

Pontificia Universidad Católica de Valparaíso
Instituto de Literatura y Ciencias del Lenguaje



Gospels in the Classroom: A New Approach to Learning English
An Elective Course for Sophomores

Trabajo de Título para optar al Grado de Educación y al
Título de Profesor de Inglés

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Introduction

The principal aim of this project is to bring the richness of the African-American culture to EFL students through one of its manifestations of traditional music —gospels as a cultural/religious phenomenon— so that both the teacher and the learners will become culturally immersed in the language learning experience. They will be able to share their views on different cultural contributions of African Americans to the culture of the United States.

Music, which can be accessed at will, is almost universally enjoyed by young and old learners. Indeed, it is a very important part of people's lives. In education, music has been considered a strategic tool for language competence. The use of music for pedagogical purposes, according to Lake (2002), shows activation of a syntactic network in the brain, ensuring language readiness. Additionally, he emphasizes that music —as the main topic for an EFL acquisition course— has a strong theoretical basis in Krashen's (1983) ideas, most notably, in the affective filter and input hypothesis.

In a music-centered classroom, the affective filter —the level of rejection that an input can have in students— is generally low, and the lower the affective filter, the easier the acquisition of a foreign language in the classroom. In fact, nowadays, the students listen to songs in English on a daily basis (see Appendix 1), and this would make the teaching-learning experience more appealing to them.

In his input hypothesis, Krashen (1983) poses the concept represented by $i+1$, where i means the distance between the learner's actual language development, and $i+1$ represents his or her potential language development. Reaching the "i+1" is essential when dealing with music. Lake (2002) states that in order to move students from their current language development "i" to their potential language development "i+1," teachers should challenge students with topics that are generally connected to emotions and content as well. Indeed, he refers to the chorus of songs as "a hook to the i+1 feature," meaning that students get motivated by a sticky chorus that really invokes emotions in them.

Current evidence in the domains of cognition, music and second language acquisition supports the fact that music enhances language skills. Kraus, Slater, Thompson, Hornickel, Strait, Nicol, and White-Schwoch (2014), find that those kids who spent two

years participating in a free-music instruction program processed the sound of certain syllables more rapidly than their peers with less musical training. “These music enhancements do not only manifest neurophysiologically: musicianship is associated with a host of benefits for listening and learning” (Kraus, et al., 2014, p. 11914). Among these advantages, Kraus includes improvements in auditory memory and attention, language processing and literacy skills. She and her colleagues emphasize that one important aspect of neural functioning is gradually strengthened when young learners engage in challenging activities using music as the main topic of a lesson.

Using songs in the EFL classroom

There are a number of academic benefits of using songs in the adult EFL classroom. Schoepp (2001) views songs as an integral part of our language experience, and if used in coordination with a language lesson, they can be of great value. In fact, they can serve as one of many types of instructional approaches to teaching selected curriculum units.

Bista (2011) mentions the results from Murphey’s 1992 research on lyrics of a large corpus of songs in relation to teaching his students. The research demonstrated that the songs had several linguistic features that help second-language learners learn English: they contained common, short words and many personal pronouns (94% of the songs had a first person, I, and referent; the language was conversational (imperatives and questions made up 25% of the sentences in the corpus); the lyrics were often sung at a slower rate; words were spoken with more pauses between utterances; and there was repetition of vocabulary and structures. He believes that these factors of language learning allow adult learners to understand and relate to the songs. Thus, since music includes personal feelings, a plot with an event, social and cultural traits, it can be successfully blended in the classroom to create a motivating environment, to develop listening, speaking, reading, and writing skills further, to increase vocabulary, and to expand cultural knowledge.

Culture in the EFL classroom

Culture is everywhere. It is what shapes us as human beings. From the endless definitions and viewpoints brought by this broad concept, those that best relate to the topic of this project —gospels as a cultural manifestation— is the following: “Culture is viewed as

civilization, the great achievements of a people as reflected in their history, social institutions, works of art, architecture, music, and literature —commonly referred to as “big C” culture. Culture is also viewed as the customs, traditions, or practices that people carry out as part of their everyday lives —“small c” culture” (Halverson as cited by Moran, 2001, p.4). According to Moran (2001), this view represents just one part of the whole term, and he takes the broader view that culture is a dynamic, living phenomenon practiced daily by real people, together or alone, as they go about their shared way of life, living and creating their history or civilization.

In the language classroom, culture is what affects the process of teaching and learning that particular language. By teaching culture in an EFL classroom, teachers not only give their students opportunities for exposure to a new world and language, but also they help them to become more aware of the differences between their own culture and the new way of life.

Towards a course that fosters critical thinking

As teachers, it is important to provide as many opportunities as possible for students to improve their critical thinking skills. Facione (2013) defines critical thinking as a form of reflective decision-making, a mode of reasoning —about any subject, content, or problem— in which the thinker improves the quality of his or her thinking by skillfully analyzing, assessing, and reconstructing it. For the author, everyone is a potential critical thinker, for thinking critically can be learned and improved with practice. For instance, in the language classroom, teachers can foster critical thinking by incorporating activities in which students have to identify an author's purpose, theme or point of view, or collaborative tasks where students can analyze the similarities and differences between two cultures.

Music-centered discussions for cultural appraisal are appealing and easy to adapt to the learners’ diverse musical affinities, taking into account that songs often enclose all kinds of cultural information. These discussions closely relate to the idea of comparing the target culture with the contexts so that learners have a satisfactory “cultural experience”—the knowing about, how, why, and finally, oneself (Moran, 2001).

Entertainment in the United States: African-American contributions

Looking more closely at the forces that have shaped the American character and culture, it is evident that the most prominent one has been entertainment. In colonial days, different types of fun activities such as drama, sports and musical performances, distracted America's Founding Fathers. According to Sokolik (1999), music, among the preferred entertainments in mid- nineteenth century, evolved into different forms among many media to reflect social and cultural attitudes, especially toward the major issue of that time: slavery.

At the end of the American Civil War, the US began to exploit its own creative instincts with strong contributions made by African Americans to the development of what is known today as black music. This musical form originated in the songs of the enslaved Africans, who were forced to work for white farmers. They practically sang songs to help the time go faster, to communicate with one another in the fields, and to talk to God about their problems.

The history of American Black music is a long one, and throughout that history, African Americans have been at the cutting edge of musical innovation. For instance, this one group of people is largely responsible for the growth of, and present size of, the popular music industry in the United States today. From gospel and blues in particular, to jazz, rock and roll, rap, and hip hop, the African-American community has helped define the American musical experience and identity.

