to comparing and evaluating broadened definitions of culture, I also evaluated song lyrics written by the students for this unit. I designed a rubric shown in Figure 4 to assess whether students exemplified Banks' three levels of multicultural education.

I focused on the work of ten students enrolled in both morning and afternoon high school Spanish Four classes, because their responses to the post-exit survey and their song lyrics exemplified a broadened definition of the concept of culture and different stages of progress in cultural learning outlined by Banks' (2003) three levels of

multicultural education which are additive, contributions, and transformation approaches. The song lyrics written by these students were representative of the progress of their classmates according to Banks' levels. The data suggest that the students developed different levels of understandings of the concept of culture, as a part of broadening their definition of culture. I used the results generated from student work to evaluate the influence of *Ventanas* to promote a developing cultural awareness and cultural appreciation among students. The students' definitions of culture compared from the pre to post-test grew in detail and demonstrated connections to the different components of culture. Tables 2 and 8 state what I looked for in the expanded definitions of culture at the end of the unit.

Rubric for the Post Test Exit Survey: (written in English)	Proficient: 3 points	Average: 2 points	Below Average: 1 point
Understanding/ Recognition/ Comparisons: Students broaden their definitions of culture.	*Define culture *Definitions include examples of the three components of culture: products, practices and perspectives	*Define culture *Mention two aspects of culture *Definitions mention perspectives	*Define culture *Include an example of one aspect of culture *Definition does not mention perspectives
Analysis: Students analyze and critically examine cultural viewpoints.	*Explain why song lyrics demonstrate different cultural viewpoints	*Cite examples of words from song lyrics that demonstrate different viewpoints	*Does not explain why song lyrics demonstrate differing cultural viewpoints
Songs Written by Students: Application: Using new understandings of culture and analysis of viewpoints, students express their viewpoint of a problem in society.	*State and compare at least two different viewpoints *The viewpoints relate to different cultural understandings *Develop insight into the nature of culture	*State a viewpoint *Develop insight into the nature of culture	*Does not state a viewpoint

Figure 4: Rubric for the Post Test

Data Collection Methods:

I used open-ended discussion questions in journals and an exit survey to evaluate how five students' definitions of culture and solidarity changed in content. I chose five specific students for this analysis because their responses changed most drastically from the pre-test journal to the post- test exit survey. I looked at these students' responses to assess their prior knowledge of culture and solidarity. Then I compared these responses to what they wrote after a discussion of the concept of culture, U.S. culture and solidarity. To assess learning about culturally distinct viewpoints, I wanted students to first identify

the products, perspectives and traditions of US culture, before examining the Latin American products, perspectives and traditions discussed in the songs by Juan Luis Guerra, Juanes and Ruben Blades.

On the first day, I asked students to define the word “culture” in their journals as part of a pre-test. The journal pre-test was an important way to assess whether students’ definitions of culture would change after the project. On the second day I asked students to write down different associations they had with words that were mentioned in the title of a new song from the Dominican Republic, *Ojalá que Llueve Café* translated *I Hope that it Rains Coffee*. One of the words mentioned in the title was “coffee”. Students’ cultural associations of the word coffee written in their journals, contrasted with the songwriter’s association of coffee. The artist from Latin America mentioned “work,” “hope,” “prosperity” and agricultural products. Students listed “Starbucks” and “relaxing” as associations that they had with the word “coffee.” Cultural associations, or how students thought about a word, varied according to the places in which they had encountered the word, which they demonstrated by sharing out after writing in their journals. The associations of “Starbucks” and “relaxing” were much different than the associations of “work,” “harvests,” “drought” and earning a livelihood mentioned in the focal song. When students translated the associations about coffee from the song by sharing out, and compared their personal associations that they had shared out previously they came to the realization that the word “coffee” had a completely different significance in different cultures.

After students wrote down their associations of the words in the song title, I then played the song and a few students responded by singing along, while others read silently

to themselves and moved to the rhythm of the music. On the second day and during the rest of the project implementation, students analyzed the songs by looking at how the topic of solidarity was expressed. To help students make sense of words mentioned in the songs, I introduced the central theme of solidarity. I wanted to see if students connected with the culturally distinct viewpoints of Latin American artists such as Juan Luis Guerra, Juanes and Ruben Blades to analyze the artists' intended meaning, rather than solely applying cultural perspectives from the US and from their own prior knowledge.

Goal 1: Broadening Students' Definitions of Culture

My first goal for the *Ventanas* curriculum was to broaden students' definitions of culture within the context of learning Spanish. To introduce the *Ventanas* curriculum, I asked students to talk about what the word "culture" meant, and asked them to record definitions in their journals on the first day in order to understand their prior knowledge of "culture." Students shared and discussed their journal responses in groups of four. I also lectured about the concept of culture to help students learn that cultures change and influence other cultures. I also used the Culture graph found in the Appendix which shows that culture is made up of products, perspectives and practices which all change with cross-cultural interactions and innovation (Kiestler, 2003).

To check for students' developed understanding of the concept of culture and their awareness of distinct viewpoints, I had the students write down what they thought a particular term meant before pointing out associations that the song artist made about the term. I then compared students' definitions of the concept of culture before and after my project implementation to see whether students progressed in their understanding of culture by combining ideas discussed in class, with definitions that demonstrated an

awareness of culture in an exit survey and students' written songs. I also took field notes while students engaged in journal response sharing. Later, I gave students the post-test exit survey found in the Appendix which contained key cultural concepts, and asked students to define culture again. The exit survey was written in Spanish so that all students could provide feedback about the unit. On the exit surveys, students defined culture, cultural awareness and analyzed the distinct viewpoints of the songs discussed in class. I then used the surveys to monitor students' comprehension of culture and their retention of key cultural concepts. I then proceeded to compare how students' answers changed. I used pseudonyms for all student responses. All responses were written in Spanish with grammatical errors to preserve the students' original work.

For this evaluation piece I focused on the work of nine students that showed drastic changes in their responses according to Banks' (2003) three levels of multicultural education and the Figure 4 Rubric for the Post Test. I studied both to determine whether students used the contributions, additive or transformational approach which are outlined in Table 2. I then used Table 2 to evaluate the songs.

Table 2: Song Evaluations using Banks' (2003) Levels of Multicultural Education

Banks' levels of Multicultural Education	What I looked for in the songs
Level 1: Contributions (including heroes and holidays in the curriculum)	Students mentioned words, artists or products from the songs we studied.
Level 2: Additive (infuses multicultural perspectives and themes into the main curriculum)	Students mention the participation of all members of a community as a component of solidarity in their songs.
Level 3: Transformational (transforms students' worldviews or enhances cultural appreciation, respect and tolerance)	Students examine their culture to view forms of community that do not include solidarity. Students' songs advocate tolerance or respect.

While most students added perspectives as part of their definition of culture, these students' responses represented the students' development of understanding culture according to Banks' three levels of multicultural education. When I compared their pre and post- test journal and survey, I found that these nine students wrote in greater quantity and detail after the implementation of *Ventanas*. The students also used words in their definitions that demonstrated independent thought and broadened their understanding of their definition of the concept of culture. Since the students' answers differed I realized that they had put their ideas into their own words, demonstrating independent thought. I looked for examples of students' synthesis of the concept of culture, and their analysis and application of distinct cultural viewpoints presented in

songs. Data was collected throughout the implementation of *Ventanas* in the form of journals, students' written songs and exit surveys.

I collected students' preliminary descriptions of culture from their journals. I compared students' initial definitions of key concepts about culture to their definitions recorded in the exit surveys. I looked for similarities and differences between the preliminary definition given before my instruction about culture, and the definition provided on the exit surveys after instruction about culture. The scoring of students' work is illustrated by the students' samples shown in Tables 3 through 7. Figure 4 was used to evaluate the students' samples. Tables 3 through 7 show that student responses changed after the implementation of the *Ventanas* curriculum. Students used Spanish words like "learned," "understood," and "useful," to talk about the importance of the cultural awareness that they had gained from the song curriculum. These words show that the students feel that their ideas about culture changed since they "learned," "understood" and "found the activities about cultural awareness useful". These words demonstrate a positive attitude towards learning about different cultures, which is central to learning a second language. A positive attitude towards learning about different cultures facilitates understanding the Spanish language.

According to Anton-Lafford (2003) the higher mental functions are organized and subordinated to language activity. Second language learners are limited to the language that they know. The students' examples that are shown in Tables 3 through 7 show how one student attempted to use a metaphor to express why culture had gained a new importance to him. Students' names used in all tables and throughout this thesis are pseudonyms to protect their anonymity. Alan compared culture to the "background of

life” which influences us indirectly. Though second language learners are limited by language, the use of metaphor and detail in the examples demonstrates that students found learning about the concept of culture to be a meaningful experience. Moreover, student-authored poems and songs also demonstrated understanding of how to engage the community in solidarity to address challenges.

According to Anton-Lafford (2003), as children mature their behavior gradually becomes subordinated to the semantic properties of the speech of adults and older peers which is known as *other regulation*. Eventually children are able to use their own external speech to regulate their own mental activity which signals the beginning of the individual’s control of his or her own speech activity. The individual subordinates his or her own behavior to his or her own speech activity which results in internalization as the individual regulates his or her behavior.

The aforementioned words in the student responses show that students used their own words in Spanish instead of words from adults and peers which would be *other regulation*. Students internalized that culture is a concept worth learning more about, since the definitions broadened and showed that students internalized that they still had more to learn about the concept.

