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MÁSTER EN ENSEÑANZA BILINGÜE PARA LA EDUCACIÓN

PRIMARIA Y SECUNDARIA

Linguistic analysis and comparison of song lyrics employed in linguistic and non-linguistic subjects in the context of a CLIL Primary school

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Abstract

The present Master's dissertation develops a linguistic analysis of a selection of CLIL school song lyrics with the aim of shaping the linguistic characteristics that define each composition. Features observed stem from a variety of theoretical concepts –primarily Systemic Functional Linguistics, BICS and CALP, the Language Triptych and the Language of Schooling– that have been compiled within the section *Theoretical Framework*, which encompasses also the other two foundations of this dissertation: the CLIL context and the role of songs in L2 learning. After analysing a total of 24 song lyrics arranged in two main groups according to the discipline to which they belong –linguistic and non-linguistic–, similarities amongst lyrics are discussed, and it is concluded that they do not follow a defined writing pattern since, according to the analysis, characteristics –and *fields*– of this specific school context' songs are diverse. The study also reflects tendencies that reveal some contrasts between linguistic and non-linguistic disciplines. Furthermore, slight trends between the two main types of songs are drawn in terms of *registers*, *tenor*, *mode*, *language triptych, density and abstraction*, *multiple semiotic systems, organization* and *technicality and authoritative stance*.

Key words

CLIL, linguistics, songs, Second Language Learning.

1. Introduction

If we enter a school and wander along the corridors, we will probably listen to, at least, one group singing a song or a chant. However, not all songs that are sung in a school context meet the same aims, and not all taught songs cover an academic goal. In this MA dissertation, we are going to focus on a certain group of songs that converge on a common topic: the acquisition of a Second Language (English). We will attempt to encompass a few groups of songs –from a specific CLIL school context– that fit some characteristics, in order to analyse their lyrics and determine the differences –if there are any– among them. With this aim in mind, this MA dissertation has been structured in two main parts. First, a theoretical framework will develop the three underpinnings of the subsequent analysis, which are the CLIL context, the role of songs in L2 learning, and song lyrics from a linguistic viewpoint. The third point encompasses renowned authors' theories such as Halliday's Systemic Functional Linguistics, Cummins' BICS and CALP, Coyle's Language Triptych and Schleppegrell's Language of Schooling. Second, a linguistic analysis of a selection of song lyrics will attempt to translate theory into practice through an exhaustive observation of the characteristics described previously. Those song lyrics are extracted from one of two types of disciplines, namely linguistic and non-linguistic disciplines. Therefore, nine items will be analysed –within each text–: *register*, *field*, *tenor*, *mode*, *language triptych*, *density and abstraction*, *multiple semiotic systems*, *organization* and *technicality and authoritative stance*. Results will be discussed and compared in order to shape potential defining characteristics of songs, according to the disciplines to which they belong. It should be emphasised that neither music nor musical aspects of lyrics –syllables, rhyme, verses, etc.– will be taken into account within the dissertation since its object of research is aimed at linguistic aspects.

The last section of this dissertation is devoted to conclusions, and there, I will explain that there is not such a defined song template since this analysis mostly evidences songs diversity. Nevertheless, the study also reflects slight tendencies that reveal some contrasts between linguistic and non-linguistic disciplines.

1.1 Aims

The main objective of this MA dissertation is to shape the linguistic characteristics that define a group of school song lyrics that meet two particular criteria: first, all the songs belong to a specific context (they are employed in 1st and 2nd grade of primary education at one CLIL Spanish school) and second, their lyrics are in English, which is the students' L2. To achieve this goal, three main aims have been established:

- To explore the situation of songs as a CLIL teaching resource in the Primary Education stage using as a context a CLIL school in Badajoz (Spain) and understanding by *song* the songs that are sung in the English language in the classroom .

- To make a thorough qualitative linguistic analysis of the lyrics that belong to the 1st and the 2nd grade of Primary Education.

- To classify songs into two groups –those employed in linguistic and non-linguistic subjects– and to compare the results between them.

Eventually, the final document after this analysis will attempt to provide teachers with the defining characteristics of different groups of songs set in CLIL contexts. Therefore, this dissertation might serve as a guiding document through which they have the choice to determine whether songs –or a specific group of songs– can support the achievement of their students' learning goals. Before starting, three hypotheses regarding some of the song lyrics' expected characteristics outline this dissertation's point of departure:

- Non-linguistic subjects' songs will present considerable specific subject matter vocabulary.

- Instructional registers will be more present in non-linguistic subjects and regulative registers remain more present in linguistic subjects.

- Density of non-linguistic subjects' songs, as well as technicality, will be high. As it occurs in prose text, we may expect compact sentences of lexical words linked by a few function words.

