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Using Music to Teach Spanish

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USING MUSIC TO TEACH SPANISH

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for the Master of Arts in Teaching degree at the
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This project by Isabel L. Childs is accepted in its present form.

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ABSTRACT

The purpose of this project is to discuss different ways for teachers to use songs in language class, specifically in Spanish classes. The paper contains three sections for beginning, intermediate, and advanced levels.

At the beginning of each of the three sections I have written an introduction stating why the songs are appropriate for that level. Each song also has an introduction consisting of a title page which includes a brief description and comments on why I chose the song. Each song is presented with a breakdown of all the lexical items and grammatical structures found in the song. Following that is a list of suggested ideas to use with the song. Some suggestions are suitable for one particular song while other suggestions are interchangeable and can be used with any piece of music. The table of contents provides readers with a quick overview of the entire paper and the grid provides a brief summary of the syntactical breakdown of each song.

ERIC DESCRIPTORS

Creative Teaching
Listening Skills
Pronunciation
Vocabulary Development
Modern Languages
Programmed Instructional Materials
Cultural Awareness

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INTRODUCTION

Why is it that long after the grammatical rules and declensions have been forgotten, we still can remember a French or Spanish song from high school? Perhaps it is because music is universal and therefore is one of the easiest ways to gain passage to another language. When we learn a foreign language we also learn about a culture. Music contains elements of both language and culture and thus can be used as a bridge for language learners. Using music in the classroom is an attractive tool for teaching language because music is common to everyone. The tone and rhythm contained in any type of music appeal to our natural and innate sense of harmony. Music from another culture may not attract us initially because the music sounds so different from what we are accustomed to. Yet it is possible to learn a great deal about the language and culture by listening to the music of that culture regardless of whether the music actually appeals to us. I have chosen the topic of this project based on the following assumption: No matter what a student's motivation, interest, or ability in the language, the student will probably be curious about another culture's music and because of his/her¹ curiosity, will learn something about the language from a song.

¹ For the rest of this paper I use the pronoun she to refer to teacher and student as a matter of simplicity.

Many teachers use music in the language classroom. My intent with this project is to provide some fresh options for high school Spanish teachers who would like to use music but have not found materials and do not have time to design their own. The music I have selected is suitable for most age groups although I have mainly focused on preparing material for high school students. Similar materials have been written for ESL but I have seen very little for Spanish other than lists of song possibilities. From these lists of suggestions the teacher must either know the song already or must track down a recording of the song. Nearly all the music I have seen used in a Spanish language classroom has been old standbys that every first grader in most Spanish speaking countries knows. They are brought into the classroom at the end of a lesson as token samples of Latin or Spanish music and neither the students nor the teacher can get very excited about them. The procedure which the teacher then most often uses with the song is to listen and sing. I see nothing wrong with occasional use of this technique with this type of music. My objection is that often this is the only technique used and the music is always predictable. Therefore the selection of music contained in this project is a mixture of some traditional standbys along with modern pop music from various countries and I have tried to suggest a wide variety of ways to teach the songs.

Using music in a high school language class may be difficult but it can also serve important functions. For example, music can provide students and teachers with a break from the monotony of a textbook schedule. All traditional high schools follow closely to a textbook with weekly quizzes and quarterly exams. Each class has a certain number of chapters it must cover in a given amount of weeks. Class time is very short and therefore, to spend more than ten minutes in class on an activity not included in the textbook sets back the class in its race to finish the prescribed number of chapters. As teachers we all wish that students would come to us brimming over with enthusiasm and ambition for learning a foreign language, or any other subject for that matter. Unfortunately, the fact that our students are in class has little to do with whether or not they want to be there. Music provides a break and gives both students and teachers a chance to focus on something enjoyable beyond the textbook. Although it may seem hard to make time in a busy schedule for a song the benefits of such a diversion are commensurate.

Songs can offer more than just a diversion, however. Songs provide students with different challenges. First, songs challenge students' sense of tolerance for cultural differences. Teenagers generally seem to have very strong opinions about what good music is. They hold firmly to their opinion and keep their appreciation of different music to a minimum. Much of the music they hear in Spanish class may not

conform to their idea of good music. Students will be challenged to listen and try to understand music they would normally hear. Once students are aware of the music, their focus should be turned to grammatical, philosophical, or cultural aspects of the song. This focus will help teenagers learn to be more objective. Songs challenge students to go beyond their initial impressions of the music and to suspend judgment. The teacher's role is to cultivate student interest in meeting such challenges.

Another challenge for students comes in trying to understand what is being sung in the foreign language. Often music is hard enough to understand in English, let alone in Spanish. Trying to figure out what is being sung can be a game for students. The teacher must be careful though to watch her students' frustration level when trying to understand the music. If the frustration level rises quickly she could let her students read along with the lyrics to make the task easier.