Experience gospel, experience America

The concept of "gospel" comes from the old English "god-spel" meaning good word from the Bible, or good news from God (from a Christian perspective).

Gospels are religious songs which contain messages based on the scriptures with emotional content and upbeat sounds. Born out of grief and suffering, they played an important role in black religious life. After the Civil War, gospels originated as hymns and spirituals, both types of religious songs that African Americans had forged as slaves. "Slavery, a dehumanizing institution, reduced individuals to chattel, subjected them to harsh working conditions, and separated families at will" (Jackson, 2004: 1). And singing

was the only escape enslaved African Americans had from those hostile circumstances. Spirituals emerged in religious communities as music to praise God and to relieve those who have been mistreated. “As slaves, African Americans were regarded as abject inferiors. Yet in the songs they cast themselves as God’s chosen people” (p.1).

The church was the supportive training ground where singers could secure critical music skills. There, solo gospels marked by an upbeat tempo and by intense rhythms were also accompanied by percussive instruments. According to W. E. B. Du Bois (cited by Jackson, 2004) these songs are similar to the “rhythmic cry of the slave” (p. 1).

Traditional gospel music is the primary source for urban contemporary gospel and Christian hip hop, which rose in popularity during the very late 20th century and early 21st century. Today gospel music is influential in the development of other genres of popular music, such as soul, r&b and jazz.

Why gospels in the EFL classroom?

Gospel music as the main topic for an EFL course is made up of certain features that make it a special tool for means of learning English. Some key reasons for songs in general and gospels in particular to work well in the foreign language classroom include the following:

Gospel songs are mostly made up of just five notes; simple to sing and to harmonize. Their upbeat rhythms, particular melody and simple lyrics can appeal to any kind of audience. Murphey (1992) looked at the characteristics of fifty popular songs in relation to second-language acquisition. Among the main features, the songs were repetitive, simple, and conversation-like. He argues that “these discourse features and the song-stuck-in-my-head phenomenon make them potentially rich materials in and out of the classroom” (p.771).

Most songs contain authentic, natural language. Indeed, many gospel songs present authentic and simple language taken from everyday situations and the scriptures.

Another relevant aspect of teaching/learning through music is vocabulary building and presentation. Gospel songs can be used to boost students’ vocabulary with useful phrases, expressions and contemporary idioms. Teachers must carefully select songs

according to the students' proficiency level, especially those that use high frequency lyrics with emotional content.

Another advantageous feature about gospel songs used in the EFL classroom is that the students are exposed to different types of accents. Additionally, linguistic features such as rhythm, stress and intonation can be practiced in order to help learners with pronunciation and fluency in the target language.

Finally, gospel songs can be used in discussions of culture as they are a rich mine of information about African-American customs, religious life and history as well.

Listening to students' voices: Towards a Learner-Centered classroom with a Communicative Approach

One of the main features that characterize the current EFL classroom is that students are encouraged to take responsibility for their own learning. No longer is learning seen as one-way transfer of knowledge from teacher to student; today students learn from teachers, from classmates, and from the world outside the classroom, and the more the learner seeks these opportunities, the more likely he or she will learn to use the language. According to Weimer (2013), student-centered approaches help develop learning skills and self-awareness, encourage reflection, and move students in the direction of autonomy and independence. This issue makes it possible for them to learn content by themselves, sometimes within the course itself and regularly after it.

Learner-centered approaches also encourage collaboration; they value the learning that occurs when students work together in order to complete a task. This increases the opportunities a student has to use the target language, thereby developing their skills in it. Vygotsky (1978) was convinced that learning itself is a dynamic social process through which the teacher in a dialogue with a student can focus on emerging skills and abilities. According to the author, all learning happens in social interactions with others, as he proposed in his theory of Zone of Proximal Development (ZPD). Thus, meaningful interaction between teachers and students about some content of interest seems to be the key to having a substantial effect on learners' proficiency.

Additionally, these approaches acknowledge the students' interests, abilities and learning styles as central to the learning experience, and consider the role of the teacher a

guide of that learning. Following Gardner's (1983) ideas, the students' motivation depends partly on how "addressed" they feel in the class and how meaningful they think the activities in the class are to them. If the teachers' focus is on the linguistic domain only, just the students who are strong in this area may get excellent results. If, however, teachers vary the activities so that those students whose strengths lie in areas other than the linguistic one will feel more self-motivated, will develop an interest in the subject matter and will want to find out more about it. For instance, when rhymes and songs are introduced in an English class, it is a good idea to present them using a variety of techniques; students can listen to the teacher or the tape, saying or singing the rhyme or song. This will cater for learners with an auditory preference. They can also look at the text of the song or the rhyme in the book or look at the illustrations. This activity will cater for visual learners. Incorporating various 'senses' also makes learning memorable and fun. Once aware of having to cater for different intelligences, teachers can make their lessons more accessible to all learners. Consequently, they will make learners feel more confident and valued about what they are expected to achieve in the foreign language class.

Today, most EFL teachers acknowledge the fact that reading, writing, listening and speaking are all interrelated in a language learning environment. Even so, the speaking skill, followed by the listening skill, is still underdeveloped in some Chilean schools (see Appendix 1).

Lazaraton (2001) views speaking as the most demanding of the four skills, as it contains certain features that interact to make it a challenging task. For instance, vowel reduction and contractions are difficult for learners who are not exposed to the language or spend a little amount of time speaking English, so they will retain a formal-sounding full form. In addition to that, the learners who are not exposed to idioms and slangs—considered part of natural speech—are apt to sound bookish. Furthermore, as speaking is accomplished via interaction, a variety of demands are in place at once: monitoring, understanding the message, thinking about one's contribution, producing, etc. In order to overcome that, a communicative approach will be adopted in order to have learners involved in meaningful oral communication tasks, so that their strategies for language acquisition will arise naturally in real-life contexts. As Lazaraton points out, this natural

language use is likely to take place when speaking activities focus on negotiation of meaning and overt correction is minimized.

However, this may be a challenging task for some educators and newcomers in the field of education, who attempt to implement these approaches in teacher-oriented classrooms, due to the fact that students are given few opportunities to speak and are considered mere receptors rather than active participants in their learning process. Even though this existing gap is still present in most Chilean schools, the possibilities for teachers to make a change today are endless.

Based on these reflections, an elective course has been designed with a two-fold purpose: raising awareness of how African-American music has contributed to the US culture and identity, and enhancing the learners' oral and critical thinking skills through the use of gospel music in the EFL classroom.

Needs Analysis

A needs analysis was carried out using a questionnaire (see Appendix 1) that was answered by 36 students (15 to 17-year-old learners) attending secondary education at Rubén Castro School.