2. Theoretical framework

2.1 CLIL

2.1.1 Development of CLIL

Although the term CLIL –Content and Language Integrated Learning– has been used for only two decades –since it was coined in 1994 (Mehisto, Marsh & Frigols, 2008)-, its spread and its clear relation with previous phenomena make it difficult to establish a concise definition in which the whole community agrees, since "the core characteristics of CLIL are understood in different ways" (Cenoz, Genesee & Gorter, 2013, p. 254), and that is why many descriptions have been suggested throughout this period. A broad definition of CLIL would be that it is a dual-focused approach in which the learning of content and language is performed through a foreign language. Nevertheless, CLIL advocates point out many hues for this approach and therefore the idea of CLIL as an "umbrella term" (Mehisto et al., 2008, p. 12) has risen to cover the variety of realities, from "low- to high-intensity exposure to teaching/learning through a second language" (Mehisto et al., 2008, p. 12) as well as short- and long-term programmes. Anyhow, the presence of a dual focus is always integrated in CLIL: on the one hand, content classes integrate language learning because these are carried out through a

language that is not the learner's first language and, consequently, language needs to be unpackaged and presented with special care. On the other hand, language-learning classes integrate content taught in content classes, which is a useful aid because students can "learn the language and discourse patterns they need to understand and use the content" (Mehisto et al, 2008, p. 11). In addition to a content and language concern, learning skills play an important role in connecting the two focuses. As a result, CLIL objectives emerge from an intersection in content, language and learning skills goals (Mehisto et al., 2008).

It is in this context that songs can be introduced to reinforce either content or language and even to enhance learning skills, and thus, from my point of view, CLIL is a starting point for a new interpretation of the relationship between songs and the school context: within CLIL classrooms, songs become CLIL tools, and as with every CLIL material, songs should be adapted in order to fit the new context's needs and aims. Since songs –from a CLIL school– are the basis of this MA dissertation, the context in which these songs are introduced needs to be presented at the outset of this theoretical framework.

2.1.2 Linguistic and non-linguistic disciplines in CLIL programmes

As we have mentioned above, the duality of CLIL is related to content and language learning, which are the two weights in the CLIL balance, and even if the proportion between the one and the other is unbalanced in terms of, for example, time devoted to each part or provision of suitable materials, according to Marsh (cited in Cenoz et al., 2013), it is still CLIL. Bearing this in mind, two types of subjects that are usually part of CLIL programmes take shape: linguistic subjects and non-linguistic subjects.

Linguistic subjects are those in which the main focus is the learning of a language but including a content reinforcement –focusing only on language would not be CLIL–. Generally, the linguistic subject in a CLIL school is the foreign language through which

content is learnt. In Spain, that foreign language is primarily English in all the educational levels, from infant education to non-compulsory secondary education. Indeed, more than 99% of primary education students who studied a foreign language in 2013 –including the totality of foreign language experiences, not only CLIL–, had English as their first foreign language at school (Muñoz, 2013). In contrast, non-linguistic subjects are those in which the main focus is the learning of content through the foreign language, leading to a reinforcement of the L2, too.

Songs are used in both disciplines, as it will be seen in the methodology section. Nevertheless, the use that teachers from different disciplines make of the resource will not be observed within this dissertation since a study regarding how teachers exploit songs in their respective disciplines would be part of a different research. Therefore, only a linguistic analysis of the texts used in different types of subjects, comparing song lyrics from the two disciplines, will be provided.

2.1.3 CLIL teaching resources

In order to implement CLIL in an appropriate way, the use of different strategies, techniques and resources is needed. We need to make a distinction here between human resources and material resources. The first group comprises content and language teachers while the second one consists of "CLIL-specific learning materials [that] support the creation of enriched learning environments where students can simultaneously learn both content and language, whilst becoming more adept learners of both" (Mehisto, 2012, p. 17). Nevertheless, according to the Eurydice report (2006), –a report that analysed the implementation of CLIL at school all throughout Europe in the early 2000s–, none of the two groups were fully qualified, at least at that time, because some drawbacks hindered their workability. Things may have somewhat changed in the past decade but it seems that it is still important to

consider that when we refer to CLIL teaching resources, we should focus on strengths as well as weaknesses.

With regard to strengths of human resources, namely teachers, the above-mentioned report (2006, p. 41) shows that "teachers are generally fully qualified for the one or more educational levels at which they work", and this can be reflected, normally, in either non-language subjects or in a combination of this with a language subject, and even if basic qualification –in the majority of countries– regards only non-linguistic subjects, most of them "provide for formal confirmation of the language competence and proficiency of teachers" (p. 44). Furthermore, education authorities in many countries provide training courses and some of them even relate directly to CLIL (p. 46). About weaknesses, further qualification is not required in the majority of European countries where CLIL is implemented and, if it is, it is not associated with CLIL (p. 41). Besides, "the basic qualifications required relate generally to non-language subjects (p. 41)" and "training possibilities are in general fairly limited" (p. 46). In terms of legal regulations, only a few countries extend benefits to teachers involved in CLIL type provision (p. 49).