Although music provides challenge, music also helps people relax which can have psychological benefits. Rythm, rhyme, and movement are aspects of music which appeal to most human beings. While listening to music the mind often creates images and feelings with which to associate new words and grammar through a musical framework. Speaking a new language can feel frightening and risky to many students because students are often afraid of sounding strange or making too

many mistakes. Such fear can create a tense atmosphere. If music can help students relax, it seems likely that fear of failure will lessen, allowing success to increase.

Music serves another very important function in the classroom. It can help build the students' self-confidence. When a student is confident in her ability, she is more capable of mastering the language. I see three ways in which music can help students gain more self confidence: By being able to recognize different words and understand the meaning in a song, by learning to appreciate unfamiliar music which was initially unappealing, and finally by being able to sing the song in Spanish with appropriate stress and intonation. When a student accomplishes any or all of the above, she will feel a sense of achievement which will inspire her for future learning.

Using songs in class takes a certain amount of consideration, forethought, and planning. The teacher must be able to answer several questions: How does the song fit into the context of the work the class is doing? Is the song going to simply provide a break after a long series of grammar lessons? Will it be for fun and relaxation, or is the song a vehicle for introducing or reviewing a grammar point? Perhaps the song provides examples of a particular social or cultural aspect of a country the class is studying.

Once the teacher has articulated the reasons for using a song, she must choose the appropriate music. In this paper I have organized the songs into three groups according to language level: beginning, intermediate, and advanced. At the beginning of each section I have outlined the characteristics of what makes the songs appropriate for each level. Therefore my comments on how to choose the appropriate song for the right level are held for these later sections. My comments plus the teacher's own inner knowledge of her class and the syllabus, will help in deciding what song to use, when, and why.

Once the music and learning activities have been selected, the teacher must introduce the idea of using music to her students. If the class has not been exposed to music in the language classroom this step is very important because high school students in particular might find the experience a little strange. As I mentioned earlier the music will probably be very different from what they are used to hearing. If the music isn't to their taste there will probably be a good deal of resistance to singing it. Also if a student feels she can't sing, she will feel embarrassed to sing in front of her classmates. A way to avoid the first problem is to tell the students that the song is to help them with pronunciation. Even if they hate the song and do not want to sing it or feel their voice is too terrible to sing outloud, they should at least mouth the words to get used to forming

their lips to make the sounds. Everyone's mouth should be moving. It is a good idea to play a recording of the song while the class is singing to ease the fear of being heard singing wrong notes. Once the class is comfortable and accustomed to the idea of singing, a recording may no longer be necessary.

One more consideration for teachers is to think of ways to put songs to use in the total school environment. If the school has an intercom system, students can perform a song over the loudspeakers. They can visit other language classes or younger children's classes to perform and/or teach a song. In our school we had a school fair and some of my students performed a Spanish song. None of my students wanted to perform it and complained a lot but once they had performed they were ready to do it again! Having a goal can help to raise students' interest and motivation levels.

I hope that this paper will be helpful to teachers wishing to explore the possibilities of teaching language with music. I have no doubt that anyone who chooses to experiment with these songs will be able to elaborate and adjust the suggestions to fit his/her own personal style. I have merely provided a base from which to begin a repertory of songs and ideas for teaching. Enjoy!

Syntactical Grid

<u>TITLE/MUSICIAN</u>	<u>SYNTACTICAL ITEMS</u>	<u>LEVEL</u>	<u>LYRICS</u>
DE COLORES Joan Baez	reflexive verbs present tense gustar	beginning	p. 12
ROBINSON Ana Belen	present tense future tense past tense reflexive verbs negatives	beginning	p. 16
LA LLORONA Joan Baez	present tense past tense indirect objects subject/verb inversion	beginning	p. 20
GUANTANAMERA Joan Baez	present tense prepositional phrase adjective placement	beginning	p. 24
SIEMPRE TE VAS José José	present tense present progressive imperative present perfect past tense future tense	intermediate	p. 29

<u>TITLE/MUSICIAN</u>	<u>SYNTACTICAL ITEMS</u>	<u>LEVEL</u>	<u>LYRICS</u>
CANTO LIBRE Victor Jara	present tense impersonal "se" present progressive present imperative	intermediate	p. 33
LA PALOMA Ana Belen	past tense imperfect	intermediate	p. 37
ESPAÑA CAMISA BLANCA DE MI ESPERANZA Ana Belen	present progressive present conditional	advanced	p. 42
SEVILLA Miguel Bosé	present tense future tense past tense pronoun direct object	advanced	p. 46

Part One

This first section contains four songs most suited for the beginning Spanish student. At the beginning level, students will not have the language ability to discuss political or cultural implications in the song. Therefore the focus during classroom time will be on the actual grammatical content of the song. This is a good time to introduce or reinforce some simple grammatical structures and verb tenses. The following suggestions might also be considered when choosing materials for beginners.