Finding 1: Students’ definition and concept of culture broadened

In the exit surveys, the five focal students used Spanish words like “heightened,” “awakened,” and “improved,” which were “aumentar,” “levantar una conciencia,” and “mejorar” to talk about their cultural awareness and how they had learned to study the individual’s distinct cultural viewpoint, rather than talking about culture as “clothing,” “customs” and “ethnic groups.” To address the goal of broadening students’ definitions

of culture, I looked at student's post-test written responses for definitions of culture that included the component of perspectives. I used Figure 4 to analyze this data.

One student, Alan, showcased in Table 3, defined culture as “traditions, songs, sports, the point of view...it is important to mix with other cultures for innovation.” Alan's comments were originally written in Spanish as “la cultura es el fondo de vida. Es las tradiciones, las canciones, los deportes, el punto de vista, etc. Es importante mezclar y integrar con otras culturas para innovación”. Alan's pre-test journal definition did not include perspectives as a component of culture, but defined culture as “traditions, language and how a group of people live”. After having gone through the various activities from *Ventanas*, students mentioned the importance of how point of view formed an important component of culture. Betty's definition of culture in Table 4 changed from “where something comes from...groups of ethnic people” to her post-test definition that “culture is everything that a single group of individuals does or makes... culture helps me to learn about the life of farmers.” This shows that Betty has grasped that culture is made up of individuals' contributions that the group adopts.

Carl featured in Table 5, defines culture in his post-test exit survey as “learning about other cultures helps to create innovation by learning their ideas” which shows that he also understands that viewpoints are an important characteristic of culture. Carl wrote earlier in his pre-test that “culture is a mix of traditions and customs from a region” but later assigned meaning to learning about different cultures by writing that cultures working together to share ideas may lead to innovation. Erin featured in Table 7 writes that “culture is the customs and ideologies of a group of people. It is important to learn about other cultures to raise an awareness of others and use the knowledge to better our

ideologies and community”. Notice how Erin’s definition has changed from defining culture as “festivities, customs, etcetera for an ethnic group” to assigning meaning to cultural knowledge in her community. Erin’s response moves from Banks’ (2003) second level of cultural contributions to the third level of transformation. Erin’s response develops and shows that learning about culture is not simply about describing superficial aspects assigned to particular ethnicities, but for bettering her community.

Students recognized that individual viewpoints formed a part of defining culture and learned that understanding culture involved studying more than products and traditions. Students broadened their definitions by adding the importance of points of view to their definitions. Students stated that perspectives were an important aspect in defining and studying different cultures. Students wrote that culture formed a part of describing everyone’s unique experience. The quotes gathered from the five exit surveys in Tables 3 through 7 suggest that students learned about the importance of cultural diversity, while broadening their definition of the concept of culture.

Goal 2: Critically Examining and Analyzing Viewpoints

My second goal for the *Ventanas* curriculum was to have students analyze the viewpoints presented in the songs by Latin American artists, Juanes, Juan Luis Guerra and Ruben Blades. I used Venn Diagrams and developed a strategy called TACEM (Title, Associations, Comparisons, Evaluate ideas, Message) to help students analyze texts according to level four of Bloom’s Taxonomy, which is analysis. I wanted students to use these strategies for critical thinking in order to analyze the distinct cultural viewpoint of solidarity in the songs. I used journals, graphic organizers and exit surveys to assess the students’ ability to analyze distinct cultural viewpoints. I wanted to know

whether students were learning the intended messages of the songs, instead of a literal, superficial understanding of the messages. The exit surveys proved especially helpful to understand the students' ability to analyze the viewpoints of the artists. The exit survey questions are found in Figure 5 and in the Appendix. I listed students' responses to the exit survey in Tables 3 through 7 to show how they analyzed the distinct viewpoints found in the songs by Juanes, Blades and Guerra. I assessed the students' songs using Tables 2 and 8.

<p>Journal Question #1 from Journal Set #1 (Students responded on the first day):</p> <ul style="list-style-type: none"> ❖ <i>¿Dime, qué es la cultura? Escribe una definición.</i> What is culture? Write a definition. <p>Exit Survey Question #4 from the Exit Survey Set (Students responded on the last day):</p> <ul style="list-style-type: none"> ❖ <i>¿Por qué es importante pensar en las asociaciones de la cultura de los Estados Unidos cuando quieres analizar un texto de una cultura diferente? Explica.</i> Why is it important to think of cultural associations from the United States when you want to analyze a text from a different culture? Explain. <p>Exit Survey Question #6,7:</p> <ul style="list-style-type: none"> ❖ <i>¿Es útil aprender el idioma del Castellano y estudiar las perspectivas diferentes de las culturas de Latinoamérica? ¿Qué es una conciencia cultural? Explica. ¿Las canciones te ayudaron de aprender de nuevas asociaciones culturales de palabras? Explica.</i> Is it useful to learn Spanish and to study different perspectives from the cultures of Latin America? What is cultural awareness? Explain. Did the songs help you to learn new cultural associations? <p>Exit Survey Question #10:</p> <ul style="list-style-type: none"> ❖ <i>Describe el concepto de la cultura. ¿Es importante aprender de otras culturas para innovación? Describe the concept of culture. Is it important to learn about other cultures for innovation?</i>
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Figure 5: Pre-Test Journal Questions and Post-Test Exit Survey Question and Answer

Table 3: Alan's Pre- and Post-Test Responses

(Student names are pseudonyms)	Pre-Test Journal Question #1, Journal Set #1	Post-Test Exit Survey Question #4, Exit Survey Set	Exit Survey Question #6,7	Exit Survey Question #10
Alan	<p>Culture consists of traditions, language and how a group of people live.</p> <p>Cultura consiste de tradiciones, la lengua y como un grupo de personas viven.</p>	<p>It is necessary to think of associations from our culture when you want to analyze a text from a different culture because <i>our associations influence our understanding of the text</i>. We need to recognize associations if we want to understand the real message of songs.</p> <p>Es necesario pensar de las asociaciones de nuestra cultura cuando quieres analizar un texto de una cultura diferente porque <i>nuestras asociaciones influyen nuestras entender del texto</i>. Necesitamos realizar asociaciones si queremos entender el mensaje real de las canciones.</p>	<p>Yes, it is very useful to study the Spanish language and to study the different perspectives because the different perspectives change our world view. Yes, studying the songs, I could <i>understand and appreciate different cultures and traditions</i>.</p> <p>Si <i>es muy útil</i> aprender el idioma del castellano y estudiar las <i>perspectivas diferentes</i> porque las perspectivas diferentes <i>cambian nuestra view</i> del mundo. Si, <i>estudiando las canciones</i> pude <i>entender y apreciar las culturas diferentes y sus tradiciones</i>.</p>	<p>Culture is the <i>background</i> of life. It is the traditions, the songs, the sports, the point of view, etc. <i>It is important to mix and integrate with other cultures for innovation</i>.</p> <p>La cultura es el <i>fondo</i> de vida. Es las tradiciones, las canciones, los deportes, el punto de vista, etc. <i>Es importante mezclar y integrar con otras culturas para innovación</i>.</p>

Table 4: Betty's Pre- and Post-Test Responses

(Student names are pseudonyms)	Pre-Test Journal Question #1, Journal Set #1	Post-Test Exit Survey Question #4, Exit Survey Set	Exit Survey Question #6,7	Exit Survey Question #10
Betty (deleted #2)	Where something comes from. Groups of ethnic people.	Literal translations are very direct, while associations are <i>personal</i> .	A cultural awareness is to have a knowledge of cultures from <i>other</i> countries and to learn about others... <i>before I didn't know much about other cultures, but now I understand how to analyze and compare cultures.</i>	Culture is everything that a single <i>group of individuals does or makes</i> . Yes it is very important to learn and study about other cultures. Culture helps me <i>to learn</i> about the life of <i>farmers</i> .
Betty	Donde algo venia desde. Grupos de étnico gente.	Traducciones literales son muy directa, mientras que las asociaciones son <i>personales</i> .	Una conciencia cultural es tener un conocimiento de las culturas de <i>otros</i> países y aprender sobre ellos... <i>antes no sabía mucho sobre otras culturas, pero ahora entiendo analizar y comparar culturas.</i>	La cultura es todo lo que hace un <i>grupo de personas singulares</i> . Si es muy importante aprender y entender de otras culturas. La cultura me ayudan <i>entender</i> sobre la vida de los <i>campesinos</i> .

Table 5: Carl's Pre- and Post-Test Responses

(Student names are pseudonyms)	Pre-Test Journal Question #1, Journal Set #1	Post-Test Exit Survey Question #4, Exit Survey Set	Exit Survey Question #6,7	Exit Survey Question #10
Carl	A definition of cultura is the mix of customs and traditions of a region.	It is important because to analyze and comprehend a different culture, a person should understand his or her culture.	Yes, a cultural awareness understands other cultures and respects other cultures. Yes, the songs show new cultures from the eyes of other people.	Culture is the customs, language and the ideas of a society. Learning about other cultures helps to create innovation by learning their ideas.
Carl	Una definición de cultura es la mezcla de costumbres y tradiciones de un region.	Es importante porque para analizar y comprender una cultura diferente, una persona debe comprender su cultura.	Si, una conciencia cultural comprende otros culturas y respete otros culturas. Si las canciones muestran nuevas culturas a través de los ojos de gente otros.	La cultura es los costumbres, lengua y los ideas de una sociedad. Aprendiendo otros culturas ayudan crear innovación por aprendiendo sus ideas.