Concerning Extremadura, the latest global report on the implementation of CLIL in the region (EISSBB (2014) *Evaluación Integral de las Secciones Bilingües*) shows a map of strengths and weaknesses basically unaltered in comparison to that of Europe. It is interesting that, despite having been published nearly a decade later, the findings in the EISSBB are very similar to those in the Eurydice report: regarding strengths, we find motivated teachers, high levels of coordination and interdisciplinary working practices, appropriate qualification and a good command of the FL (EISSBB, p. 28). Indeed, teachers' engagement in training courses is high, and 63.5% of those teachers who participate in training activities join in CLIL methodology courses (EISSBB, p. 21). Apart from that, language assistants and their general disposal should be highlighted. On the contrary, the EISSBB also points that even if interest

and effort in rising bilingual experiences are elevated, teacher qualification is still weak and it goes together with either an insufficient provision of CLIL training courses for teachers or a spread of the methodology. In the same way, those helpful language assistants do not tend to present academic and pedagogical skills. In addition to that, a lack of communication and sharing between schools is also underlined (p. 28).

With regard to material resources, the Eurydice report (2006) does not provide such a detailed data as in the case of human resources. What is more, the report only mentions weaknesses in material resources, it does not stress any strength. Among weaknesses we find a difficulty of finding appropriate teaching materials (p. 52) and the CLIL educational centres need for using both "human resources (specialist teachers) and suitable teaching materials to a significantly greater extent than conventional school" (p. 51). The main reason given for the lack of suitable materials is that those materials need to match two requisites: first, being available in the target language, and second, to cover subjects in the national curriculum (p. 52). Regarding this point, we should underline that even if CLIL suggests a new approach that is being conducted in several Spanish schools to face linguistic and non-linguistic subjects –which implies a need to develop those subjects in an adapted manner–, the national curriculum (Royal Decree, 126/2014, of 28 February) does not yet mention CLIL. The most notable fact concerning this circumstance is that the English subject is considered in the curriculum under an EFL perspective, whose characteristics differ from those in CLIL and do not relate the language with other subjects. Hence, incorporating CLIL linguistic subjects' materials (and songs are included here) that fit both specific CLIL aims and national curriculum's aims at foreign languages seems to be an important great challenge. Also, some countries claim that introducing CLIL –and consequently, introducing teaching materials and specific teacher training– implies extra financial costs (p. 52).

Moving from Europe to Extremadura, the EISSBB also indicates aspects regarding materials. A strength displayed in the document is related to the elaboration of materials: the majority of teachers adapt existent teaching resources or create materials cooperatively with other teachers (p. 18). However, according to the evaluation, only a 47.1% schools with a bilingual methodology –including CLIL– possess suitable didactic materials. In the case of Literacy, the percentage is more alarming: only 9% of the schools have adequate materials (p. 17), and teachers who create resources do not use to share them with the community –only 17.6% of teachers share them (p. 18)–. Besides, teachers make a limited use of technological resources (p. 26). The EISSBB suggests that these results might be due to an insufficient provision of financial support, as many school management teams claim (p. 17).

Amongst all CLIL suitable material resources we find songs and chants. However, since those are one more option to support CLIL lessons but not an exclusive one, we might assume that this resource is included, somehow, in the EISSBB –low– percentages comprising a little proportion. Beyond, there is no data regarding the extent to which songs are used in the evaluation. In the following sections, it will be noted that this issue has been only vaguely explored by researchers so far and, therefore, it makes it difficult to give a precise picture of the situation of the song at CLIL –or any other type of– schools.

2.2 The role of songs in L2 learning

2.2.1 Song and chant: defining basic concepts

The first thing to note is that *chants* and *songs* are two words that generally go hand in hand in many primary education resources, but why do the authors make the distinction between the two words and do not include all the compositions under the heading *Songs*? Different dictionaries provide a response in their definitions. According to the *Cambridge Dictionary*, a chant is "a word or phrase that is repeated many times" whereas a song is "a usually short

piece of music with words that are sung". Also, in light of the *Collins Dictionary*, "a chant is a word or group of words that is repeated over and over again" whilst "a song is words sung to a tune". It would be logical to suggest that songs imply music and, conversely, chants are referred as words or phrases that are repeated without the need to add music but a rhythm. Moving on to a more specific search, the Music dictionary *Dolmetsch Recorders* provides more detailed definitions:

Chant: the vocal line or voice part of a song as opposed to the accompaniment.