Beginning students may not have listened to Spanish or Latin American music before so the songs used should be stimulating in order to encourage student interest. Perhaps the teacher will want to find some stereotypical but catchy Mexican tunes or a slow romantic song. Nothing is more frustrating to a beginning language student than listening to a song from which not one word can be understood. Therefore, songs should be chosen that are sung with clear voices so that the student can feel some satisfaction having been able to understand at least some words or phases in the song. Another consideration is the content of the song: What is it about and why should students want to hear it? Is it funny? Sad? Romantic?

DE COLORES

- traditional

De Colores is a joyful song with a lilting rythm which appeals to students of all ages. The song is very easy to sing and understand. The verbs are all in the present tense. Because it is a traditional piece, this song is well known in Mexico and other Spanish speaking countries. De Colores has also been popular in the United States with the United Farmworker's Union.

DE COLORES

De colores, de colores se visten los campos
en la primavera
De colores, de colores son los pajaritos que
vienen de afuera
De colores, de colores es el arco iris que
vemos lucir
Y por eso los grandes amores de muchos colores
me gustan a mí.

Canta el gallo, canta el gallo con el quiri
quiri quiri quiri quiri
La gallina, la gallina con el cara cara
cara cara cara cara
Los polluelos, los polluelos con el pio
pio pio pio pio
Y por eso los grandes amores de muchos
colores me gustan a mí.

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LEXICAL ITEMS FROM DE COLORES

Nouns:

color
campo
primavera
pájaro
afuera
arco iris
amor
gallo
polluelo

Verbs:

vestirse
venir
ver
lucir
gustar
cantar

Adjectives:

grande
mucho

Expressions:

por eso

LANGUAGE STRUCTURES

Reflexive Verbs: se visten los campos en la primavera

Present Tense with Relative Clause: de colors son los
pajaritos que vienen de
afuera

Use of gustar: Me gusten a mí.

SUGGESTIONS FOR CLASSROOM USE

1. Preteach colors: Red, blue, yellow, purple, orange, pink. Preteach vocabulary: arco iris, pajaritos and use them to reinforce colors.
2. Hand out copies of the song so that students can read along silently while song is played.
3. Show students pictures of a rooster, hen, and chicks. Point out that animals speak Spanish too and ask what those animals say in English. Practice pronunciation of cries in Spanish. Point to the pictures and have students respond with appropriate animal cries in Spanish.
4. Ask the students what other animals they know in Spanish. What kind of animals do they have at home?
5. Go back and discuss the meaning of song line by line. Ask for student input.
6. Students write five sentences which begin with "de colores".
7. Students write five questions from the information given in the song.
8. Students sing outloud.
9. On the following day use the song as a dictation in class.
10. While listening to the song students can act out gestures which show the meaning of the song. Students can make gestures for birds, rainbows, and farm animals.

ROBINSON

by

Ana Belen

Robinson is a Spanish pop tune with a catchy melody. The song is mostly in the present tense and goes from first to third person. The content of the song concerns the frustrations of life in a city which might provide topics for discussion at more advanced levels. Ana Belen has been popular among young people in Spain for the past decade.

ROBINSON

No hay lugar
Para el en la ciudad
Solo piensa en escapar
Librarse de esta jungla de metal
Como un Robinson
De regreso al mar
No estaría mal

Entro, salgo
Bajo, y no subo
Tengo la cabeza a punto de estallar
Madrugar, maldecir
Escapar, sonreir, gritar
No puedo mas!

Ella irá
De casa hasta el taller
Nunca pasa nada mas
Rutina, rabia, asco, depresión
No es un mar del sur
Esta habitación
Donde no entra el sol

Salen, entran
Nunca se encuentran
Son dos olas ciegas que se van a encontrar
Ella vio a Robinson
En el medio del mar gritar
No puedo mas!
Gritar
No puedo mas!

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LEXICAL ITEMS FROM ROBINSON

Nouns:

lugar
ciudad
jungla
metal
mar
cabeza
casa
taller
rutina
rabia
asco
depresión
sur
habitación
sol
ola
medio

Verbs:

haber
pensar
librarse
estar
entrar, salir, bajar, subir
tener
madrugar, maldecir, escapar, sonreir,
gritar
poder
ir
pasar
ser
entar
encontrarse
irse
ver

Adjectives:

mal
ciega
solo

Adverbs:

nunca
donde
como
más

Prepositions:

para
hasta

Expressions:

de regreso
a punto de estallar

LANGUAGE STRUCTURES

Present Tense: entro, salgo, bajo, y no subo.
No hay lugar

Use of Negative: No hay lugar
No estaría mal

Future: ella irá de casa

Reflexive: nunca se encuentran

Past: ella vio a Robinson

Use of para: No hay lugar...para él

SUGGESTIONS FOR CLASSROOM USE

1. Students listen to the song. They should write down as many infinitives as they hear.
2. Now students read the song without the music. They should circle any similar words to English. Discuss.
3. Students read along with the song. They should underline all present tense. Translate the song as a class.
4. Give students a copy of the song supplying only the infinitives of the verbs. Students must supply the correct endings.
5. Students give the correct infinitive for verbs with endings.
6. Students make a list of all new vocabulary. Using new words, students create new sentences.
7. Students put negative into affirmative and vice versa.
8. Students rewrite or retell the song in their own words. Each student adds a sentence.