Table 6: Diana's Pre- and Post-Test Responses

(Student names are pseudonyms)	Pre-Test Journal Question #1, Journal Set #1	Post-Test Exit Survey Question #4, Exit Survey Set	Exit Survey Question #6,7	Exit Survey Question #10
Diana	Culture is the life of different people. Traditions and customs of people.	It is important to think of cultural associations because associations help the reader to learn of the lives in other cultures.	Cultural awareness is the voice of society. The songs helped me to learn about associations because they explain the life of farmers, friends, Juan the boy, etc.	Culture is the traditions of people. Latin America is diverse!
Diana	Culture es las vidas de varios personas. Tradiciones y customs de personas.	Es importante pensar de las asociaciones culturas porque asociaciones ayudan una readera aprender la vida de otras culturas.	Conciencia cultural es la vocal de society. Las canciones ayudaron de aprender sobre asociaciones porque ellos explica vida de campesinos, amigos, Juan el chico, etc.	La cultura es tradiciones de personas. Latinoamérica es diverse!

Table 7: Erin's Pre- and Post-Test Responses

(Student names are pseudonyms)	Pre-Test Journal Question #1, Journal Set #1	Post-Test Exit Survey Question #4, Exit Survey Set	Exit Survey Question #6,7	Exit Survey Question #10
Erin	Culture- the celebrations, traditions, aspects of life, etc. of an ethnic group.	Because the United States has its own culture and by comparing the two cultures we can increase our cultural awareness and integrate the important themes with our ideas and thoughts.	A cultural awareness can be achieved without studying Spanish. I believe that the interchange of ideas among cultures is effective also but yes the specific cultures also can teach us a lot.	Culture is the traditions and ideologies of a group of people. It is important to learn from other cultures to raise an awareness of others and to use the knowledge to better our ideologies and community.
5. Erin	Cultura-los festivos, costumbres, aspectos de la vida, et cetera de un grupo etnico.	Porque los Estados Unidos tiene su propia cultura y por comparar los dos culturas podemos aumentar nuestro conciencia cultural y integrar los temas importantes con nuestras ideas y pensamientos.	Una conciencia cultural puede se logra sin estudiar castellano. Creo que el intercambio de ideas entre las culturas es efectivo también, pero, si, las culturas especificas también pueden enseñarnos mucho.	La cultura es los costumbres y ideologías de un grupo de personas. Es importante aprender de otras culturas para levantar una conciencia de otros y usar el conocimiento para mejorar nuestras ideologías y comunidad.

Table 8: Bloom's (1956) Levels of Critical Thinking

Bloom's levels of Critical Thinking	What I looked for in the songs	Examples
Level 3: Application (The use of previously learned information in new and concrete situations to solve problems that have single or best answers)	Do the students use the information of solidarity in a new way?	Students choose their own topics to apply the theme of solidarity to and demonstrate different ways to apply it, students write interpretations of the theme of solidarity
Level 4: Analysis (The breaking down of informational materials into their component parts, to develop conclusions by identifying motives or causes, making inferences)	Can the students examine their own cultural views of solidarity and develop conclusions? Can the students distinguish between different cultural perspectives?	Compare different perspectives of solidarity, contrast perspectives of solidarity, criticize perspectives, examine the benefits of learning from different perspectives

Finding #2: The development of critical thinking skills

The findings suggest that students analyzed the distinct viewpoints presented by the songwriters in their song lyrics. Students first defined culture as an abstract concept that is used to categorize the traditions of an ethnic group. For example, Erin featured in Table 7, wrote in her pre-test journal that culture could be defined as “the parties, customs, aspects of life, etc. particular of an ethnic group”. Erin’s statement summarizes that culture is a mix of practices for ethnic groups, but does not talk about her connection to the use of this knowledge. Erin does not mention the importance of the customs to the ethnic groups. Erin does not interpret past cultural customs and their importance to her learning. Erin’s statement shows that she knows that culture is for ethnic groups, but does not show that she has thought about how to use the information that she has learned.

According to Bloom's (1956) levels of critical thinking, Erin and the other students did not use previously learned information in new situations to solve problems. They also did not break down information to develop conclusions, identify causes or make inferences. Students had a general idea of some components of culture, such as traditions and products yet did not seem aware of the different perspectives or viewpoints that also form a definition of culture. After the implementation of *Ventanas*, students connected with the personal aspect of distinct viewpoints by including words and phrases in their post-test surveys, such as "specific," "group of individuals," "the farmers," and "diverse" shown in Tables 3 through 7. Students claimed that viewpoints of farmers and other groups of individuals varied. Instead of mentioning "people," in their post-test responses, students remembered the perspectives of individuals mentioned in the songs. Students' views of culture broadened as, at the beginning of the implementation, many of the students viewed culture as a "mix" of "ethnic groups." As the implementation took place, students identified the perspectives of actual people and the importance of distinct, cultural viewpoints within a larger group. Students' responses originally reflected a melting pot type view of culture, where ethnic groups and traditions are mixed. But later during the implementation, students reflected a "salad-like" view of culture made up of individuals that have their own perspectives within a larger culture. Students identified the farmers in the song instead of calling them "people from the Dominican Republic." This is significant because students distinguished perspectives of workers from the Dominican Republic instead of grouping together the perspectives of all people from the Dominican Republic. Students then evaluated the songs for Goal 3 in a critical fashion in order to understand their own cultural frames of reference, and not the plight of the

campesinos or the people that are presented in the song lyrics by the Latin American artists.

Students also evaluated the importance of a cultural awareness and diversity by using words and phrases like: “innovacion/innovation,” “mejorar ideologias y comunidad/improve ideologies and community” “ensenarnos/to teach us” y “entender/to understand” “aprender sobre nuevos puntos de vista/learn about new points of view” “comparar/to compare” “aprender de campesinos/to learn about farmers” “usar los conocimientos/to use knowledge” shown in Tables 3 through 7. Responses included in the Tables have not been changed and contain errors to preserve the students’ original wording in Spanish. All student responses were translated by me into English in the English Student Work Figure. These terms are important because they connect to Goals 1 and 2 which are to broaden students’ definitions of culture and to critically examine cultural perspectives. These words show that students’ definitions of culture broadened to include perspectives as a component of the definition. These terms also show how the students analyzed the cultural viewpoint of farmers because they recognized that the viewpoints of solidarity helped them to learn the significance in their personal lives. By using terms like “to learn from the farmers” and “to use the knowledge to better the community” we can see that students evaluated the different cultural perspectives and found them to be useful since, according to Bloom (1956) they used information to solve problems and distinguished perspectives to make inferences. The inferences that students made are discussed in the third findings for goal 3.

Goal 3: Applying Viewpoints to a Problem in Society

My second goal for the *Ventanas* Curriculum was to help students to apply a distinct, cultural viewpoint to a societal issue. According to Bloom's Taxonomy level three of application, learners that apply concepts to complete a problem with minimum direction are thinking critically by applying information. To evaluate whether students applied the distinct, cultural viewpoints of the artists Juanes, Blades and Guerra I asked students to discuss the view of solidarity presented by these artists in their songs.

The artists addressed issues in the community as a shared problem among the individuals of the community. In their songs the artists did not call upon community members to join an organization in order to respond to problems of drought, homeless children or intolerance. Rather, the artists used their lyrics to help the readers to identify the challenge in the community, while transforming the reader's perspective about a particular issue, and the people associated with that issue.

My goal was for students to analyze and connect to the lyrics in the songs by Juanes, Blades and Guerra, by thinking about how these songs called for change and action. This is similar to the *transformative* approach that Banks describes. I used Banks' *transformative* approach to evaluate the song lyrics authored by the students. In particular, I wanted to examine whether the students had understood the perspectives of solidarity shared by the song artists.

For the song writing activity, students were instructed to write a poem or song that demonstrated that they had identified a challenge in their community, and discussed how that challenge required the community to respond. The purpose of the creation of song lyrics was for students to apply the message of solidarity, and to synthesize the

lessons about culture and community, while tapping into their prior knowledge of their surrounding community.

According to Bloom's Taxonomy (1956), students that combine ideas to create a product new to them are "applying" and "synthesizing". I also wanted students to demonstrate that culture was not a foreign idea, but that their communities were filled with different cultures, since each student in the class had a culturally distinct perspective based on their backgrounds. In addition, I wanted students to apply the viewpoint of solidarity to their community, with the realization that everyone can learn valuable lessons from others by considering different viewpoints.

This message, that everyone can learn something valuable from anyone, formed a common view of solidarity in the music that we listened to during the implementation. The concept of solidarity, as presented by the featured songwriters, did not involve joining an organization or team to realize the great potential of learning valuable lessons from others, but could be practiced in any social gathering. I also looked in student responses to see if they related Vygotsky's idea that learning is social. Since we looked at developing an awareness of cultural viewpoints, I also wanted students to understand that their class was a culture of their own with many learners that had their own cultural viewpoints.

Learning was social because students heard different students' viewpoints about problems in society that they might not have thought about in the same manner. Students then could start to make sense of the importance of learning about new associations of words because classmates had different viewpoints, associations, and interests, even though many students lived in the same community.

For the culminating activity of applying the perspective of solidarity to an issue from the students' personal experience, two options were available of either writing a poem or a song. The students' poems and short answer responses to the exit survey were later examined separately. I examined the exit surveys a week after the students wrote their poems. I collected the students' songs and exit surveys to assess whether students applied the view of solidarity presented by Juanes, Ruben Blades and Juan Luis Guerra. I examined the data to find out whether students felt that they were learning from new viewpoints and applying the theme of solidarity. I looked through the student song lyrics to find out whether students used their own words and topics to transform perspectives of social issues with which they were familiar. I also examined the data to determine whether students evaluated the usefulness of different views of solidarity when applied to their experiences. I wanted to understand how students interpreted the artists' viewpoint of solidarity by applying it to their own experience and community.