The questionnaire revealed that, in general, students perceive a lack of the speaking skill development in their regular classes. On question 1, 16 out of 36 students (44%) agree that the speaking skill is underdeveloped, while 13 students (36%) think that the listening skill is not strongly developed in their regular classes. Although the students don't consider that their English classes are substantially demotivating or deficient, 31 students (86%) are aware that there is room for improvement by attending an elective course that deals with oral language usage (question 2).

In questions regarding communication in the classroom (3, 4 and 5), most students (89%) agree that speaking loudly and clearly is very important in their academic life. Nevertheless, a little over fifty percent of them would participate in conversations using English, which reveals that students lack opportunities to communicate orally in their current English classes.

As far as music-related questions are concerned (6, 7 and 8), most pupils (64%) consider that music is a motivating topic and support the fact that it serves as a means to learn English.

On content-related questions (9, 11 and 12), most students (a little over 70%) have little or no knowledge about the African-American culture and the gospel music. Even though the students are not familiarized with these concepts, only few of them can recognize some African-American music styles, such as urban rap, jazz, underground hip-hop, blues, gospel, R&B, soul, reggae and dancehall.

Finally, over 80 percent of the teenagers consider interpreting songs an appealing task, and almost all of them (94%) believe that English can be learned through singing activities.

Based on these results, this course is necessary as the learners need further development in communicative competence, especially the oral and critical thinking skills within an environment that promotes interaction and discussions with an emphasis on meaning over form.

Methodology and type of syllabus

The current MINEDUC EFL syllabus oriented toward sophomores emphasizes the development of receptive skills —reading and listening— as a primary goal. Nonetheless, that syllabus does not consider speaking as the focal point; instead, oral communication is mainly carried out by the teacher, and the students' productive skills —writing and speaking— are controlled and monitored with an emphasis on form rather than on meaning.

Today, EFL teachers are expected to balance accuracy and fluency in their pedagogy so that students are well-prepared to initiate communication when possible. Therefore, this elective course will reinforce and improve the learners' oral communicative skills through activities that can bridge this gap not only by presenting appealing content and natural language, but also by promoting critical thinking in a climate where negotiation of meaning is a major goal.

Specific objectives

One of the specific objectives of this course is to have students critically reflect on the content and emotional effect of songs, which will be presented as the core input for most lessons throughout the course. To foster this, students will have the opportunity to use real world expressions/language support to give their opinions on and discuss about different issues regarding slavery, African-American contributions to the US culture, and American music.

Also, students will identify main characters and facts regarding different aspects in slaves' life (religion, musical contributions, etc).

Analysis of songs will be part of the most important and challenging activities, for that will encourage students to start oral communication from the very beginning of the course.

Syllabus Type

The syllabus that predominates in this course is the content-based type, especially to be of primary importance in unit 1, as learners will be exposed to new content and information along with using the language they are learning. As Mohseni (2008) asserts, this type of syllabus allows a duality based on what the students learn. Throughout this course, they will learn not only a new language or culture, but also about the origins of African-American music.

A task-based syllabus will also be needed as this works well with communicative activities in the EFL classroom. As proposed in this course, students will be encouraged to use the language communicatively, so that it is perfected through interaction and practice. Nunan (1989) defines the communicative task as a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form. Mohseni (2008), moreover, points out that in order to enhance learning, the tasks must be relevant to the real world language needs of the learners.

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Course Design

Gospels in the Classroom: A New Approach to Learning English

An Elective Course for sophomores

Instructor:	Nancy Alejandra Hernández López Nancy.hernandez.l@mail.ucv.cl
Meeting Times:	Wednesdays: 16:00-17:30
Level and target group:	15 to 16-year-old students attending secondary education
Length of course:	14 sessions, once a week

Rationale

“Gospels in the classroom: A new approach to learning English” is an oral communication skills course that provides the student an opportunity to enhance proficiency in speaking and listening skills, and to explore and analyze critically the contributions made by African Americans to the shaping of the US identity and culture.

Course Description

This course provides additional practice at the intermediate to advanced level to help students develop their listening, speaking, and critical thinking skills further. The teaching and learning process in this course is communication-based, thus, emphasis is placed more on the content rather than grammatical rules. Lectures are limited in this course, because it requires more group and individual interaction; hence, the course is structured to include group, pair, and individual oral activities. Students are required to watch TV broadcasts of cultural, historical and religious content, to analyze written and oral texts of different lengths, and to present their analysis orally in class as they engage in lengthy discussions with other classmates.

General Objective

Students will be able to improve their oral and critical thinking skills by exploring the main contributions of gospel songs to the African-American culture in the United States.

Assessment

The assessment will be formative throughout the entire course, with an emphasis on oral production activities. Students will be assessed at the end of every unit as feedback. For the final evaluation, students will have to demonstrate their advances on oral and critical thinking skills through a presentation.

Units and Specific Objectives

The course will be divided into three Units. Every Unit in this course consists of the following specific objectives:

Unit 1: Slavery and the Making of America: An Overview

Students will

- Identify main characters and facts regarding the issue of slavery.
- Agree a definition of slavery and set this in a human rights framework.
- Reflect on the fact that slavery has existed throughout human history and is not linked exclusively with African Americans.
- link slavery in the past with slavery in the present
- Analyze different texts about slave's life, music and religion.
- Use real world expressions to give their opinions about different issues regarding the life of a slave.
- Students will critically reflect on the content and emotional effect of slave songs.

Unit 2: Experience Gospel, Experience America

Students will

- Identify main characters and facts regarding the origins/roots of gospel songs.
- Use real world expressions to give their opinions about different issues regarding the life of a slave.
- Students will critically reflect on the content and emotional effect of gospel songs.

- Compare African-American's way to experience their faith to the way Chilean people do.

Unit 3: Music: The Rhythm of Life

Students will

- Identify the most important African-American music styles and musicians
- Compare African-American music styles with Chilean music.
- Interpret an author's point of view.
- Be able to compare the new culture with your own.
- Reflect on the most important things in life.

Appendix 1

Questionnaire

Purpose: To identify and measure students' interests, skills and attitudes towards both the English language and music, and provide grounds for designing an English course based on their needs.