THIS SONG CAN ALSO BE USED WITH INTERMEDIATE CLASSES. HERE ARE SOME SUGGESTIONS:

1. Students identify all verb tenses.
2. Students can change present tense into different tenses.
3. Questions for discussion and/or writing: What's Robinson's problem? Describe what life is like in a city. Imagine you are Robinson and rewrite the song in the first person. They might also try to compare European vs American cities.

LA LLORONA

traditional

La Llorona is another traditional song known throughout Mexico and dates back to pre-conquest times. The song is full of symbolism representing the pain and sorrow of Mexico's conquest; white Spaniards conquering dark Indians. One legend tells that La Llorona was a weeping woman who used to cry out in the night and was associated with an ancient earth goddess, Cihvacotl. Some Mexicans believe that La Llorona is Mexico itself. The song's melody is slow but pleasing and portrays a great deal of emotion through both the music and lyrics.

LA LLORONA

Todos me dicen el negro, llorona,
negro, pero cariñoso;
Yo soy como el chile verde, llorona,
picante, pero sabroso

Ay! de mí, llorona
llorona de ayer y hoy,
ayer maravilla fui, llorona,
y ahora ni sombra soy.

Dicen que no tengo duelo, llorona,
porque no me ven llorar;
hay muertos que no hacen ruido, llorona,
y es más grande su penar.

Ay! de mí, llorona
llorona de azul celeste,
y aunque la vida me cueste, llorona
no dejaré de quererte.

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LEXICAL ITEMS FROM LA LLORONA

<u>Nouns:</u>	<u>Verbs:</u>	<u>Adjectives:</u>	<u>Adverbs:</u>
todos	decir	cariñoso	más
chile	ser	verde	ahora
duelo	tener	picante	
muerto	ver	sabroso	
ruido	llorar	grande	
ayer	hacer	maravilla	
hoy	haber	azúl	
penar	costar	negro	
sombra	dejar		
celeste	querer	<u>Miscellaneous:</u>	
vida		aunque - conjunction	

LANGUAGE STRUCTURES

Present Tense: Todos me dicen el negro

Indirect Object Pronoun: ...me dicen...

Preterite: ...Ayer maravilla fui...

Subject/Verb Inversion: " "(yo)

Use of Negative: Dicen que no tengo duelo

SUGGESTIONS FOR CLASSROOM USE

1. Students listen to the song. They write down as many words as they can remember or understand. Control the cassette to play one sentence at a time.
2. Another variation for introducing the song is a monologue. Describe the setting using very simple language about the original Indian inhabitants and their destruction and unhappiness resulting from the Spanish Conquest. Then have students give counseling responses to the monologue to demonstrate their understanding.
3. One student should write all the words on the board while everyone contributes. Students discuss the new words and if possible try to guess what the song is about.
4. Students listen again and read along with the lyrics.
5. Further discuss the meaning of any other unknown vocabulary.
6. Students work in pairs or small groups to memorize the song. They can test each other by preparing cloze exercises leaving out certain vocabulary words.
7. Sing song as a class. Students can mime the meaning of words/sentences.
8. Students can make up their own monologues, skits or mimes to tell the story and legends behind the song.

GUANTANAMERA

Here is a song which will be familiar to many students. It is a Cuban song with lyrics written by a news reporter, Jose Martí. The melody is lively and festive, making it a fun song to sing outloud. The fact that some students will have heard the music might provide an extra incentive for wanting to learn the song. The refrain is repeated often and the language is fairly easy to understand.

GUANTANAMERA

Guantanamera, guajira, guantanamera
Guantanamera, guajira, guantanamera

Yo soy un hombre sincero, de donde crece
la palma
Yo soy un hombre sincero, de donde crece
la palma
Y antes de morirme, quiero
Echar mis versos del alma.