Finding #3: Students apply the theme of solidarity to the community

Students applied a culturally distinct perspective of solidarity to their local community by evaluating a problem in their community. Students' journals and exit surveys in Tables 3 through 7 show how students applied the new knowledge gained from reading a culturally distinct song, to their prior knowledge of a theme like solidarity. Students' prior knowledge of solidarity, written in their daily journals, was solely centered on organizations that require a type of membership, such as the Marines, a baseball team, or a sorority. The songs that students created demonstrated that students analyzed the theme of solidarity beyond their prior notions, and saw the theme of solidarity manifested in a variety of ways in their community.

Bloom (1956) reflects that the application of a concept to a different context, demonstrates the fourth level of higher order critical thinking known as application. Students' songs reflected an awareness and curiosity of the many distinct, cultural viewpoints and influences at their school. In particular, students' songs looked at individuals within the community who, for different reasons, are excluded from the community. This is an example that students understood the value of the view of solidarity that Juanes, Ruben Blades and Juan Luis Guerra presented in their songs.

For example, Camille in Table 12 problematizes isolation of orphans as a responsibility of the community. Camille mandates that people "open their heart" to accepting orphans and loners. Camille views her family as an example of unity and is concerned that people close their hearts to people that are not family. She infers that "opening the heart" is a responsibility of all people and expresses respect and tolerance for others.

An important finding was that students' definitions of culture broadened. Students' awareness of their frames of reference, helped them analyze the song texts messages in context, and appropriately. Students chose societal issues that were varied and not mentioned in class for their poems. This tells us that students did not simply repeat the issues of poverty and drought shown in the song texts, but found meaningful issues like isolation, waste, and apathy that they observed in their own communities. Moreover, they applied the theme of solidarity to their song lyrics by applying solidarity to a different topic that they chose. Students recognized that the community needed to work together to improve these issues which were detrimental to other students and community members.

The songs that students created demonstrated that students analyzed the theme of solidarity beyond the classroom, to their community. Students' songs reflected an awareness and curiosity of the many distinct, cultural viewpoints and influences at their school, and their value. Students' songs looked at individuals within the community who were not a part of the community which showed that they understood the view of solidarity that Juanes, Blades and Guerra demonstrated. To evaluate the students' song lyrics, please note the different student data featured in Tables 9 through 12 that exemplify Banks' four levels of cultural learning.

Students demonstrated in their written songs that the vision of solidarity expressed by the artists, Juanes, Ruben Blades and Juan Luis Guerra could be applied to their own communities by showing it in their own way. Students selected topics such as drug addiction, junk food, and degradation of the environment to write their poems and song lyrics. Students noticed that harmful consequences accompanied the topics that they chose, and felt that the community should make more responsible decisions to address such harmful consequences. Students wrote songs that tackle a variety of social issues. For example, there were songs about how drug addiction could lead to apathy among students. There were also songs about how massive junk food intake could lead to diabetes. There were also songs that talked about how littering and limited recycling programs did not improve the environment. Surprisingly student songs about the environment discussed a declining relationship between humans and the environment, which required community service and the need to address solidarity.

Whereas the songs that I brought in addressed solidarity among humans, by writing about environmental issues, some students also transferred the sense of

community expressed in the songs I shared in class, to how we can work together to protect the environment. The song topics that students chose and wrote about in their own words demonstrated their ability to analyze the theme of solidarity presented in the songs by Juanes, Blades and Juan Luis Guerra, while also transferring the viewpoint to a different context. In general, students thought that solidarity was important to help the farmers to harvest, and also expressed that the same idea could help people to become aware of problems with the environment. In fact, one student wrote in his Spanish song that “everyone needs to work together” to recycle.

My findings in the exit surveys and the students’ songs suggest that students found the distinct cultural viewpoints of the Latin American artists useful because of the way that they applied the message to relevant issues in their society. In using Banks’ (2003) levels of multicultural education as illustrated in Table 2 we can see that Betty’s work and the other students’ song lyrics, which I am showcasing in Tables 9 through 12 demonstrate challenging the status quo of controversial issues. Banks (2003) presents four tiered levels of multicultural education: contributions, additive, transformational and social action. Banks (2003) refers to the contribution approach as the easiest to use. For this reason, the first level of the contribution approach information pertaining to cultural heroes, food and holidays is not included in the students’ song lyrics and was not assigned in the homework song instructions. Betty writes in her song lyrics featured in Table 10, about the importance of solidarity in a new context that she chose. Betty has compared the views of solidarity expressed by the Latin American artists with the “solitary needs” of people in the United States. Betty’s song lyrics are an example of Banks’ third level of multicultural learning found in Table 2. From her lyrics, we can see

that Betty is talking about a problem, namely environmental degradation that should be addressed to improve the community.

Hoffman (1996) alludes to the importance of analyzing viewpoints when she problematizes the fact that cultural lessons should move beyond the basic level of teaching about foods, dress, etc. to analyzing issues through other perspectives and points of view, therefore challenging our own notions, and engaging us in cultural awareness. This transformative approach, where the student is seeing the world through a different point of view, is how Betty realizes that she is part of the problem, and that all members of the community need to be involved. Betty has identified the problem of pollution within her own culture. She analyzed the perspective of solidarity shared by the Latin American artists Ruben Blades, Juanes and Juan Luis Guerra to challenge her community's notions of how to lessen the problem of pollution. She writes that "solitary needs" are needs that should be considered from a different perspective, since everybody in the world is being affected by pollution caused by "solitary needs". Betty says that "we stare at the clouds" and "turn our backs" which shows that we are all part of the problem of pollution, which requires solidarity to change. Through Betty's song lyrics, for example, the difference of perspectives about how to take care of the earth are addressed. She has also weaved in the importance of being aware that not polluting the earth is a community effort that affects peoples' spending habits and perception of their "needs". In the transformative approach cultural awareness issues challenge our own notions and are weaved into the curriculum (Banks 2003).

The song topics that students chose and wrote about in their own words demonstrated their ability to analyze the theme of solidarity presented in the songs by

Juanes, Blades and Juan Luis Guerra, while also transferring the viewpoint to a different context. Students' song lyrics demonstrated solidarity and challenging the status quo of controversial issues in their culture. Banks (2003) presents four tiered levels of multicultural education: contributions, additive, transformational and social action. At the second level, the additive approach, students added content, concepts, themes and perspectives into their songs. In the additive approach, students used specific cultural themes of family to relate to the main topic of solidarity. Note how Eric and Camille featured in Tables 11 and 12, critique that riches bring happiness and create a happy family. Camille writes that "...new families can be formed...the only thing you have to do is open your heart."

The students' perspective of solidarity connects to community members, but do not involve the readers to transform their world views or perspective. The song does not portray a different view of orphans to transform the reader's perspective. Banks' first two approaches do not generally transform students' worldviews or enhance cultural appreciation. In Banks' (2003) first two approaches as shown by the students' songs, learners experience difficulty in understanding the cultural significance of the activity, which demonstrates a need for a more critical examination of culture and cultural viewpoints. Through the transformative approach, which is Banks' (2003) third level, students engage and critically examine concepts which deal with diversity. Through their work, both Banks (2003) and DomNwachukwu (2005) call for teaching the concept of culture beyond stereotyped notions to help students critically analyze the cultural significance of the concepts they are studying. By noting Carl and Betty's song lyrics the data suggests that Banks' transformative approaches were weaved into the song texts.

Tables 9 through 12 show additional song lyrics that students wrote to help the reader to see things through other perspectives and points of view, challenging their notions, and engaging in cultural awareness. The students' songs critically examine the theme of solidarity and make clear the cultural significance of solidarity within different cultural contexts and by using different topics. The students' song lyrics demonstrate that the students found significance in studying the songs by Latin American artists Blades, Guerra and Juanes and were able to transfer the perspectives of solidarity to situations within their own experience. By students writing the song lyrics in their own words, using topics that they identified with, the data suggests that they developed an awareness of culture and the complex influences of different perspectives within their communities.

Table 9: Carl's Song

Student pseudonyms:	Student Song lyrics:	English translation of songs rewritten by me
Carl	Ojala que llueva Esperanza Muchas gentes se sentado en soledad. Porque a nuestro cultura es un soledad. Ojala que llueva Esperanza En mi conciencia yo necesito gente Pero nuestra cultura es soledad. Ojala que llueva Esperanza Mi casa es completo a soledad Pero mi vida es completo a nada. Ojala que llueva Esperanza.	I hope that it rains Hope Many people feel lonely Because our culture is loneliness. I hope that it rains Hope In my awareness I need people But our culture is loneliness. I hope that it rains Hope My house is completely lonely But my life is not complete. I hope that it rains Hope.