Age: _____

Please, read the following statements carefully and choose **ONE** alternative. (**ONLY** in question N° 1 you can choose **MORE THAN ONE** alternative)

N/A= No answer

1.- What skills are NOT strongly developed in your regular English classes?

a) Writing b) Speaking c) Reading d) Listening e) N/A

2.- I feel I need to have an English elective course apart from my regular English classes.

a) Agree b) Partially Agree d) Disagree e) N/A

3.- I would attend an English course where I can improve my oral skills.

a) Agree b) Partially Agree d) Disagree e) N/A

4.- Speaking loudly and clearly is important in my academic life.

a) Agree b) Partially Agree d) Disagree e) N/A

5.- I like to participate in conversations in which I can use English.

a) Agree b) Partially Agree d) Disagree e) N/A

6.- Music is a motivating topic for me.

a) Agree b) Partially Agree d) Disagree e) N/A

7.- Music plays an important role in my life.

a) Agree b) Partially Agree d) Disagree e) N/A

8.- I think I can learn English through music.

a) Agree b) Partially Agree d) Disagree e) N/A

9.- I'm familiarized with the African-American culture and history.

a) Agree b) Partially Agree d) Disagree e) N/A

10.- If you agree with number 9, name some African-American music styles:

11.- I'm familiarized with "gospel music."

a) Agree b) Partially Agree d) Disagree e) N/A

12.- Learning about black music is attractive to me.

a) Agree b) Partially Agree d) Disagree e) N/A

13.- Interpreting songs is an appealing activity to me.

a) Agree b) Partially Agree d) Disagree e) N/A

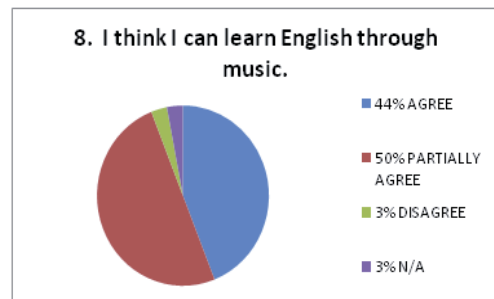
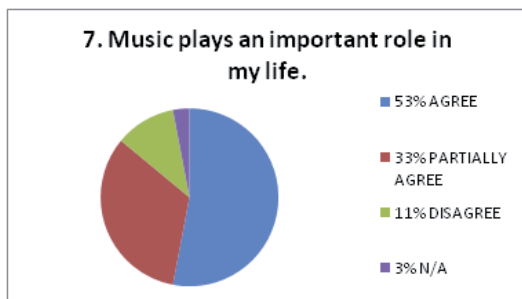
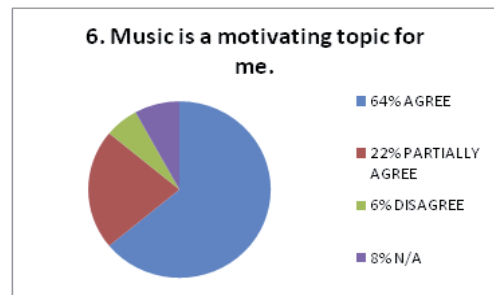
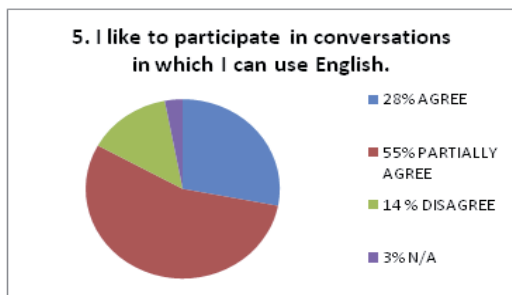
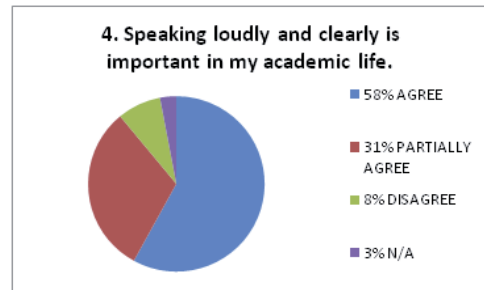
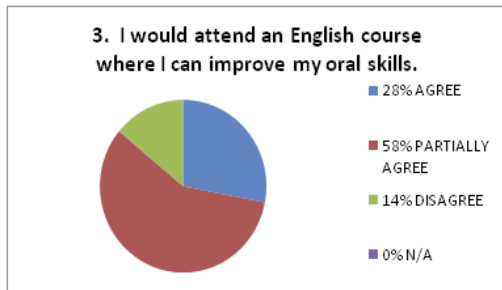
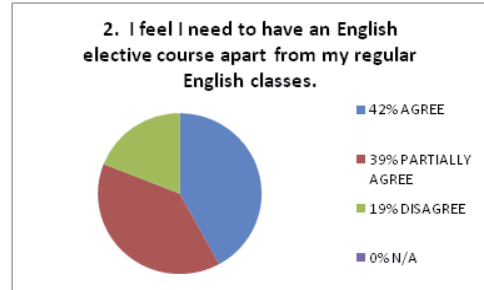
14.- English can be learned through singing activities .

a) Agree b) Partially Agree d) Disagree e) N/A

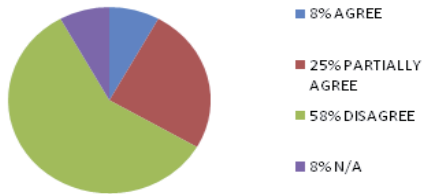
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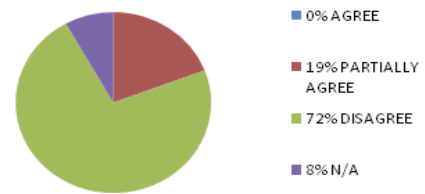
Appendix 2



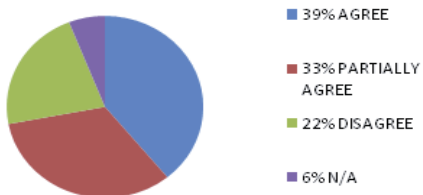
9. I'm familiarized with the African-American culture and history.



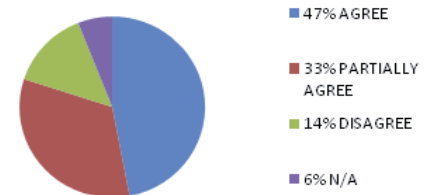
11. I'm familiarized with gospel music.



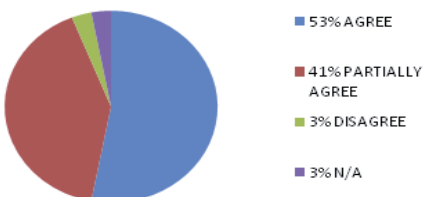
12. Learning about black music is attractive to me.