Song: a lyric poem with a number of repeating stanzas (called refrains), written to be set to music in either vocal performance or with accompaniment of musical instruments.

With the intention to shed light on these definitions, an example of each type is displayed below:

Extract 1: Example of a chant.

The elephant says 'Goodbye'!
The giraffe says 'Goodbye'!
The monkey says 'Goodbye'!
The crocodile says 'Goodbye'!
The frog says 'Goodbye'!
The mouse says 'Goodbye'!
The snake says 'Goodbye'!
The parrot says 'Goodbye'!

Extract 2: Example of a song.

Solid, liquid and gas
The three states of matter, they all have mass
Solid, liquid and gas
They all have mass

A solid is firm, a solid is hard
Just like the rocks in your backyard
A liquid is wobbly a liquid is loose
Just like water or milk or juice
A gas is the trickiest one to me
Because a gas is something that you cannot see
The helium gas in your balloon
Makes it float all around the room

Bearing in mind these definitions, we could consider that *chants* and *songs* are the foundations of this piece of work: songs –and chants– are useful tools for several purposes, and learning –at a school context or at any other– seems to be a common purpose amongst all. In addition, we should keep in mind that lyrics are the textual part of either a song or a chant and therefore we will use the two words –lyrics and texts– as synonyms all throughout this dissertation.

2.2.2 Benefits of the use of chants and songs

If we take a look at the general exercise of singing, all of us –regardless our expertise in music– would probably guess some of the skills necessary for carrying out the exercise and some of the characteristics that set songs apart from a spoken speech. It is known that singing improves some skills such as memory, intonation and pronunciation (Robinson, 1996; Fonseca, 2000; Forster, 2006; Lightbown & Spada, 2006; Ara, 2009). An evidence of that is pointed by Ara (2009) when the author says that "the stress and intonation pattern of the spoken language can be taught through music" (p. 167). Moreover, it has been proved that "the musicality of speech has an effect also on their [EFL students] entire language acquisition process" (Fonseca, 2000). Hence, the use of songs at SL classes appears to be beneficial for language learning in terms of linguistic, sociolinguistic and affective aspects (Toscano-Fuentes & Fonseca, 2012), and even creativity, as Schellenberg, Nakata, Hunter & Tamoto (2007) state: "listening to familiar songs and singing them are similarly effective in enhancing creativity among young children". According to Forster (2006), there are many reasons that justify the practice of singing, such as:

- Students' increase of vocabulary.
- Students' improvement in English speech features.
- Facilitation of word strings' memorization.

All these ideas are related to the basis that the two brain hemispheres participate in language tasks (Fonseca, 2000). In words of the author, "The RH [right hemisphere] deals with broader semantic information while the left hemisphere (LH) deals with smaller, more analytical details". It implies that the RH is responsible for processing the totality of a message –or a song– and the totality or wholeness of a song includes its musicality and its communicative aspect. Therefore, songs provide a way of learning and practicing the new language in an

engaging way (Ara, 2009). Apart from neurological reasons, Tegge (2015) highlights the importance of the use that songs receive in the classroom, and how they are exploited, as a key for the success of –lexical– learning. In fact, in her doctoral thesis, Tegge (2015) points out that all studies that observe the effects of songs in EFL learners have been undertaken under laboratory conditions, not in a real classroom, and therefore there is a necessity to cope with an authentically contextualized research. This author puts the emphasis on lexical learning –teaching vocabulary through pop songs– and notes that "songs are assumed to benefit the memorization of longer phrases and formulaic language" (p. 6). Besides, she carries out three classroom-based studies to eventually prove "whether songs as they are typically used can benefit verbatim text retention" (p. 7). Amongst the arguments that the thesis highlights, there are two –mentioned below– that nurture the present study:

First, to acquire a language, lexical learning stands above grammar learning, but it needs a support of repeating and recycling the acquired words in order to consolidate learning. In this sense, Tegge suggests that full-word and multi-word assimilation requires repeated encounters in a preferably contextualised presentation in order to consolidate existing and acquire further elements of word knowledge, an idea that is underpinned by Schmitt (as cited in Tegge, 2015), when he notes that "recycling has to be consciously built into vocabulary learning programmes, and teachers must guard against presenting lexical items once and then forgetting about them, or else their students will likely do the same" (p. 5). Second, Tegge (2015) states that "while certain structural characteristics of songs (and poems) have the potential of rendering text (and the lexis therein) memorable, it is the way that songs tend to be exploited in the classroom that capitalizes on this mnemonic potential" (p. ii).

In addition, Schunk (1999) suggests gains in receptive vocabulary identification when singing is paired with signing, meaning, associating visual cues to lyrics. As Schunk puts it, "mime or physical actions provide live modelling to connect the spoken and heard word to an image".