Table 10: Betty's Song

Betty	<p>El Mundo esta moviendo debajo de nosotros El aire esta volviéndose negro La tierra esta gritando para compasión Mientras nosotros exactamente nos damos nuestras espaldas. Los animales tienen hambre para amor. Los luces están apagando. La atmósfera esta sufriendo. Y regárdemos a los nubes. La cultura esta solo sobreviviendo A través de nuestra nunca final gula. Nuestras conciencias están nos engañando Junto a solitario necesidades</p>	<p>(Betty wrote her own translation rewritten below) The earth is moving beneath us The air is turning black The ground is screaming for pity While we just turn our backs</p> <p>The animals are hungry for love The lights are burning out The atmosphere is suffering And we stare at the clouds The culture is only surviving Through our never ending greed Our consciences are deceiving us By our solitary needs.</p>
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Table 11: Eric's Song

Eric	<p>Mi conciencia es pesada. En mi cultura yo soy soledad El hombre rico es más solo La solidaridad es muy bien.</p> <p>Eric's notes about his song written in Spanglish: "Mi poema representa la "struggle" between rico y pobre"</p>	<p>My conscious is heavy. In my culture I am lonely. The rich man is the most alone Solidarity is very good.</p> <p>Eric's notes about his song translated in English: "My poem represents the struggle between rich and poor."</p>
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Table 12: Camille's Song

<p>Camille's Song</p> <p>(Camille's additional notes about her song originally written in English are rewritten below):</p> <p>"When I think of the opposite of solitude, I immediately think of my family. When surrounded by them I feel connected, wanted and in good company. Without my family, I would feel so alone. Some people don't have a family to call their own, so what they experience in life definitely has some elements of solidarity."</p>	<p>La familia es basada de solidaridad.</p> <p>Es la unidad de personas, Y de sus responsabilidades.</p> <p>Desafortunadamente, Muchos tienen soledad, Y no tienen familias de su propio.</p> <p>Ellos crecen siempre conscientes, De la parte de no tienen.</p> <p>Pero, nuevas familias pueden ser formadas, Adoptadas o aceptadas.</p> <p>Lo único tiene que hacer Es abrir tu corazón.</p>	<p>Family is based on solidarity. It is the unity of people, And their responsibilities</p> <p>Unfortunately, Many face solitude, And don't have families of their own.</p> <p>They grow up always conscious, Of the part they don't have.</p> <p>But new families can be formed. Adopted or accepted.</p> <p>The only thing you have to do Is open your heart.</p>
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Students' definitions of culture broadened. Students' awareness of their frames of reference, helped them to analyze the song texts messages in context and appropriately. Students chose societal issues that were varied. To me this shows that they did not simply repeat the issues of poverty and drought shown in the focal song texts, but applied the theme of solidarity to issues like intolerance, apathy, and environmental degradation that they had observed in their community. Students recognized that the community needed to work together to improve these issues which were detrimental to other students and community members.

Chapter VIII Conclusion

I developed the *Ventanas* curriculum as a response to the lack of meaningful cultural content available in Spanish Language curricula. By the words, “cultural content” I mean material that is authentic because it is written in Spanish and is derived from the cultures of Latin America and Spain. Oftentimes the meaning behind the cultural content chosen for Spanish Language curricula is missing, or has an out of context placement in textbooks. Through the process of implementing *Ventanas*, I included critical thinking, critical literacy and collaborative learning strategies to broaden students' definition of culture and to bolster students' awareness of their cultural frames of reference.

The findings suggest that students' definitions of culture broadened, and their awareness of their cultural frames of reference was enhanced. The responses drawn from a pre-test journal and the post-test exit survey, reflected an improved awareness of the complex components of culture and an enhanced critical perspective of cultural frames of reference. The introduction of *Ventanas* promoted students' curiosity of the concept of culture and the potential benefits of learning more about different cultures. Most student responses developed into longer, more detailed definitions of culture which suggests that some students' definitions of culture were broadened in their quantity and detail.

The results of my curriculum have several implications that require further study. For the curriculum to be truly successful, I suspect that it needs to be implemented from the beginning of the year. Implementation mid-semester enhanced students' cultural awareness, but once it ended it did not allow for more opportunities to study the specific concept of culture with other song texts to improve cultural knowledge.

Additional practice analyzing songs from Latin America should be incorporated to help students to gain more accurate knowledge of different cultures of Latin America by comparing the target culture to their cultural frames of reference. Students should have more time to learn more about the artist and country where the song originates.

From my experience of teaching and researching, I have found that educational research is incomplete without educational practice. The implementation of ideas changes depending on the students in the class. Researchers adjust their research according to the different learners and findings involved in each project, which makes educational research and practice combined efforts that depend upon each other.

Appendices

Ventanas:
Teaching Culture in Spanish Class

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Ventanas

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For the Teacher

Ventanas is a unit for teaching Spanish literature to high school students who are non-native Spanish speakers. It is an approach that seeks to build cultural awareness among students. It also helps students make personal connections with the text. The goal of the approach uses critical thinking skills based on levels three and four of Bloom's Taxonomy, which are analysis and application (Bloom 1956). It also uses a collaborative learning approach based on Vygotsky's learning theories (1962) to help students to grapple with the meaning of culture. Through the analysis of Spanish language song texts, students are encouraged to make personal connections with the different cultural viewpoints presented in the texts, while also developing a greater awareness of their own cultures. Although this curriculum was specifically developed for a Spanish Four language class, it can be adapted to any foreign language class where learners are non-native speakers of the target language. The main goal of this curriculum is for students to think critically about Latin American perspectives presented in song texts, while also learning about the concept of culture.

Time constraints in teaching multiple preps for foreign language classes place a lot of pressure on the teacher, but teaching the course with an innovative approach is invigorating. Planning study groups with other teachers in the Spanish foreign language program will help you to pick the topics, vocabulary and grammar that need to be most emphasized during your stage of Spanish. When considering topics for song lyrics, I recommend choosing lyrics that talk about issues of social justice or that have universal themes to engage students.

Two distinctive characteristics of this curriculum are critical thinking skills and engagement which lead students to develop a greater cultural awareness. All activities involve some kind of collaborative effort including guiding questions, journal responses, discussion, reciprocal teaching, art and poetry writing. This means that there will be a lot of social activity going on in the classroom which can lead to the development of a very dynamic environment.

The song texts selected are from Latin American artists who write lyrics to help listeners to develop a greater awareness of foreign cultures, and to reflect upon their own cultures. The artists have won multiple awards for their contributions to the music industry. I also recommend using a familiar song text that the students have already studied in another class or during their personal time that discuss issues relevant to teenagers. Students should become familiar with the strategy without having to worry about understanding a new, challenging text. The idea of this approach is to follow the following structure:

- ❖ Connect students to the target culture in the song text
- ❖ Journal responses and think alouds, asking questions, creating definitions and making comparisons
- ❖ Read song text in a social situation; in small groups, large group or listening as the teacher reads
- ❖ Discuss song text to analyze and synthesize, helping students to apply the text to their lives.

❖ Engagement of students in readings through building personal connections

The song texts teach students lessons about the importance of learning about different cultural viewpoints, products and practices. It is my hope that students are inspired to understand their own cultural identity, and the importance of an awareness of the viewpoints, products and practices of other cultures. Students will be able to culturally engage in the song texts, by comparing the text to their own cultures and interpreting the meaning and/or innovative thinking presented within cultural messages. I also hope that students will be inspired to make improvements in the world through accessing diverse viewpoints in Spanish and developing an appreciation of different cultures. With *Ventanas* you can provide windows to new cultures and perspectives in Spanish class!

Some Hints and Tips

- ❖ Each lesson plan contains a set of activities that can be completed during the length of one day, or extended to three days.
- ❖ There are several activities that involve collaborative activities where students will be working with partners or in groups of four. It will be helpful to arrange the classroom with group work in mind.
- ❖ Songs intended for this curriculum are chosen to provide a broader perspective of Latin American countries, people, and cultures.
- ❖ This curriculum is meant to be a supplement to an existing Spanish curriculum, and is not meant to replace an adopted Spanish curriculum.

List of Materials

- ❖ Small notebooks for student journals
- ❖ You Tube Internet access (optional)
- ❖ Music player
- ❖ Copies of song lyrics
- ❖ Handouts used in the curriculum: TACEM, Venn Diagrams

Day 1: Learning about Culture

Notes to the teacher:

- During my implementation, this lesson was delivered primarily in English to help students feel comfortable studying the concept of culture the first day. As a new teacher entering the classroom during the Spring semester to implement *Ventanas* the students did not know me, and I wanted to ensure comprehension and participation by all students when discussing culture.
- The song lyrics are in Spanish and the discussions that ensued were primarily in Spanish, but students were allowed to use English when necessary. Each lesson in *Ventanas* may be adjusted to your students, and may be delivered primarily in Spanish.

Objectives:

Objective 1: To broaden students' definition of culture.

Objective 2: To introduce perspectives as a component of the definition of culture.

Materials:

- Journal notebooks
- Three cross-cultural products of your choice. I brought the following items as an example of cross-cultural products
 - Cajon drum: A box drum found in Peru that African slaves used to make music.
 - Ghiradelli Chocolate: Cocoa beans from Peru were refined using technology made in the United States to create Ghiradelli chocolate.
 - Myself: My parents are descendents of immigrants and taught me about perspectives from different cultures.
- Make large strips with each verse from the following two song lyrics' segments by Ruben Blades. On the back of each strip, place an image that represents a word from the verse. Cut each strip into four pieces.
- Here are the song lyric segments by the artist Ruben Blades (from Panama):
 - **Song lyrics to Estampa (Profile)**

**En la quena de los Incas oigo a Irlanda,
Y al Iran, al escuchar gaitas de Escocia.
El planeta no pertenece a un grupo:
Fue creado para que todos lo andemos.**

- **Song lyrics to Primogenio (Beginnings)**

**La piel es pura geografia;
El alma, en cambio, es el proyecto universal.**

- Here is an example:



Activities

Anticipatory Set

1. Have students write down in their journal their responses to the following questions...

Questions:

- a. What is your Spanish language history?
- b. What are your goals for learning Spanish?
- c. How do you plan to use your Spanish in the future?
- d. Have you visited countries in Latin America? If yes, what was your experience like living in a different culture?
- e. What is culture? Please define your understanding of culture.