Mi verso es de un verde claro
y de un carmín encendido
Mi verso es de un verde claro
y de un carmín encendido.
Mi verso es un ciervo herido
que busca en el monte amparo. (Refrain)

Con los pobres de la tierra
quiero yo mi suerte echar.
Con los pobres de la tierra
quiero yo mi suerte echar
El arroyo de la sierra
me complace más que el mar. (Refrain)

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LEXICAL ITEMS FROM GUANTANAMERA

Nouns:

hombre
palma
verso
alma
carmin
ciervo
monte
pobres
tierra
suerte
arroyo
mar

Verbs:

ser
crecer
morirse
querer
echar
buscar
complacer

Adjectives:

sincero
verde
claro
encendido
herido
amparo

Expressions/Prepositional Phrases:

de donde
antes de
más que

LANGUAGE STRUCTURES

Present Tense: yo soy un hombre

Prepositional Phrase + Infinitives: antes de morirme

Adjective Placement: hombre sincero
carmin encendido

SUGGESTIONS FOR CLASSROOM USE

1. Play the music once allowing students to read along with the lyrics.
2. Find out if the song is familiar to anyone and ask where they heard it.
3. Allow students to guess the origin of the song. If no one knows, tell its origin.
4. Go through the song line by line to make sure everyone understands the meaning of the words.
5. Ask students to list the adjectives and note where they are placed in relation to the nouns they modify.
6. Do a cloze exercise the next day as a followup exercise.
7. Discuss possibilities for performing the song at a spring fair or special assembly.

Part Two

The second section of this paper is devoted to songs most suited for the intermediate Spanish student. In the beginners section I suggested that the teacher look mainly at three components: 1) intelligibility of the singer. Does he/she have a clear voice that the students can understand? 2) Is the song catchy enough to stimulate students' interest who may not be familiar with Spanish or Latin American music? 3) Are there some relatively simple grammatical structures which can be exploited by the beginning student? The first two points can apply to intermediate students as well although there can be a little more leeway in terms of clarity because now the student has a stronger language background. At this point the student is ready to listen to more complicated and challenging songs, both grammatically and content-wise. The main focus with intermediates is grammar and vocabulary, providing more complex structures in order to build the students' skills and capacity for communication.

SIEMPRE TE VAS

by

José José

This song is a wonderful example of a typically romantic, passionate Mexican love song. The melody is slow and dramatic and without knowing any Spanish one could get an idea of what the song is about by simply listening and trying to feel the emotion behind the song. The chorus is repeated four times throughout the song and is easy to understand.

Siempre Te Vas provides an opportunity for students to let go and have fun singing with the romantic mood of the song.

Jose Jose is a contemporary popular musician in Mexico.

SIEMPRE TE VAS

Tus labios son los que me besan, tú no.
Tu cuerpo es el que se entrega, tú no.
Estás conmigo, pero ausente, inventando una pasión

que no te sales
que ya no sientes

Mires la hora, por favor
No me recuerdes que te tienes que ir, mi amor.
O de ese amor de cuatro a siete
Que se apaga con el sol, ya me voy
Como pidiendome perdón

siempre te vas
por qué te vas?
a dónde vas?
con quién te vas?

Quién puede ser ese otro hombre.
Que me ha robado el nombre,
Que me ha robado tu calor?

siempre te vas
por qué te vas?
a dónde vas?
con quién te vas?

Estás distinta, estás distante
qué fue de lo de antes?
qué será de mí? mi amor...

Tus brazos son los que me abrazan, tú no
Tus manos son las que acarician, tú no
Por que no finges que me quieres, mientele a tu corazón
Prefiero eso a no tenerte

Cuánto me queda por amarte? dimelo
Pero mejor no digas nada, por favor
O este amor que vive por eso en las agujas de un reloj
O de esa mezcla de dulzura y compasión

siempre te vas
por qué te vas?
a dónde vas?
con quién te vas?

Quién puede ser ese otro hombre?
Que me ha robado el nombre
Que me ha robado tu pasión?

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LEXICAL ITEMS FROM SIEMPRE TE VAS

<u>Nouns:</u>	<u>Verbs:</u>	<u>Adjectives:</u>	<u>Adverbs:</u>
ser	labio	ausente	siempre
besar	cuerpo	otro	
entregar	pasión	distinta	
estar	hora	distante	
inventar	amor	mejor	
salir	sol		
sentir	hombre		
mirar	nombre	<u>Expressions:</u>	
recordar	calor	perdón	
tener	brazo	por favor	
ir(se)	mano	lo de antes	
apagarse	corazón	ya me voy	
pedir	reloj		
poder	mezcla	<u>Question Words:</u>	
robar	dulzura	por qué	
acariciar	compasión	a dónde	
fingir		con quién	
querer		quién	
mentir		qué	
preferir		cuánto	
quedar			
amar			
decir			
vivir			

LANGUAGE STRUCTURES

Present Tense: tus labios son los que me besan

Present Progressive: ...Inventando una pasión

Imperative: Mires la hora

Present Perfect: me ha robado...

Past Tense: que fue de lo de antes

Future Tense: Que será de mí?

Imperative with Indirect and Direct Objects: mientele...
dimelo...