13. Interpreting songs is an appealing activity for me.



14. English can be learned through singing.



CRITERIA	(0) NOT YET	(1) ALMOST	(2) EXCELLENT	TOTAL
Non- verbal Skills Eye Contact	Student reads with no eye contact	Student occasionally uses eye contact, but still reads most of	Speech is memorized and notes are hardly, if at all, used	

Appendix 3

Oral Presentation Rubric: Modern Slavery presentation

		presentation		
Communication	Limited fluency and	Considerable	A high degree of	
CRITERIA	(0) NOT YET	(1) ALMOST	(2) EXCELLENT	TOTAL
Fluency and expression		expression	expression	
Content	Information/pictures	Information/pictures	Information/pictures	
Organization	presented in a disorganized way.	es only partially organized.	presented in an organized way	
Knowledge/Understanding	Vocabulary and grammar show limited accuracy and effectiveness	Vocabulary and grammar show considerable accuracy and effectiveness	Vocabulary and grammar show a high degree of accuracy and effectiveness	
Vocabulary/grammar				
Comments:				

Student's name: _____ Final Score: _____

Final Oral Presentation Rubric: Talk Show

Application Conveyance of meaning with non-verbal cues; voice, gestures	Conveys meaning using non-verbal cues with limited effectiveness	Conveys meaning using non-verbal cues with considerable effectiveness	Conveys meaning using non-verbal cues with a high degree of effectiveness	
Communication Fluency and expression	Limited fluency and expression	Considerable fluency and expression	A high degree of fluency and expression	
Use of complementary items Set design, costumes, special clothes, make up, etc	Shows little creativity	Shows significant creativity	Shows incredible creativity	
Knowledge/Understanding Vocabulary/grammar	Vocabulary and grammar show limited accuracy and effectiveness	Vocabulary and grammar show considerable accuracy and effectiveness	Vocabulary and grammar show a high degree of accuracy and effectiveness	
Comments:				

Student's name: _____ Final Score: _____

Appendix 4

Assessment for in-class participation

Name: _____

Aspects to be assessed	Student meets criteria (4 points)	Student partially meets the criteria (2 points)	Student does not meet the criteria (0 points)	Score
Attendance	Student has attended 90%-100% of the lessons	Student has attended 80%- 90% of the lessons	Student has attended less than 80% of the lessons	
Assignments	Student always bring required material/resources to class.	Student has generally brought required material/ resources to class.	Student has always failed to bring required material/ resources to class.	
Class participation: questions and queries	Student has posed relevant questions to the topic being discussed.	Student has posed questions but not strictly relevant to the topic being discussed.	Student has rarely asked questions about the topic being discussed.	
Class participation: contributions	Student has usually contributed with observations, feedback and suggestions to the class discussions.	Student has sometimes contributed with observations, feedback and suggestions to the class discussions.	Student has rarely/never contributed with observations, feedback and suggestions to the class discussions.	
Class participation: Active learning	Student has generally shown a positive disposition to lead class activities by presenting his/her work (individual or group) to the class, by giving demonstrations, etc.	Student has sometimes shown a positive disposition to lead class activities by presenting his/her work (individual or group) to the class, by giving demonstrations, etc.	Student has generally not shown a positive disposition to lead class activities by presenting his/her work (individual or group) to the class, by giving demonstrations, etc.	

Total score: _____ **Mark:** _____

Sample lessons

Unit 1: Slavery and the Making of America: An Overview

In this Unit you will

- Identify main characters and facts regarding the issue of slavery.
- Agree a definition of slavery and set this in a human rights framework.
- Reflect on the fact that slavery has existed throughout human history and is not linked exclusively with African Americans.
- link slavery in the past with slavery in the present
- Analyze different texts about slave´s life, music and religion.
- Use real world expressions to give their opinions about different issues regarding the life of a slave.
- Students will critically reflect on the content and emotional effect of slave songs.

Lesson 1



1. Look at the title of this unit and the picture. Have you ever heard of slavery? What images come to mind when you think of it?
2. Watch a short scene from the movie *Twelve years a slave*, in which you will listen to people singing in a particular place. Pay special attention to the setting, the people and the song.



3. Consider the following questions and take notes.
 - Where do you think the scene takes place?
 - Who are those singers?
 - What do the costumes tell you about the characters and the epoch? Can you think of any job they could have performed?
 - What music style does this song belong to? Which word(s) can you identify from the song? Why do you think these people are singing?
 - Pay particular attention to the close-up on the man's face. What emotions/feelings/thoughts does his face invoke?
4. Compare your answers with those of a partner. Then, be ready to share your ideas with the whole class.
5. Read the Discussion Language sheet provided, you can use those expressions for different purposes in the classroom.

DISCUSSION LANGUAGE SHEET/ USEFUL EXPRESSIONS		
<p>GIVING OPINIONS</p> <p>Well, I think/feel/guess...</p> <p>Personally, I think...</p> <p>In my opinion...</p> <p>I believe...</p> <p>I don't think that...</p> <p>Commenting on other opinions</p> <p>Good point!</p> <p>I get your point.</p> <p>I see what you mean.</p>	<p>Asking for repetition</p> <p>I didn't catch that.</p> <p>Could you repeat that, please?</p> <p>Could you say that again, please?</p>	<p>Other questions</p> <p>What does _____ mean? (in this space, add any word you do not know)</p> <p>I have a question...(you need to ask a question to clarify something or to get more information about)</p>

6. **Before listening:**
 - Have you ever heard about slavery in the US?
 - Can you imagine how slaves lived and were treated once they arrived there?

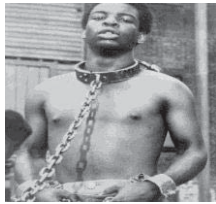
7. **Building vocabulary:** In pairs, match the descriptions with the right pictures.



WORKFORCE _____



SETTLERS _____



A SLAVE _____



A COLONY _____



A PLANTATION _____



A SLAVE TRADE _____

A) a country or area controlled in an official, political way by a more powerful country

B) A person who is owned by someone else and works for him/her under harsh conditions for little or no pay

C) a big area where crops are grown on a large scale

D) a commercial exchange (buying and selling) of slaves

E) The force of workers available

F) people who settle in a new colony or move into new country

8. Watch the video *Slavery in Early America* once. Take notes on dates, names, and descriptions you hear. Share your ideas with the class.

9. **Gap-filling exercise:** In pairs, read the transcription taken from the video and guess the words that would fit in the spaces given. You may need some words from exercise 6. Then, watch the video again. Check if your guesses were right and complete the exercise. Listen again and check your answers with the whole class.

Early America

When the first settlers arrived on the shores of North America, they found a vast continent that was free of European institutions. Over time, as the European presence increased, new _____ began and flourished in the colonies of Great Britain. One of those imported institutions was _____, something that began primarily in the _____ colonies in the late 1600s. Let's learn more about the presence, growth and characteristics of slavery in early American history.