We can notice this idea of engaging students "in meaningful physical participation" (p. 121) in a myriad of songs for kids, such as the well-known *If you're happy clap your hands*, the *Hokey Pokey* which have been used in EFL classes for a long time. But we also find other songs now used in CLIL non-linguistic subjects that follow the same pattern and present physical actions that accompany the lyrics, for example:

Extract 3: SONG 6. 1st grade, Social Sciences.

A big mountain, I can see *[mime a mountain]*
It's natural *[wave hands in air]*
A little house, I can see *[draw house in air]*
It's man-made [x2] *[march on spot]*

2.2.3 The use of songs at EFL/CLIL classrooms

As we have seen in previous sections, teachers and specialists encourage the use of songs at school, especially when teaching a foreign language, due to its advantages. Also, in addition to well-documented articles, we find many experienced teachers' websites and blogs in which they describe their personal experiences, advocate the benefits of singing and give guidance on how to employ songs, thus, it seems that songs are also supported by the teaching community. Likewise, primary textbooks generally include songs, mostly music and EFL textbooks, though CLIL textbooks (Social Sciences and Natural Sciences) incorporate songs as well. Nevertheless, as will be seen, chants and songs appear to be a declining resource at upper levels' books. Above all these facts that attempt to testify the integration and use of songs at school, we should bear in mind that there is still little research that reveals either how songs are employed or what is the song load in a classroom (Tegge, 2015, p. 2). Concerning this, Tegge (2015) claims that "the value of songs for language teaching and learning is, thus, viewed somewhat controversially" (p. 2) due to the dearth of empirical research despite teachers' enthusiasm towards songs. According to the author, there are several reasons "for such a reserve to exploit songs more fully as a teaching resource": first,

the scarcity of songs in both official curricula and published language teaching materials (p. 2); second, the dearth of empirical research exploring potential benefits of music for second language acquisition regarding aspects of song use in language teaching such as the point of view of the teachers (p. 2); third, the weak knowledge regarding the musical material used in song-based language lessons (p. 3); and fourth, the absence of authentically contextualized research regarding the lexical load of pop songs used in a classroom setting (p. 3). Concerning the fourth reason, Kreyer and Mukherjee (as cited in Tegge, 2015) state that "pop song lyrics are virtually absent from corpus-linguistic research" (p. 3). For all these reasons, we do not yet possess data to outline a truthful statement regarding the situation of songs as an L2 teaching resource, in general, and even less as a teaching resource used in CLIL programmes in the Primary Education stage.

2.3 Song lyrics from a linguistic viewpoint

2.3.1 Systemic Functional Linguistics

The linguistic analysis of this MA dissertation's texts, which are song lyrics, will be focused on the items established by the Systemic Functional Linguistics (SFL) approach that was started by Halliday "during the 1960s in the United Kingdom, and later in Australia" (Abdulrahman, 2016, p. 71) and has been further developed by other authors such as Schleppegrell and applied to CLIL contexts by Llinares and her colleagues (2012). My own analysis will comprise the following main elements:

1. Register.
2. Field, tenor and mode.
3. Theme and rheme

Those items together with two other sections devoted to Cummins' BICS and CALP, and Coyle's 'Language Triptych', are tools for analysing texts from a qualitative perspective that

focuses on the notion of language function in a social context (Chapelle, 1998). However, those concepts do not specifically belong to the SFL and therefore they are not included within this section but in *2.3.2*. A description of the first two SFL items is detailed in the following paragraphs. However, themes and rhemes are developed in a further section, *2.3.3.3*, because even if these concepts were suggested by Halliday within the author's approach, those were explored in greater depth by Schleppegrell (2006) within the framework of language of schooling, which is developed in the section *2.3.3*.

2.3.1.1 Register

The concept of register was introduced by Halliday, McIntosh & Strevens, in 1964, and later by Halliday, in 1978 (Halliday & Matthiessen, 2014), as a functional variety of language. In other words, registers are adaptations of the language according to the social situation. They are made up of the three dimensions of the social situation –field, tenor and mode–, that is, "the concept of register and the three variables of *field, tenor* and *mode* can provide an extremely useful framework for understanding how language is used in CLIL classrooms" (Llinares et al., 2012, p. 26). Although there are several registers due to the extensive possibilities for social situations, Christie (cited in Llinares et al., 2012) suggests two main registers for the classroom situation, which are the regulative register and the instructional register. Roughly speaking, we may consider that the regulative register is linked to an *informal* discourse whilst the instructional register is accompanying a *formal* discourse. Nevertheless, the concepts become more intricate since the two registers coexist and shift from one to other naturally. On the one hand, the regulative register can be used to manage the social aspect in the classroom, which implies "creating and maintaining the conditions" – generally through the use of directives– so that the environment becomes learning-friendly for subject-related knowledge and skills (Llinares et al., 2012). Therefore, all the input whose aim is getting somebody's attention, checking somebody's understanding, telling how to do

something, giving examples, reaching a decision, etc., belongs to the regulative register. On the other hand, the instructional register can be used "to identify participants (both people and abstract concepts), processes, circumstances, and causal and other logical links between them" (Llinares et al., 2012, p. 35), that is to say, to engage the students' participation in meaningful subject matter content's activities and tasks.