SUGGESTIONS FOR CLASSROOM USE

1. Students listen to all or part of the song and determine what the song is about - happy or sad, love song?
2. Hand out copies of the lyrics and have students identify all question words and a scribe writes words on the board. Determine meaning of words.
3. Students make cue cards with new vocabulary and then play concentration with cards.
4. Make a stack of large cards with question words. Hold up the cards one at a time and go around the room with students making up questions about the song using the question words as cues. A scribe writes the questions on the board. Practice going around the room quickly with students reading a question and calling on a classmate to answer.
5. Make number four a competition game with two teams giving the correct answers for each question in the shortest amount of time or with the least errors.
6. Students write questions leaving out the question words and in pairs they must supply the correct word.
7. Begin teaching or reviewing parts of the body.
8. Students memorize the chorus and sing along.
9. Intermediate students can write an ending to the story. What happens to him, the woman he sings about, ...?

CANTO LIBRE

by

Victor Jara

The most striking aspect of this song is its rythm which carries the beat of a marching song. The music is sung in a chorus - echo style with many voices. Students will be unfamiliar with most of the action verbs in this song but they are all used in the present tenses. Canto Libre is an emotional song sung by one of Chile's most known protest singers of the 60's and 70's. Students might like to know more background information concerning Victor Jara in order to have a better understanding of the song.

CANTO LIBRE

El verso es una paloma
que busca donde anidar
estalla y abre las allas
para volar y volar

Mi canto es un canto libre
que se quiere regalar
a quién estreche su mano
a quién quiera disparar

Mi canto es un una cadena
sin comienzo ni final
y en cada eslabón se encuentra
el canto de los demás

Sigamos cantando juntos
a toda la humanidad
que el canto es una paloma
que vuela para alcanzar
estalla y abre las alas
para volar y volar...

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LEXICAL ITEMS FOR CANTO LIBRE

<u>Nouns:</u>	<u>Verbs:</u>	<u>Adjectives:</u>	<u>Adverbs:</u>
verso	ser	libre	donde
paloma	buscar	cada	
ala	anidar	toda	
canto	estallar	junto	
mano	abrir		
cadena	volar		
comienzo	querer	<u>Expressions:</u>	
final	regalar	sin...ni...	
eslabón	estrechar	los demas	
demas	disparar		
humanidad	encontrarse		
	seguir		
	cantar		
	alcanzar		

LANGUAGE STRUCTURES

Present Tense: el verso es una paloma.

Donde + Infinitive: donde anidar

Para + Infinitive: para volar

Impersonal "se": se encuentra
se quiere regalar

Present Progressive: sigamos cantando juntos

Present Imperative: sigamos...

SUGGESTIONS FOR CLASSROOM USE

1. Let students listen to the song without seeing the words.
2. Ask students what comes to their mind when they hear this song. Does it remind them of a march song?
3. Ask students what they know about Chilean politics.
4. Give some political background about Chile and Victor Jara.
5. Listen to song again while reading along with words.
6. Introduce new vocabulary. Answer questions about vocabulary.
7. Check comprehension and pronunciation by asking questions about the song to class as a whole or individuals.
8. Students practice writing similar questions.
9. Students work in pairs taking turns asking or answering questions about the song.
10. Play a team game where someone asks a question and the teams try to raise their hand first to give correct answer without consulting sheets of lyrics. The teams can answer orally or write their answers on the board. Points are awarded for correct answers.
11. Students write new lyrics using the title of the song.
12. Sing outloud as a class.

LA PALOMA

R. Alberti and C. Gustarino

sung by Ana Belen

La Paloma is a short simple song with a jazz-like melody which makes it attractive. The lyrics are thought provoking and produce a somewhat melancholic feeling. What makes the song good for language learners is the clear examples it provides of imperfect vs. past tenses. This song can also be used well in beginning or advanced classes.

LA PALOMA

Se equivocó la paloma
Se equivocaba
Por ir al norte fue al sur
Creyó que el trigo era agua
Se equivocaba

Creyó que el mar era el cielo
Que la noche la mañana
Se equivocaba
Se equivocaba

Que las estrellas, rocío
Que la calor, la nevada
Se equivocaba
Se equivocaba

Que tu falda era tu blusa
Que tu corazón su casa
Se equivocaba
Se equivocaba

Ella se durmió en la orilla
Tú en la cumbre de una rama
Se equivocaba
Se equivocaba

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LEXICAL ITEMS FROM LA PALOMA

Nouns:

paloma
norte
sur
trigo
agua
mar
cielo
noche
mañana
estrellas
calor
nevada
falda
blusa
corazón
casa
orilla
cumbre
rama
rocío

Verbs:

equivocarse
ir
creer
ser
dormir

LANGUAGE STRUCTURES

Past Tense: se equivocó la paloma
creyó que el trigo...