For the first three centuries after European discovery of the New World, the largest number of immigrants were from Africa – slaves to farm the plantations.

Origins Of American Slavery

Much of the early settlement of the United States was driven by issues, such as _____ freedom and _____ for economic success. Many _____ to the British colonies in North America sought a better life and were of varying social classes and economic backgrounds, meaning that some who settled in the Americas were better off than others. As a result, the practice of **indentured servitude**, where an individual would act as a _____ for a period of time to either pay off a debt or earn money or land, was widespread in early settlements. This was one way for some to finance their journey to the New World. Yet, with the introduction of slavery, indentured servitude began to _____ away.

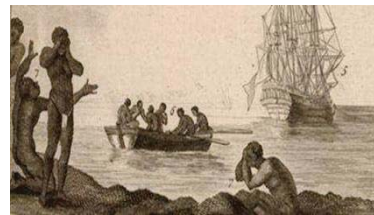


The characteristics of slavery in early Colonial America were both similar and different from indentured servitude. The obvious similarity was that both practices saw someone of a _____ social class serving someone of a higher class. However, slavery was very different in many ways. Most notably, slavery was involuntary, _____ and lifelong: you couldn't earn your way out of slavery, and the servitude was _____ through generations, as your children would be slaves as well. Additionally, _____ were generally

brought in from faraway places, such as Africa, meaning that slaves were of a different race and nationality than those whom they served.

Despite these racial differences, early slavery began largely as an economic institution. Colonists in early America needed labor to produce an economic profit. In the Southern _____, the need was much greater, as the climate and region was much more suited to rice, cotton and other staple crops that required a large _____. Slavery still existed in the Northern colonies but to a much lesser degree than in the South. Throughout the 1600s and into the 1700s, slavery grew in strength in the colonies, as it was increasingly given _____ protection.

Slavery continued to grow in the British colonies because of the **Trans-Atlantic** _____, which transported African slaves from Africa to the Caribbean, where many of them worked _____ labor on sugar _____.



_____ . The conditions in the Caribbean were horrible, and many slaves who remained there died of disease. Of those slaves who were brought to the American colonies, the population was able to grow on its own, as the slaves did not die as quickly from disease and terrible work conditions.

Transcript taken from <http://education-portal.com/academy/lesson/slavery-in-early-america.html#lesson>

10. In pairs, can you come up with your own definition of slavery? Use your own words. Write it down in your notebooks. Share your ideas with the class.

Lesson 4

1. In pairs, look at examples of slavery at different times in different places. Cut up them and match a written description with each image/time period. Then, place

them in chronological order. Check your activity with the whole class.

SLAVERY IN DIFFERENT TIMES AND PLACES

A Barbary pirates

The Barbary pirates from North Africa attacked ships and **raided** coastal towns and villages in Europe as far away as Ireland and Cornwall. Hundreds of thousands of Europeans became slaves in north Africa or were condemned **to row** in the galleys (ships).

B 17th - 20th centuries



C The Roman Empire

The Romans took millions of slaves to Italy from all over Europe and the Near East to work on plantations, **in quarries**, as gladiators and in wealthy homes. Some Greek slaves were doctors.

D 16th - 19th centuries



E 20th century



F Forced labor in Soviet Russia

Millions of people were used as forced labour in the 1930s in Russia building canals, cutting **timber** and working in gold mines in cold remote places. Many of them died.

G 17th - 18th centuries



H Child Soldiers

Over 300,000 children, some as young as seven have been **kidnapped** and forced to become child


I Enslaved Africans

Over 12 million Africans were taken across the Atlantic to work on the


J
Zanzibar slave market

Several million slaves were taken from East Africa by Arab traders. Many went through the slave markets of Zanzibar on their way to Arabia, India and Brazil.

K 21st century



L 2nd century BC-4th century AD



2. **Class conversation:** What surprises you about these examples? Many other societies throughout history, e.g. Ancient Greeks, Egyptians, Incas and Aztecs had slaves. It was an accepted fact in these societies.

- What do you think are the main characteristics of slavery? Or what words would you most associate with slavery? Take turns to write your answers on the board.

4. Now, read the definition of slavery from Anti-Slavery International, the campaigning pressure group.

ANTI-SLAVERY INTERNATIONAL GROUP

According to the International Labour Organisation (ILO) around 21 million men, women and children around the world are in a form of slavery.

There are many different characteristics that distinguish slavery from other human rights violations; however, one needs to be present for slavery to exist. Someone is in slavery if they are:

- Forced to work by being threatened physically or mentally
- Owned or controlled by an employer, usually through mental or physical abuse or threatened

Source adapted from http://www.antislavery.org/english/slavery_today/what_is_modern_slavery.aspx

5. **Class discussion:** The article presents some forms of slavery. Can you think about any other type of slavery today? What about slavery in Latin America? In Chile?

6. Homework assignment:

Internet project: Find out more about forms of slavery today on the Internet. You can visit the following website: www.antislavery.org or search on the net. Take notes on the forms of slavery and its main characteristics. Be ready to share your findings with your classmates, next class. This activity will lead to an oral presentation that you will have to prepare in groups.

Lesson 5

Slavery today

Slavery was finally abolished in the British Empire in 1833. However, this did not mean the end of international slavery which has continued throughout the nineteenth and twentieth centuries. Although other countries have passed laws against slavery and the United Nations Declaration of Human Rights condemned it in unequivocal terms in 1949, slavery has continued in diverse forms up to present day. In



1. In groups, you will receive a case study and a copy of the Declaration of Human Rights read the case study and:

- a) **Identify which human rights have been abused.**
- b) **Explain how being taken as a slave has affected the health, education and life chances of the person(s) involved.**

2. Describe your case study and your answers to a) and b)

3. Read the text Slavery Today. Use some data for your future oral presentation. Gather all the information you need.

SLAVERY TODAY

How many people are enslaved worldwide?

It is estimated that around 12 million people are enslaved worldwide (report from the International Labour Organisation, 2005). The actual figure may be much higher because a great deal of slavery is hidden. Some estimates put it at over 20 million. The largest numbers are in poor Asian countries and Latin America. However, it is thought that some 350,000 people are enslaved in industrialised countries. Many of the victims are women and children.



What forms does slavery take in the modern world?

Here are some examples:

Bonded labour or debt bondage

This has existed for centuries in countries like India and Brazil and is still very common. A person borrows money or gets into debt. They are forced to work to pay off the loan. However, the wages are so low and the interest rate on the loan so high that they never pay it off. Even worse the debt can be passed onto the parents' children so they end up working all their lives to pay off a loan which might originally have been quite small.