At first glance, and given that those registers happen in social situations where there are, at least, two participants, it might seem irrelevant attempting to identify the two discourses in song lyrics. Nonetheless, these dissertation's songs are addressed to the children and some of them appeal the students or use directives within their lyrics. Therefore, it will be interesting to try to detect any register in the lyrics and find if any subject is more susceptible to a regulative or instructional one.

The following extract shows part of the lyrics of a song that reveals a regulative register as a result of a sequence of greeting expressions, that is, the lyrics provide a model for behaving in a social situation, though it does not certainly manage the social situation within the group:

Extract 4: SONG 1. 1st grade, Language Assistant.

Good morning! Good morning! How are you? How are you!
It's so nice to have you here with me today.

Good morning! Good morning! How are you? Just fine!
Howdy, how do you do, hello, good day!

Conversely, in *Extract 5*, the use of an instructional register is revealed:

Extract 5: SONG 3. 2nd grade, Extra (Sciences).

Liquids flow when they move around
They take the shape of their container now
Water is a liquid and so is apple juice.
Milk is a liquid. It's good for you.
Soda is a liquid and so is gasoline.
Salad dressing is a liquid, you see.
Can you think of any more liquids?

2.3.1.2 Field, tenor and mode

As previously mentioned, three dimensions can be defined concerning the social context of a text or its "multi-dimensional semiotic space" (Halliday & Matthiessen, 2014). The first one is the field, which is the subject matter or the domain of experience and can be inferred by looking at the lexical items of the text, its process and its circumstance types (Boleslav, 2005). The lyrics from *Extract 6* illustrate an example that belongs to the field of Natural Sciences, and particularly to the topic of the five senses:

Extract 6: SONG 1. 2nd grade, Extra (Sciences).

> *With my tongue I can taste*
> *I can taste, I can taste*
> *With my tongue I can taste*
> *I can taste an apple*

The second variable is the tenor, and it refers to the participants of the text and their relationship –their roles– regardless whether the participants are present or not. If they are not present simultaneously –like in the texts analysed in this piece of research–, we would be referring to non-interactive texts. In words of Boleslav (2005): "Non-interactive texts are (usually) written texts directed at the public, as opposed to texts directed at a single person known to the author" (p. 5). Therefore, in the specific case of these non-interactive song lyrics, the participants would be, on the one hand, the writer, which is a lyricist who writes the lyrics some time before these reach its public; and on the other hand, the public, which is the class group –teacher and students– who read the lyrics and play them. Nevertheless, it is important to take into account that even if the teacher is also a participant, his or her role differs from that of the students, since the teacher is responsible for presenting the song as well as guiding pupils throughout its performance or its text analysis. Hence, the teacher's intermediary role would be located in between the lyricist and the students. To find out the tenor of a text, it is advisable to observe how the author's personality is projected by means

of some helpful questions that the observer may ask himself, e.g.: *Is it a personal text? How is the standing of the author? Does the author's commitment leaves space to argue and disagree with him?,* etc. *Extract 7*, as well as any of the previous examples, shows a non-interactive text because the participants are not present simultaneously –writer and public–, although the text itself reflects an interaction between, at least, two people:

Extract 7: SONG 22. 1st grade, EFL.

Can I have this pen, please?	*[Muestra un boli de verdad o imaginario][1]*
Yes, of course. Oh, thank you!	*[Extiende las manos para 'Yes'; júntalas para 'thank you']*
Can I have this pencil, please?	*[Muestra un boli de verdad o imaginario]*
Yes. Put it in the basket, too!	*[Finge meterlo en la cesta]*

The third variable is the mode. It regards how the text is produced and what is the role of "language in the CLIL classroom as just one resource among others for expressing meaning" (Llinares, Morton & Whittaker, 2012, p. 27). To define it, we shall look at the axes of the mode continuum –written/spoken and action/reflection axes–, and the interactivity and spontaneity of the text (Boleslav, 2005). An interesting fact concerning the mode of this dissertation's song lyrics would be that the great majority of the songs compiled were presented to students in a written form in addition to music, that is, written words were almost always available to students, regardless it was a textbook song –lyrics are always indicated in textbooks– or a song from YouTube –teachers use to play videos in which lyrics are indicated in parallel with the music and the voice, like a karaoke–, and therefore students have the chance to read what they are listening to. Nevertheless, we should bear in mind, apart from the point that these compositions are expected to be worked on orally, the students' age and the weight of written words against oral words when the two semiotic systems offer the same words and happen simultaneously. Thus, considering that written

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[1] All EFL textbook's songs that incorporate an action part, display it in Spanish even if the vocal part is in English.

language allows neither interactivity nor spontaneity, and considering that several texts from this dissertation are written language –including all extracts above– this mode analysis will be focused only on whether texts are displayed in written or oral language.