2. Have students in small groups share their responses...

Group Poem Game

1. Give each student a piece of the verse from one of the song lyrics.
2. Have students find three partners who share the same verse and picture. Once the students find their partners, have them do the following:
 - a. Translate the verse
 - b. Discuss their interpretation of the artist's (Ruben Blades) view of culture
3. Ask students to look at the definition of culture they wrote at the beginning of the class in their journals, and using the new knowledge they acquired with this activity, have students respond to this prompt:
 - a. What do the song lyrics say about culture? Is the perspective new or useful?
 - b. What else have you learned about culture?

Scavenger Hunt:

1. To prepare for the scavenger hunt, and to show examples of cross-cultural products, show three objects (see materials list), and explain why these are considered to be cross-cultural.
2. In groups of four, have students look around the classroom for three products that are cross-cultural. Define cross cultural products as products that are created by the influence of products from different cultures and are developed by the cultural contributions of two or more different countries. An example my students found of a cross-cultural product was a piñata that had paper from China and was used in Mexico.
3. Have each group share out the products that they identified. Students explain why their product is a contribution of more than one culture.
4. After students have identified the three products, have the students discuss the following:
 - a. Which products were inventions?
 - b. Which products developed from innovation?
5. Explain the difference between cultural inventions and cultural innovation. An invention can be replicated, but the innovation behind an invention can affect many cultures permanently. Some examples include: paper and the internet
6. After each group presents, hold a class discussion using the following question
 - a. Do we have a US culture?
7. After student explanations, discuss benefits of cross-cultural collaboration.

Closure

1. Review the main concepts with the students, namely:
 - a. What is a cross-cultural product?
 - b. How do cross-cultural products show the importance of learning from multiple perspectives?
 - c. How does learning from multiple perspectives relate to learning about the concept of culture?

Homework

Assign students the following homework assignment:

- 1) Choose a song that you listen to a lot, which is important to you.
- 2) Print out a copy of the song lyrics, and biographical information about the artist.
- 3) Write a response in Spanish about the message of the song.
- 4) What is the message?
- 5) Which ideas are significant? Is the idea innovative?
- 6) Is the message useful, but familiar?

Day 2-3: Comparing Songs from Popular Artists

Notes to the teacher:

- These lessons were delivered primarily in Spanish, with a discussion of themes in English when necessary.
- The song lyrics that students brought in were in English and the discussions that ensued were primarily in Spanish. Students were allowed to use English when necessary. Each lesson in *Ventanas* may be adjusted to your students, and their level of Spanish.

Objectives:

Objective 1: To broaden students' definition of culture.

Objective 2: To introduce perspectives as a component of the definition of culture.

Objective 3: Students analyze and critically examine cultural viewpoints.

Materials:

Journal notebooks

Song lyrics to *Ojalá que Llueva Café*

Venn Diagram and TACEM Graphic Organizers

Song lyrics brought in by the students as homework

Song Lyrics Analysis Questions

Whiteboards or Chalkboards

Whiteboard or chalkboard markers

Here are the lyrics to *Ojalá que Llueva Café*:

Ojalá que llueva café en el campo
que caiga un aguacero de yuca y té
del cielo una jarina de queso blanco
y al sur una montaña
de berro y miel
oh, oh, oh-oh-oh,
ojalá que llueva café.

If only it would rain coffee in the fields,
and a shower of yucca and tea would
fall,
from the sky a sprinkling of white
cheese,
and in the south a mountain
of cress and honey.
oh, oh, oh-oh-oh...
If only it would rain coffee.

Ojalá que llueva café en el campo
peinar un alto cerro de trigo y mapuey
bajar por la colina de arroz graneado
y continuar el arado con tu querer.
oh, oh, oh-oh-oh...

If only it would rain coffee in the fields,
combing a high hill of wheat and
mapuey,
descending the slope of grained rice
and continuing to plough with all your
love..
oh, oh, oh-oh-oh...

Ojalá el otoño en vez de hojas secas
vista mi cosecha de pitisalé
sembrar una llanura
de batata y fresas

If only autumn would clothe my
harvest
with pitisalé instead of dry leaves,
sowing a plain with

ojalá que llueva café.

Pa'que en el conuco
no se sufra tanto, ay ombe
ojalá que llueva café en el campo
pa que en Villa Vásquez
oigan este canto
ojalá que llueva café en el campo
ojalá que llueva,
ojalá que llueva, ay ombe
ojalá que llueva café en el campo
ojalá que llueva café.
oh, oh, oh-oh-oh...

Ojalá que llueva café en el campo
sembrar un alto cerro de trigo y mapuey
bajar por la colina de arroz graneado
y continuar el arado con tu querer.
oh, oh, oh-oh-oh...

Ojalá el otoño en vez de hojas secas
vista mi cosecha de pitisalé
sembrar una llanura
de batata y fresas
ojalá que llueva café.

Pa que en el conuco
no se sufra tanto, oye
ojalá que llueva café en el campo
pa que en Los Montones
oigan este canto
ojalá que llueva café en el campo
ojalá que llueva, ojalá que llueva,
ay ombe
ojalá que llueva café en el campo
ojalá que llueva café.

Pa que to(dos) los niños
canten en el campo
ojalá que llueva café en el campo
pa que en La Romana
oigan este canto
ojalá que llueva café en el campo
ay, ojalá que llueva,
ojalá que llueva, ay ombe
ojalá que llueva café en el campo
ojalá que llueva café...

sweet potato and strawberries,
If only it would rain coffee.
So that on the small farms
they won't suffer so much, oh man.
If only it would rain coffee in the fields
so that in Villa Vásquez
they will hear this chant.
If only it would rain coffee in the fields,
If only it would rain,
If only it would rain, Ay, man,
If only it would rain coffee in the fields.
If only it would rain coffee.
oh, oh, oh-oh-oh...

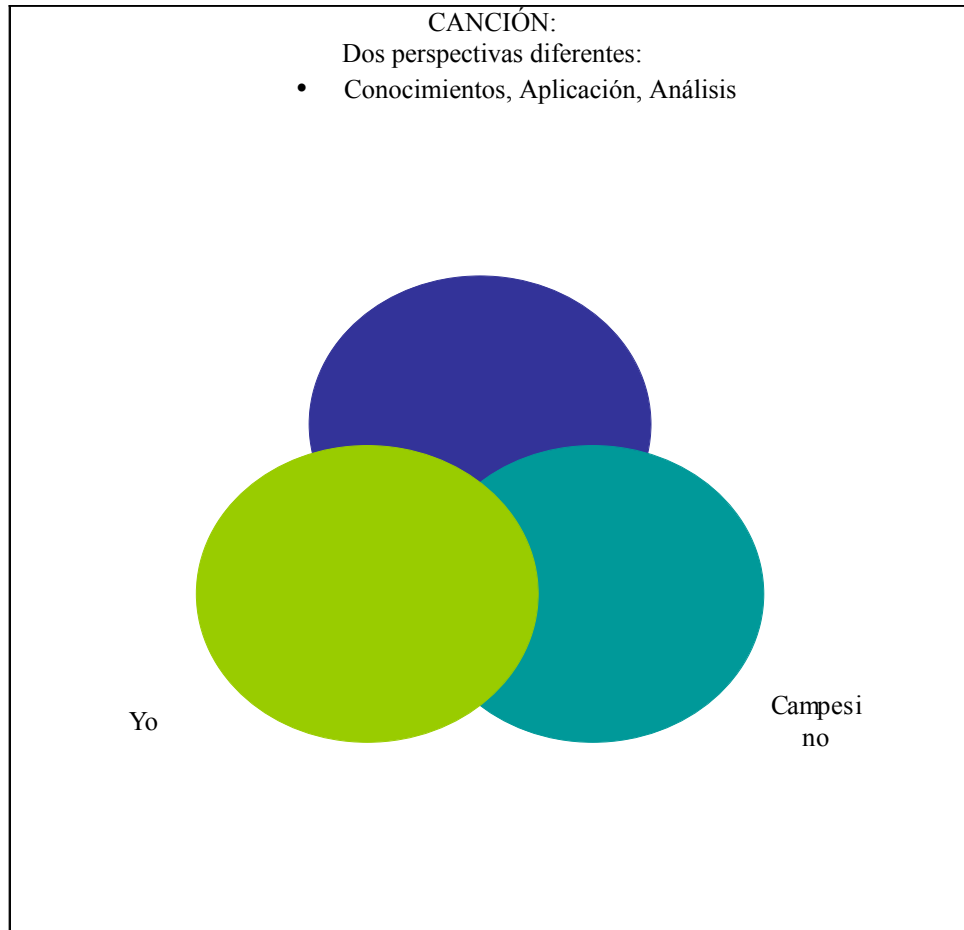
If only it would rain coffee in the fields,
sowing a high hill of wheat and
mapuey,
descending from the hill of grained
rice,
and continuing to plough with all your
love.

oh, oh, oh, oh
If only autumn would clothe my
harvest
with pitisalé instead of dry leaves,
sowing a plain
with sweet potatoes and strawberries.
If only it would rain coffee.

So that on the small farms
they won't suffer so much.
If only it would rain coffee in the fields
so that in Los Montones
they would hear this chant.
If only it would rain coffee in the fields,
If only it would rain, if only it would
rain,

Ay, man,
If only it would rain coffee in the fields,
If only it would rain coffee
So that all the children
will sing in the fields,
If only it would rain coffee in the fields,
so that in La Romana
they will hear this chant.
If only it would rain coffee in the fields,
Ay, if only it would rain
If only it would rain, man,
If only it would rain coffee in the fields,
If only it would rain.

Venn Diagram:
(For songs with more than one viewpoint, there is an additional circle to use.)