Forced labour

People are kidnapped or tricked into going to a

What are the reasons for modern slavery?

The main reason is poverty. There is a huge pool of poor people throughout the world who are powerless and have no jobs. Because of changes in the world many of these have drifted to the outskirts of large cities. They can easily be exploited and used by those who want to make profit out of them. Another important reason is that governments allow slavery to go unpunished even though it is illegal everywhere. Sometimes this

remote area to work. Usually they are very poor and desperate for a job. Once they get there they are forced to work long hours for next to no money. They can't leave because they are too far away from anywhere or they are forced to stay by men with guns.

Sex slavery

Women and children are often the victim of people traffickers who kidnap, buy them or lure them with promises of good jobs and put them to work as prostitutes. Thousands of women have been brought into Western Europe from poorer Eastern European countries to work in brothels or on the streets.

- Even if the people escape from slavery, the story does not end for them. They may be technically free but it is not easy for them to go back and restart their lives.

4. Think about it: What do you think freedom really means?

5. Look through the list below put on slide, and decide which of these things are important if a person is to be free. Add other ideas of your own which are not on the list.

- *A place to sleep*
- *Enough food to eat*
- *Being able to earn a living*
- *To say what you want to without fear of punishment*
- *Being able to play as a child*
- *A chance to get an education*
- *To get a fair wage for your labour*
- *The respect and goodwill of your neighbours*

6. Check your homework assignment. Share your information about other forms of slavery today. Be ready to add new ideas to the list on the board.

Sex trade of children and women

Forced labour

Bonded labour (people become slaves because they have to pay off a debt but they never earn enough to pay it off)

Worst forms of child labour

Traditional or chattel slavery (bought and sold as property)

Forced marriage.

2. **Oral presentation project:** In groups of four, choose one form of slavery from the list and prepare a ten-minute oral presentation for next class. Provide main characteristics, descriptions, pictures, PPT slides, etc. For the conclusion part, propose an action to end with that particular type of slavery. You can work with the material/sources used in class and also search for more information on the Internet.

Consider the following language support sheet for your presentation:

Language support sheet		
Introduction	Main body	Conclusion
My topic is...	First of all, ...	To sum things up...
I'm going to talk about...	The next point is...	To conclude...
	I would also like to mention...	Let me finish by saying....
		Thank you for listening. And now, have you got any questions?





In this Unit you will

- Identify main features from gospel songs
- Identify main characters and facts regarding the origins/roots of gospel songs.
- Use real world expressions to give their opinions about different issues regarding the life of a slave.
- Students will critically reflect on the content and emotional effect of gospel songs.
- Compare African-American's way to experience their faith to the way Chilean people do.



1. **Think about it:** In pairs, look at the title and the picture from the PPT. Do you know anything about gospel music? Can you guess what the roots of gospel music are? Is there any relation between Black gospel music and that place? What do you think?

2. You are going to watch the video *Rejoice and shout (2011) Chapter 3* about the roots of American music.

Before watching: Individually, guess the answers for the following questions about the video. Do not share your answers yet.

- What are the roots for Black gospel music? Can you identify the purpose of gospel songs?

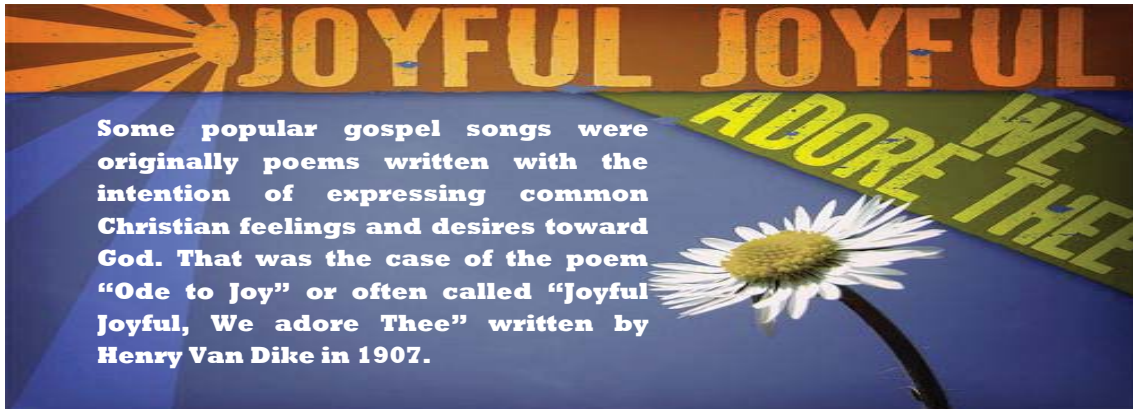
3. Watch the video once. Check if your guesses were right and be ready for the next activity.

4. Conversation questions on the video: In pairs, decide who is going to be student A and student B. Take turns to ask questions to your partner from your conversation card. If your classmate's answer is wrong, provide the answer from the card. Tick the correct responses. The student who has more ticks wins.

5. Read the original version of the song in pairs, underline the ideas referred to God, and look up those words you are not familiarized with. Guess the meaning of some words from the text and provide a synonym. Share your ideas with the class.

6. Discuss: Is there any kind of religion in Chile similar to the way in which African-Americans express their faith in the video? How?

Lesson 8



1. Do you know this song? Is it a happy or sad song? What do you think? Read the title. Can you guess the meaning of the word “Thee”? Any idea? Share your answers with the class.

Some gospel songs and hymns have become famous because of movies that have promoted this kind of music combined with modern rhythms and music styles of the time. The famous American singer Lauren Hill sang “Joyful Joyful, We adore Thee” in the movie *Sister Act 2: Back in the habit* in 1993.

- Have you watched this movie? What do you remember about the songs? Did you like them?



1. **Before watching/listening:** In groups, you will receive strips from the *Joyful Joyful* song. Match strips A with the correct strips B to form verses. Try to guess the order of the verses and organize them. Be ready to speak the song.

SAMPLE STRIPS GROUP 1

A Joyful, Joyful Lord.....	B ...the sun above
A God of glory	Bflowers before Thee
A Hearts unfold like....	B we adore Thee(you)
A Hail Thee as.....	BLord of love

Adapted from <http://es.slideshare.net/kathiuska456/using-songs-in-the-english-classroom-12842669?related=3>

2. Watch and listen carefully. Check your verses.

Lesson 11



America's mix of cultures has had a tremendous effect on its musical history. One of the strongest influences has come from music styles that were first played by African Americans.