2.3.2 BICS and CALP

For L2 learners –more specifically, immigrant children learning an L2–, Cummins (1999) advocates two dimensions in language proficiency depending on whether the context in which the speaker is asked to perform is academic or not. In other words, the author underscores the necessity to distinguish between conversational and academic language proficiency, and notes that ability in the two levels should be measured in order to determine the learner's language proficiency. Those two dimensions are named BICS (Basic Interpersonal Communicative Skills) and CALP (Cognitive Academic Language Proficiency) and, in words of Cummins, "these dimensions of language are conceptually distinct" (1999, p. 3), and language acquisition in one of the two levels does not necessarily lead to acquisition in the other. Nevertheless, Cummins also points out that "To say that BICS and CALP are conceptually distinct is not the same as saying that they are separate or acquired in different ways". BICS or conversational fluency is the learner's ability to maintain a conversation on everyday, frequently discussed subjects and it implies social contact. Conversely, CALP or academic language "is specific to the social context of schooling" (Cummins, 2008, p. 2) and, as Gibbons (cited in Cummins, 2008) suggests, it is required for the development of cognition and high order thinking skills. According to Gibbons (cited in Cummins, 2008), those two dimensions of language may be identified in a school context as 'classroom language' and 'playground language'.

Similarly, BICS and CALP can be reflected in song lyrics as well. For instance, *Extract 4* from *2.3.1.1* displays BICS, and Extract 8 displays CALP:

Extract 4: SONG 1. 1ˢᵗ grade, Language Assistant.

Good morning! Good morning! How are you? How are you!
It's so nice to have you here with me today.

Good morning! Good morning! How are you? Just fine!
Howdy, how do you do, hello, good day!

Extract 8: SONG 3. 2nd grade, Extra (Sciences).

A gas expands to fill any space.
Now, a peculiar look may come to your face
because sometimes gases are invisible
Let me explain...

In addition to Cummins' distinction, Coyle, Hood and Marsh (2010) suggest a more specific classification of academic language (CALP), named 'The Language Triptych'.

2.3.2.1 The Language Triptych

The Language Triptych is a conceptual tool designed by Coyle et al. (2010) based on the original idea of Snow, Met and Genesee (cited in Coyle et al., 2010) which attempted to make a distinction between *content-obligatory* language and *content-compatible* language within academic language. Coyle et al. (2010), whose aim is "to enable teachers to strategically sequence their language and content objectives" (p. 36), suggest a classification for CLIL language consisting of three types of language that illustrate the interrelationship between the two types of objectives: the language *of* learning, the language *for* learning and the language *through* learning.

Figure 1: The Language Triptych.
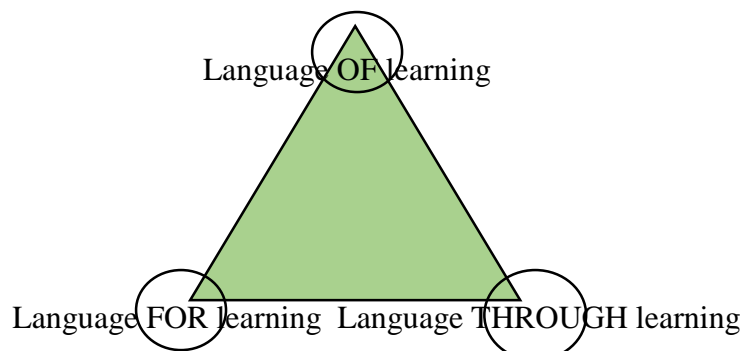
Source: Adapted from *Content and Language Integrated Learning* (p. 36), by D. Coyle, P. Hood, and D. Marsh, 2010, Cambridge, England. Copyright 2010 by Cambridge University Press.