TACEM steps of analysis:

Análisis del Contexto Cultural de las Canciones

Título: ¿Cuáles palabras son importantes en el título? Al quitar una palabra importante, el significado del título cambia. Ex: *Ojalá que llueva dinero, Una carta a Felipe*

Asociación: What are some other words you can link to the cultural products or perspectives mentioned (coffee)? Busca otras palabras similares en la canción. Escribe otras palabras similares en la canción. Explica el punto de vista del artista. ¿Qué simboliza esa palabra?

Comparaciones: ¿Hay un significado diferente para la palabra en otras culturas (como en la cultura de los Estados Unidos)?

Esperanza: Escribe lo que él/la artista quiere.

¿Qué quiere hacer? ¿Cómo trata de lograrlo? Piensa en sus acciones. ¿Qué cree? ¿Cuáles palabras expresan su punto de vista?

Mensaje: ¿El mensaje es útil? ¿Es nuevo? ¿Es familiar? ¿Hay un dicho similar en tu cultura? Escribe una explicación de como puedes usar la idea para otra situación.

Activities

Anticipatory Set

1. Have students write down in their journal their responses to the following questions. These questions are to help the students visualize where coffee is grown.

Questions:

- a) What type of environment is needed to grow coffee?
- b) What other products are harvested where coffee is grown?
- c) Where is coffee made? Is coffee expensive to manufacture?
- d) Who buys coffee? Which cultures have a high demand for coffee?

1. Have students in small groups share their responses.

Ojalá que Llueva Café Song Introduction:

- 1) To prepare for the introduction to the song *Ojalá que Llueva Café*, staple copies of the song lyrics and the graphic organizers mentioned above to create a packet. You will also need access to a computer or music player. Use You Tube to play the music video of *Ojalá que Llueva Café*. Type the song title into the search engine of You Tube and the song will appear. Use a projector so that students may view the video. You may also use any type of music player if a computer is not available.
- 2) Pass out copies of the *Ojalá que Llueva Café* packet, and have students circle words that they do not know, while the song is playing.

- 3) Discuss new vocabulary and grammar with the students through having them share out the words that they do not know. Have students share out translations of the chorus and verses.
- 4) Explain that students will now start to study the perspective of the artist in the song. To begin studying the viewpoint of the artist, direct the students to analyze one word from the title, which is “coffee.” Students will use the TACEM chart shown above and your directions to understand the steps.
- 5) In groups of four, have students write the different comparisons of word associations that they have for the word “coffee,” with the word associations for “coffee” mentioned in the song on the Venn Diagram graphic organizer. Students will record their word associations in the circle marked “yo” and will write the word associations mentioned by the artist in the song in the other circle. If any word associations are the same, then students will record the pattern in the middle where the circles of the Venn Diagram join. In groups of four, have students respond to the series of questions from TACEM to better understand the cultural context for the word ‘coffee’ in the Dominican Republic.
- 6) Have students complete the song analysis questions for *Ojalá que Llueva Café*.
 1. Here are the questions:

Del punto de vista del campesino de la República Dominicana,
 From the point of view of a farmer from the Dominican Republic,

1. ¿Qué representa el café (asociaciones) ? What does coffee represent?
- ¿Cuál es la visión del artista? What is the vision of the artist?
2. ¿Es de solidaridad o soledad? Is solidarity or loneliness the vision?
3. ¿Qué representa la canción, *Ojalá que Llueva Café*? What does the song *Ojalá que Llueva Café* represent?
4. ¿El mensaje es útil? Is the message useful?
5. Describe expresiones de solidaridad en las culturas de los Estados Unidos. Describe expressions of solidarity within the cultures of the United States.

- 7) Have students share out the associations that they found in the song, and how they compared to their original associations of the word “coffee.” Discuss the viewpoint of the artist, using the vocabulary and word associations mentioned in the song. Have students share out their interpretations of the artist’s viewpoint, and compare the farmer’s viewpoint with their own viewpoint of coffee.
- 8) Have students evaluate ideas presented in the song, as innovative, useful but familiar, or not useful but new. Have students evaluate how the song helped them to learn more about the distinct cultural viewpoint of a farmer in the Dominican Republic.

Ojalá que Llueva Café Song Simulation

- 1) Divide the classroom into four large groups. Assign each group the names of Villa Vásquez, Los Montones, La Romana and Sur which are mentioned in the song. Explain to the students that they will become farmers from these different regions of the Dominican Republic. Each farmer can pick a product mentioned in the song lyrics that he or she will harvest. Have each group assign a product mentioned in the song to each group member. The products can repeat.
 - a. Here is an example:
The group named ‘Los Montones’ might choose to have four people assigned to the product of batata and two people assigned to miel.
- 2) Have a group member write down the product and the name of each member on a piece of paper, so that they can record the total quantity of products for the group. Play the song *Ojalá que Llueva Café* and have group members stand up and record a tally for each product on a large class whiteboard when the song mentions their products. The tally symbolizes that the farmer has a harvest of the product to sell.
- 3) After the song is over, and each group has tallies next to the different products on the white board, tell each group how much each product is worth in dollars. The group that made the most money from the harvest of products wins a prize.
- 4) Discuss how the difference in harvests affected each group. Discuss how the choice of products affected the livelihood of individual farmers and the economy of the region. Have students share out how the harvests affect the perspective of the farmer mentioned in the song. How does the farmer’s association with coffee compare to the students’ associations with coffee?

Students’ Song Analysis Activity

1. Have students find three partners. Ask students’ to rotate their song lyrics (which they brought from home as part of the homework) for other members of the group to read.
2. Pass out the directions to the Song Analysis Activity.
 - a. Here are the directions:

Form Groups of Four

- Each person has one song and response to read at a time, before handing the song to the person to their right.
 - You will read four songs. Analyze the songs with TACEM to identify and analyze a theme, message and/or distinct viewpoint.
 - **Create a Venn diagram** to answer the following questions for each song using the acronym TACEM.
 - **On each response** to the song, write down any ideas that you consider significant. What questions do you still have about the song, or comments that your classmate made?
3. Have students use TACEM to analyze the perspective of the different artists, by comparing word associations from one word in the title of each song. Have students take time to write ideas that they find significant and ask questions about the song lyrics on the actual paper using the questions from TACEM. Have students discuss the Song Analysis Questions and themes they found in the song lyrics with their group members. Tell the students that one person will sum up what the group shared after the small group discussion time.
- a. Song Analysis Questions:
 - i. What were the perspectives, practices, or products mentioned by the artist?
 - ii. Did the biographical information bring more meaning to the words and rhythm of the song?
 - iii. What is the cultural background of the artist?
 - iv. What is a common theme found from the class' selection of songs? What do the themes/songs tell us about culture? What do the themes/songs tell us about US culture?

Closure

1. Have students share out some common themes that they found with the class.
2. Have students identify and discuss the importance of learning about cultural contexts when interpreting meaning from a song by sharing out the perspectives that they identified.

Day 4: *Ventanas*: Windows to New Cultures in Spanish Class

Notes to the teacher:

- These lessons were delivered primarily in Spanish.
- The song lyrics are in Spanish and the discussions that ensued were primarily in Spanish, but students were allowed to use English when necessary. Each lesson in *Ventanas* may be adjusted to your students' level of Spanish.

Objectives:

Objective 1: To broaden students' definition of culture.

Objective 2: Students analyze and critically examine cultural viewpoints.

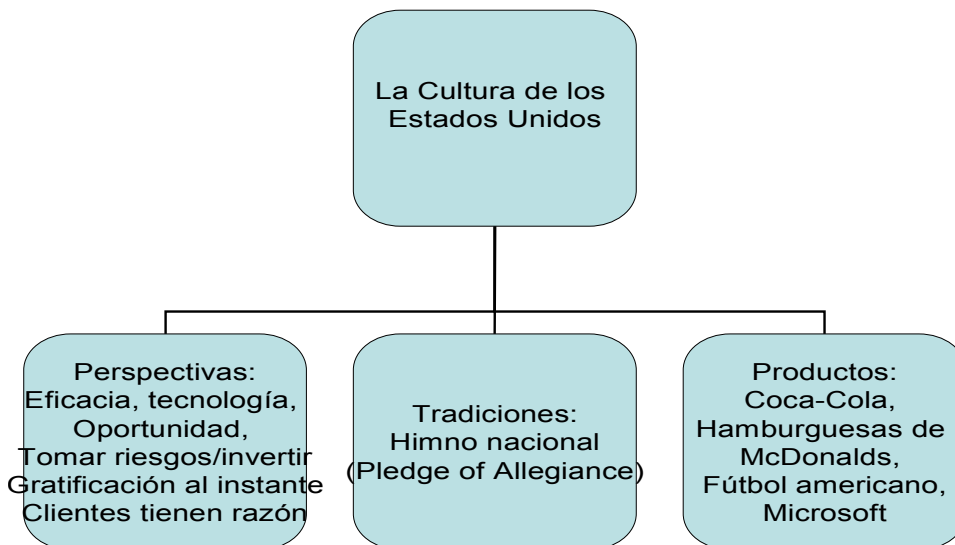
Objective 3: Using new understandings of culture and analysis of viewpoints, students express their viewpoint of a problem in society.