In this Unit you will

- Identify the most important African-American music styles and musicians
 - Compare African-American music styles with Chilean music.
 - Interpret an author's point of view.
 - Be able to compare the new culture with your own.
 - Reflect on the most important things in life.
1. Brainstorm ideas about "black music." Listen to a recording in which there is a mix of African-American music styles. Identify and write down the styles in the order you hear them. Provide your answers orally. Then, think of any other style you may add to the list.
 2. **Before You Read:** The article *Spirituals to Hip Hop: The Importance of Black music in America* discusses the importance of music composed by the African American community in the United States. Can you match the musicians in the photographs with the types of music they perform? Put the letter of the musician next to the type of music. Some will get more than one letter.



1. _____ rock and roll
2. _____ blues
3. _____ jazz
4. _____ pop

3. Think about the following questions and share your answers with the whole class.

- What types of black music do you enjoy? Why?
- Who are your favorite African-American bands/singers/composers?
- In pairs, consider the following quotation from jazz musician Charlie Parker (1920-1955): “Music is your own experience, your own thoughts, your wisdom. If you don’t live it won’t come out of your horn.” What do you think Parker means by this?

4. **Reading:** Read the text silently. Then, answer the questions about the article in your notebooks. Compare your answers with those of a classmate.



**SPIRITUALS TO HIP HOP:
THE IMPORTANCE OF BLACK MUSIC
IN AMERICA**



June is Black Music Month in the United States. Each year at this time, the music industry recognizes and highlights the important contributions made by African Americans to the development of music in America.

Music has always been a compelling part of the African-American experience. Black music in America dates back to work songs of the enslaved Africans who were forced to work for white farmers. These slaves sang songs to help the time go faster, to communicate with one another in the fields, and to talk to God about their problems. By the late 1800's, this music had begun to evolve into the forms we know today as the blues and jazz. And 100 years later, black performers like Whitney Houston, Janet Jackson, and Boys II Men are not only at the forefront of the American music scene, but have also become world-famous entertainers.

Many Europeans thought of music only as an art form, and therefore a luxury solely intended for the rich. Blacks, on the other hand, whether in Africa or America, used music in much more practical ways. The song "Follow the Drinking Gourd" included directions to slaves about how to escape from their captors. The blues offered a kind of self-help system for dealing with problems. Gospel music was used in religious ceremonies to praise God, and in everyday life to help people keep their hopes up.

The history of American Black music is a long one. And throughout that history, African Americans have been at the **cutting edge** of musical innovation. In fact, this one group of people is largely responsible for the growth of, and present size of, the popular music industry in the United States today. From gospel, blues, and jazz, to rock and roll, rap, and hip hop, African Americans have helped to define the American musical experience.

When Americans celebrate Black music month, they celebrate the contributions of early jazz singers like **Ella Fitzgerald, Sarah Vaughn, Billie Holiday** and **Nat King Cole**. Also remembered are **Louis Armstrong** and **Miles Davis**, two horn players who changed jazz history. **James Brown, Little Richard, and Chuck Berry** were early rock and roll musicians who shocked some and excited millions with their wild new musical style. Other major contributors include **Bob Marley**, a reggae artist whose son Ziggy continues his tradition, and **B.B. King**, a blues guitarist. And we can't forget **Aretha Franklin, Diana Ross, and Michael Jackson**, world-famous pop stars who deserve the fame they have gained for their music.

Many would argue there would be no American music without African-American music. June is the month to remember those who have changed musical history.

(Source taken from *Rethinking America 2: An Intermediate Cultural Reader, 1999*)

Check your comprehension:

- What is celebrated in June?
- Which types of music are considered “black” music?
- What was the difference in attitudes towards music in some European and African American communities?
- How did black music start in the United States?
- What does “cutting edge” mean? How does it relate to this story?
- Although this reading mentions many different ideas about music, it has one main idea. What is that idea? Try to express it in one sentence.

Compare your sentence with a classmate’s. Did you come up with the same idea? Discuss them with your class.

5. **Musical Vocabulary:** Begin by stating what you already know. Then, look up their dictionary definitions. Write a short description of each below.

blues _____

jazz _____

gospel _____

hip hop _____

rock & roll _____

You might learn more by trying to find examples of this music. Check a local radio guide, videos on YouTube, or ask your friends and family if they have any recordings of these music styles.

6. Think About It:

- Although many of the types of music listed in this reading are identified as “American” music, they are written and performed in other countries, too. What kinds of music mentioned in this article have been accepted in your culture?
- What kind of traditional music is your country known for? Are they more popular than American music? Why?
- Think about reasons for African Americans to almost always come up with new music styles. Why do they often become so popular the world over?

Lesson 13


What a Wonderful World!



Louis Armstrong was a famous jazz trumpet player and singer. He is regarded as **one of the most important and influential musicians in the history of American music.**

1. Have you ever heard about this song? Do you know what this famous song is about? Share your ideas with your classmates.

2. **Getting Started:** Listen to this famous song by Louis Armstrong. Finish the lyrics. Compare your answers with a partner. Listen again and check your answers with the whole class.

<p>What a wonderful world by Louis Armstrong</p> <p>I see trees of _____, red roses too</p> <p>I see them _____ for me and you</p> <p>And I think to my _____: "What a wonderful world!"</p> <p>I see skies of _____ and clouds of white</p>	<p>The bright blessed day, the dark sacred _____</p> <p>And I think to myself: "What a wonderful world!"</p> <p>Yes, I think to myself: "What a wonderful world!"</p> 
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3. **“Change the lyrics” activity:** In pairs, imagine you are the song writers. Think of any other word that would fit in the spaces given. Be ready to share your new lyric with the class. You can sing your new song using the karaoke provided.

YOUR VERSION

I see _____, _____
 _____ too

I see them _____ for me and you

And I think _____:

"What a _____ world!"

I see _____ of _____
 and _____ of _____

The _____ day,
 the dark sacred _____

And I think _____:

"What a _____ world!"

WHAT'S IMPORTANT IN LIFE?

4. **Discussion time:** What do you think is *the key* to a “wonderful world? Look at the picture in the PPT and rank the ideas. Then, put your answers on the board so others can compare them to their own.



VERY IMPORTANT

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

NOT SO IMPORTANT

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

Source adapted from: <http://community.eflclassroom.com/video/826870:Video:72069>

Watch / Discuss: Watch the video *Man's Search for Meaning*. It is a brief talk by Victor Frankl about what is most important to him.

- Do you agree? What is your purpose in life? Can you imagine it? If you go back to the task n°4, what is one of the most important things in your life? Why?