Imperfect: se equivocaba...
el trigo era agua...

Por + Infinitive: por ir al norte...

SUGGESTIONS FOR CLASSROOM USE

1. Give students a list of infinitives in the song. Practice conjugating if any aren't familiar.
2. Preteach new vocabulary words.
3. Play song twice and let students try to write as much as they can. Most of the vocabulary should already be familiar and there are only five verbs.
4. Students compare notes in pairs. See how close students have gotten to reconstructing the song. If close, let one student write on board while others contribute lines. If they understood very little, let them see a full copy of the lyrics.
5. If students have not studied past vs. imperfect skip the first 3 steps and just play song through while students read along with the words. Explain all unknown vocabulary words.
6. If students are familiar with the preterite vs. imperfect have a discussion about their use in the song. Why does it change back and forth? Why are both tenses used?
7. Students substitute different vocabulary for nouns.
8. Students construct their own sentences in either tense. Could use this song as lead-in to textbook work or as a followup to same.
9. Sing outloud.
10. Discuss symbolic meaning of song.

Part Three

The third section of this paper is devoted to songs most suited to the advanced Spanish student. By now students have a substantial background in terms of their abilities in the language. They are familiar with most complicated verb tenses and can maintain a simple conversation with a native speaker. The student is by no means fluent but she now has the ability to manipulate the language and now needs practice. Songs which contain a strong political or cultural perspective provide good material for class discussions, particularly if the songs are inherently enjoyable. By now students can understand at least parts of songs which are fast paced and generally less clear. In fact, songs for advanced students should be more difficult to understand in order to provide a challenge. If the song is easy to understand the classroom activities must sufficiently challenge the student. Now, rather than simply focussing on the more mechanical components of the music, students can concentrate on the actual content of the song. Discussions should be conducted in Spanish as much as possible. They can also study the political and cultural implications reflected in the music. Finally, students can have a chance to practice their language and discuss real issues which are current and significant in Spanish speaking countries.

ESPAÑA CAMISA BLANCA DE MI ESPERANZA

poem by Blas de Otero

sung by Ana Belen

España Camisa Blanca is a beautiful song with a lovely melody which repeats at each verse. Many students find it musically appealing without knowing the song's content. The lyrics portray the author's love of Spain through imagery and symbolism. Although the language structures are not too complicated the vocabulary is advanced.

ESPAÑA CAMISA BLANCA DE MI ESPERANZA

España Camisa blanca de mi esperanza
Reseca historia que nos abrasa
con acercarse solo a mirarla
Paloma buscando cielos mas estrellados
Donde entendernos sin destrozarnos
Donde sentarnos y conversar

España Camisa blanca de mi esperanza
La negra pena nos atenaza
La pena deja ploma en las alas
Quisiera poner el hombro y pongo palabras
Que casi siempre acaban en nada
Cuándo se enfrentan al ancho mar

España camisa blanca de mi esperanza
A veces madre y siempre madrastra
Navaja, barro, clavel, espada
La muerte siempre presente nos acompaña
en nuestrascosas mas cotidianas
Y al fin nos hace a todos igual

España camisa blanca de mi esperanza
De fuera o dentro dulce o amarga
De olor a incenso de cal y caña
Quién puso el desasosiego en nuestras entrañas
Nos hizo libres pero sin alas
Nos dejó el hambre y se llevó el pan?

España camisa blanca de mi esperanza
Aquí me tienes nadie me manda
Quererte tanto me cuesta nada
Nos haces siempre a tu imagen y semejanza
Lo bueno y malo que hay en tu estampa
De peregrina a ningún lugar

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LEXICAL ITEMS FROM ESPAÑA CAMISA BLANCA

<u>Nouns:</u>	<u>Verbs:</u>	<u>Adjectives:</u>
camisa	abrasar	blanca
esperanza	acercarse	reseca
historia	mirar	dulce
paloma	buscar	amarga
cielo	entender	libre
pena	destrozar	tanto
ala	sentar	estrellado
hombro	conversar	negra
palabra	atenazar	ancho
nada	querer	
mar	poner	<u>Adverbs:</u>
madre	acabar	siempre
madrastra	enfrentarse	cotidiana
navaja	presentar	
barro	acompañar	<u>Expressions:</u>
clavel	hacer	casí siempre
espada	dejar	a veces
muerte	llevarse	al fin
cosa	tener	de fuero o dentro
olor	mandar	de olor a
incenso	costarse	me cuesta...
cal		lo bueno
caña		lo malo
desasosiego		ningún lugar
entrañas		
hambre		
pan		
nadie		
imagen		
semejanza		
estampa		
peregrina		