Materials:

- Journal notebooks
- Farmer photos
 - Here are some examples of farmers from different cultures:



- Copies of the Culture worksheet
 - Here is the Culture worksheet:



- Song lyrics for *La Historia de Juan* from the band Juanes
 - Here are the lyrics for *La Historia de Juan*:

<i>La Historia de Juan</i> Por Juanes	<i>The Story of John</i> By Juanes
<p>Esta es la historia de Juan El niño que nadie amó Que por las calles creció Buscando el amor bajo el sol Su madre lo abandonó Su padre lo maltrató Su casa fue un callejón Su cama un cartón, su amigo Dios Juan preguntó por amor Y el mundo se lo negó Juan preguntó por honor Y el mundo le dio deshonor Juan preguntó por perdón Y el mundo lo lastimó Juan preguntó y preguntó Y el mundo jamás lo escuchó El sólo quiso jugar El sólo quiso soñar El sólo quiso amar Pero el mundo lo olvidó El sólo quiso volar El sólo quiso cantar El sólo quiso amar Pero el mundo lo olvidó Tan fuerte fue su dolor Que un día se lo llevó Tan fuerte fue su dolor Que su corazón se apagó Tan fuerte fue su temor Que un día solo lloró Tan fuerte fue su temor Que un día su luz se apagó</p>	<p>This is the story of Juan The boy whom nobody loved Who grew up on the streets Looking for love under the sun His mother abandoned him His father abused him His home was an alley His bed a cardboard box His friend God John asked for love And the world denied it John asked for honor And the world gave him dishonor John asked for forgiveness And the world hurt him John asked and asked And the world never listened to him He only wanted to play He only wanted to dream He only wanted to love But the world forgot him He only wanted to fly He only wanted to sing He only wanted to love But the world forgot him So great was his pain That one day He carried him away So great was his pain That his heart gave out So strong was his fear That one day he cried alone So great was his fear That one day his light went out</p>

Activities

Anticipatory Set with Photos:

1. Have students write down in their journal their responses to the following questions:
 - a. What can we tell about these farmers from their clothes and work habits?
 - i. Possible student answers:
Caucasian, female farmers from the U.S. are shown wearing clothes that do not look suitable for farming. Farmers that look

like they are not from the U.S. work together, and perform manual labor. Caucasian farmers are pictured alone, using technology to farm. Discuss how the word ‘farmer’ has different meanings in different cultures.

2. What are the perspectives, products and practices that we can see among farmers from different cultures?

Defining Culture Activity:

1. Pass out a copy of the Culture worksheet that defines culture with examples from the United States.
2. Ask students to share out additional examples of products, traditions and perspectives from the United States.
3. Have students write down the responses from the group in their journals. Discuss how perspectives are a component of culture that we will study when reading and writing song lyrics in Spanish class.

La Historia de Juan Song Analysis

1. Have students discuss different definitions of solidarity and isolation in groups of four.
2. Have students discuss different cultural practices and perspectives of solidarity that they are familiar with in groups of four.
3. Have students discuss how universal themes have different applications among cultures in groups of four.
4. Journal Responses & Small Group Discussions:
 - a. Have groups discuss and analyze songs by reading and underlining significant ideas on the song sheets handed out to them. Have students write questions that they have about the messages shared in the songs. Have students evaluate the ideas shared in the song texts as innovative, useful but familiar, or new but not useful. Have students compare viewpoints of two different artists by using the questions and Venn diagrams. Have students evaluate whether the viewpoints are distinct, and can help them in different situations.
 - b. Have students respond to the following questions in groups:
 1. What do the themes/songs tell us about another culture? What do the themes/songs tell us about our own culture?

Closure

Students define culture in their journals.

Homework

Assign students the following homework assignment:

- Examine and present a challenge in your school, community or society.
- Write a four line poem with a two line chorus that seeks to build solidarity for a group or issue, that has little or no support.
- Look for a common interest to inspire solidarity.
- You may use the rhythm from a familiar song like, ‘Ojalá que Llueva Café’ to share your message.
- Optional: Tell about the viewpoints, questions or activities that inspired you to write the song.

Day 5: *Ventanas*: Windows to New Perspectives in Spanish Class

Notes to the teacher:

- The song lyrics were delivered primarily in Spanish.
- The song lyrics are in Spanish and the discussions that ensued were primarily in Spanish, but students were allowed to use English when necessary. Some students chose to write their own translations and explanations to their songs in Spanish and English. Each lesson in *Ventanas* may be adjusted to your students’ level of Spanish.

Objectives:

Objective 1: To broaden students’ definition of culture.

Objective 2: Students analyze and critically examine cultural viewpoints.

Objective 3: Using new understandings of culture and analysis of viewpoints, students express their viewpoint of a problem in society.

Materials:

- Journal notebooks
- Students bring in the song lyrics that they wrote for homework

Activities

Student Presentations of Poems/Songs

1. Have students share out their poem or song and explain it. Have students explain the perspective that they shared in the poem or song and how they built solidarity for a group or issue, that has little or no support.
2. While students share their poem or song have classmates choose a sentence from their classmates’ poem or song to analyze using the directions in the Chart for Song Analysis.
 - a. Here is the Chart for Song Analysis:

Chart for Song Analysis:

Canciones Creados Para Identificar y Entender
El Concepto de la Cultura y Perspectivas Distintas

Análisis:

PARTE 1: Escoge cinco frases de cinco poemas/canciones diferentes. Explica la diferencia entre traducciones literales y asociaciones culturales para estas frases. Comparen las perspectivas distintas.

Frases de las canciones/poemas y el país del origen:	Traducción literal:	Asociaciones con la comunidad:	Asociaciones con la cultura de los estados unidos:	Identifica el punto de vista/ valor distinto:

PARTE 2: ¿Cuáles canciones muestran un cambio de cultura en los Estados Unidos? ¿Cuáles canciones muestran un cambio de perspectiva, productos, o tradiciones en los Estados Unidos? Explica con ejemplos por favor. ¿Los mensajes de las canciones pueden influir a personas en otras culturas también? ¿Existe un tema de solidaridad? Explica tu definición de solidaridad con ejemplos de las canciones.

Poemas/ Canciones:	¿La canción expresa un cambio de perspectiva, productos, o tradiciones en los Estados Unidos? Explica.	¿Los mensajes de las canciones pueden influir a personas en otras culturas también? ¿Existe un tema de solidaridad?	Explica los ejemplos de solidaridad con las canciones. Define la palabra 'solidaridad.'

- Using Banks' four levels of multicultural education, discuss how the perspectives mentioned in students' songs encourage transformative learning.

Desarrollando una Conciencia Cultural Para Identificar y Entender las Perspectivas Distintas de la América Latina

Análisis:

Las frases “se la llevó [al cielo]” y “Ojalá que llueva café” muestran algunos aspectos distintos de las culturas de la América Latina. Analiza las frases para explicar la diferencia entre traducciones literales y asociaciones culturales. ¿Por qué es importante pensar de las asociaciones de la cultura de los Estados Unidos cuando quieres analizar un texto de otra cultura? Comparen las asociaciones con la cultura de los Estados Unidos también.

Frases de las canciones/poemas y su país del origen:	Traducción literal:	Asociaciones de la cultura de la América Latina:	Asociaciones con la cultura de los Estados Unidos:	Identifica el punto de vista/valor distinto:
“Ojalá que Llueva Café” <i>Ojalá que Llueva Café</i> (La Republica Dominicana)				
“se lo llevó” <i>La Historia de Juan</i> (Columbia)				
“Que mi pueblo no derrame tanta sangre y se levante mi gente” <i>A Dios le Pido</i> (Columbia)				
“Un segundo más de vida para darte.” <i>A Dios le Pido</i> (Columbia)				

Survey: Encuesta
Desarrollando una Conciencia Cultural Para Identificar y Entender las
Perspectivas Distintas de la América Latina
La Encuesta / Evaluación :

1. ¿Los Estados Unidos tiene su propia cultura? Den ejemplos.
2. ¿La cultura de los Estados Unidos cambia? Explica con ejemplos por favor.
3. ¿Las culturas de otros países se cambian también?
4. Las frases “se la llevó [al cielo]” y “Ojalá que llueva café” muestran algunos aspectos distintos de las culturas de la América Latina. Explica la diferencia entre traducciones literales y asociaciones culturales para analizar frases. ¿Por qué es importante pensar de las asociaciones de la cultura de los Estados Unidos cuando quieres analizar un texto de una cultura diferente? Explica.
5. ¿Cuál es la diferencia entre una traducción y una interpretación del texto?
6. ¿Es útil aprender el idioma del español y estudiar las perspectivas diferentes de las culturas del Latinoamérica? ¿Qué es una conciencia cultural? Explica.
7. ¿Las canciones te ayudaron a aprender nuevas asociaciones culturales de palabras? Explica.

8. ¿Cuáles son las diferentes interpretaciones del tema de ‘solidaridad?’
9. ¿Las actividades con los Diagramas de Venn te ayudaron a comparar asociaciones entre culturas? Explica.
10. ¿Puedes usar la organización del TACEM para ayudarte a organizar tus pensamientos y analizar otros textos de la clase de Español 4? Explica.
11. Describe el concepto de la cultura. ¿Es importante aprender de otras culturas para innovar?
12. Describe tus metas para usar español. ¿Cómo puedes usar información y perspectivas multiculturales para tus metas del futuro?
13. ¿Algunas de las canciones te dieron motivación para aprender más español? Explica. ¿Cuáles eran?
14. ¿Algunas de las canciones te dieron motivación para aprender de las culturas diferentes de Latinoamérica? Explica. ¿Cuáles eran?
15. ¿Algunas de las canciones te dieron motivación para aprender sobre las perspectivas diferentes de Latinoamérica? ¿Por qué? Explica. ¿Cuáles eran?
16. ¿Algunas de las canciones no te dieron motivación para aprender más sobre el idioma, las culturas y las perspectivas distintas de Latinoamérica? ¿Por qué?
17. ¿Tomarás la clase del Español 4 AP el próximo año? ¿Tienes metas específicas para la clase?

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