LANGUAGE STRUCTURES

Infinitives: con acercarse solo a mirarla
donde entendernos sin destrozarnos

Present Progressive: paloma buscando cielos

Present: la pena deja plomo en las alas

Conditional: quisiera poner el hombro

SUGGESTIONS FOR CLASSROOM USE

1. Introduce song during the last 5 minutes of class. Have students listen and read along with song. As homework they should take lyrics home at night and look up definitions of unknown words.
2. Ask, "What emotions are behind this song?"
3. Students make a list of nouns which might be symbolic in the history of Spain.
4. Students write a paragraph about Spain based on this song.
5. Ask, "Is the mood of this song different from songs you know of about the United States?"
6. This song gives a good base for integrating history and culture into the class. Tell some particular anecdotes from Spanish history. Have the class divide into sections and research areas of Spanish history to find out why it "sets us on fire". Students could make collages or prepare oral reports on their topic. Each stanza contains a wealth of possibilities broken down into the following five categories: 1) history 2) contradiction of pain vs. beauty 3) death and struggle 4) hunger and 5) love.
7. Possible grammatical topics could include infinitives and pronoun direct objects.

SEVILLA

Miguel Bosé

Like Camisa Blanca, this song is also a tribute, this time to the town Sevilla in southern Spain. It is almost a love song to Sevilla and reveals certain cultural aspects of that particular town. The chorus is the most singable portion of the song although the rythm and melody of the entire song are appealing. Miguel Bosé is a current popular singer for young people in Spain. Sevilla was on the radio constantly in 1985.

SEVILLA

Media luna brillará
La navaja acechará
Ojos bravos de mujer
Qué veneno fue?
Celo macho, África
Tu abanico se ensangrentará
A mi sino fiel seré
Qué veneno fue?

El corazón que a triana va
Nunca volverá
Sevilla...
Con que pasión te enamorara
y te embrujará
Sevilla

Sola queda soledad
La guitarra llorará
sortilegio sobre ti caerá
y una lagrima...
un perfume, flor de azhar
A la hora de la verdad
pulso infametemblara
poro matará...

Y al alba blanca le contaré
Lo que yo te amé
Sevilla...
Bandido, ay! Muero yo por tí
Tu paloma fui
Sevilla...
Cantaré
Y enloqueceré
Sentiré
Puñales de placer

El corazón que a triana va
Nunca volverá
Sevilla
Con que pasión te enamorará
Y te embrujará
Sevilla

Y al alba blanca le contaré
Lo que yo te amé
Sevilla
Bandido ay! Muero yo por ti
Tu paloma fui
Sevilla

De oro y diamante te cubriré
Te seduciré
Sevilla
Como una reina te trataré
Y te adoraré
Sevilla

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LEXICAL ITEMS FROM SEVILLA

Nouns:

luna
navaja
ojo
veneno
celo
abanico
sino
corazón
pasión
soledad
guitarra
sortilegio
lagrima
perfume
flor
hora
verdad
pulso
bandido
paloma
puñal
placer
oro
diamante
reina

Verbs:

brillar
acechar
ensangrentarse
ser
ir
volver
enamorar
embrujar
quedar
llorar
caer
temblar
matar
contar
amar
morir
cantar
enloquecer
sentir
cubrir
seducir
tratar
adorar

Adjectives:

media
bravo
macho
fiel
infame

Adverbs:

nunca
sola

LANGUAGE STRUCTURES

Present Tense: Muero yo por tí

Object of a Preposition: sobre tí
por mí

Possessive Pronoun: mi sino
tu abanico

Pronoun Direct Object: ...te enamoré
...te embrujaré

Future Tense: media luna brillara
la navaja acechará

Preterite Tense: qué veneno fue?
tu paloma fui

SUGGESTIONS FOR CLASSROOM USE

1. Scramble vocabulary, adjectives, and verbs from the song on a piece of paper in any arrangement, i.e. upside down, sideways etc. Make copies and one copy goes to each pair of students. The song title should be at the top of the page.
2. Students look at the words for three minutes. They then turn the sheet over and individually write as many words as they remember on a separate piece of paper. They look at the original list once more for one minute and write as many more words as they remember. They compare their lists with their partner and then again with the original list. Together they look up unknown words in a dictionary.
3. Based on the vocabulary, students discuss as a class or small groups what they think the song is about. What might the theme be?
4. Students listen to the song.
5. Ask students if they have different ideas now as to what the song is about.
6. Listen again and this time read along with the lyrics.
7. Discuss contradictory nature of the song. A love song mixed with poison and witchcraft and blood and knives?
8. More questions for discussion or writing:
 - What impression does this song give you of Sevilla?
 - Does it make you want to go there or avoid it?
 - Are the images supposed to be real or symbolic? Both?
9. Could have students do some research on Sevilla and the south of Spain. What kind of music and dance originates there? What political history does it have?
10. Students identify all different pronoun objects.
11. Students change different pronoun objects to a different person.
12. Review future and past tenses.