The first one –language *of* learning– is the language that the student needs to know in order to understand the content terminology. That is, all the language –technical vocabulary, key phrases and other lexical items– that allows the student to access new specific knowledge (Coyle et al., 2010). For example, the topic 'Landforms' includes key vocabulary and phrases such as plain, plateau, cliff, archipelago, etc., that shape the language *of* learning together with the language needed to interrelate these key words –suitable grammar, language of describing and effective use of verb tenses–. An example of language *of* learning would be a definition of the type 'a lake is a large area of fresh water surrounded by land'. The second type of language –language *for* learning– is the one that is necessary "to operate in a learning environment where the medium is not their [students] first language" (Coyle et al., 2010, p. 62). In other words, the language *for* learning is the general academic language that the student needs so that he or she can operate effectively in a CLIL unit –to manage the learning and to work in groups planning and organizing activities, carrying them out and doing research–. An example of language *for* learning would be the language needed to build an argument, or to answer a question using evidence (Coyle et al., 2010). We should underscore that it does not vary from one subject to other. In consequence, we might infer that the specificity of a text could be determined according to the presence or not of language *of* learning and the ratio of language *of* learning to language *for* learning. The last type of language that Coyle suggests is the language *through* learning, which is the language that emerges due to the learning process and it might be unforeseen by the teacher. It is the language that students realize they need, but they neither have it nor possess the resources to

produce it. In the case of 'Landforms', language *through* learning would emerge, for example, when a student is presenting the river courses and attempts to explain that there can be different geological formations at the river's mouth, but he does not know the concept of sedimentation; 'sedimentation' would be part of the language *through* learning.

However, because the language *through* learning is difficult to predict and it would not shed light on the linguistic analysis of this dissertation, only language *for* and *of* learning will be observed.

The following example displays a considerable amount of language *of* learning that has been marked in bold, such as the sentence structure '*what's the weather like today?*'. Conversely, the language *for* learning, which comprises the rest of words, has been left unaltered[2]:

> **Extract 9:** SONG 3. 2nd grade, Social Sciences.

> **What's the weather like today?**   *[raise arms and shoulders]*
> **What's the weather like today?**
> *Today it's* **rainy**   *[wiggle fingers downwards]*
> **Rainy rainy**
> *Today it's* **windy**   *[sway hands from side to side]*
> **Windy windy**

2.3.3 Language of schooling

As we have seen throughout the previous sections, the language that is used in a school context differs from other contexts' languages in terms of registers, social situations and the language triptych. For example, we can listen to either content-specific language, academic language or everyday language in a classroom but we barely witness two neighbours using academic language to chat about the mechanical workshop. Thus, the school is a particular context in which a particular language with particular features is developed, and there is

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[2] It has only been considered the text that is sung; the accompanying actions are not analysed because those do not take part in the vocal performance. Moreover, many chants and songs' action parts are indicated in Spanish.

when "the language of schooling" takes action. We want to observe if school song lyrics imply some kind of language of schooling as well.

In this piece of research, we are going to analyse four of the features of the language of schooling that Schleppegrell (2006) describes in her article *The challenges of academic language in school subjects* when she refers to the challenges that students face when "coping with the language through which school subjects are presented" (p. 47). Those features –of the language of schooling– are density and abstraction, multiple semiotic systems, organizational expectations and technicality, and authoritative stance.

2.3.3.1 Density and abstraction

Academic texts are generally dense and include many abstract concepts (Schleppegrell, 2006). Nevertheless, density might fluctuate –increase or decrease– depending on some variables. On the one hand, we find that texts are constituted by two semi-lexical categories (Corver & van Riemsdijk, 2001), which are lexical items –words or sequences of words with independent lexical meaning that act as a unit of meaning–, and function words –those with a little lexical meaning whose purpose is to show grammatical relationships between lexical items–. Lexical words are mainly nouns, verbs, adjectives and adverbs whilst the rest of categories are considered function words. Thus, the presence (or not) of lexical and function words may determine how dense a text is, and it would be logical to expect that formal texts contain a high amount of lexical items and a few function words that bind the text together in long sentences. In contrast, informal texts have plenty of function words to connect a few lexical items in –usually– shorter sentences. The following extracts detail the number of functional (F) and lexical (L) items from diverse songs and chants:

Extract 10.1: SONG 5. 1st grade, Extra (EFL).

What color leaves do you see?
F   L   L   F   F   L

Extract 10.2: SONG 8 (Chant). 2nd grade, Social Sciences.

> *In each province <u>there is</u> a local government*
> F　F　　L　　　F　　F　L　　　L

Extract 10.3: SONG 8. 2nd grade, Natural Sciences.

> *<u>Look</u> at the plants, see how they grow*
> 　L　　F　L　　L　F　　F　　L

Although most of the words are generally easy to be classified into *lexical* or *function* categories, there are some that might be more confusing, e.g. onomatopoeias. There is little agreement in classifying onomatopoeias –words that pretend to emulate the sounds they represent–, even between renowned authors (Al Zubbaidi, 2014). Nevertheless, Simpson (2004) suggests a precise classification: lexical onomatopoeias allude to those that are built on existing words in the language system, such as *roar*, *buzz*, *splash* or *hiss*; alternatively, *non-lexical* or function onomatopoeias refer to those that are just "clusters of sounds which echo the world in a more unmediated way, without the intercession of linguistic structure" (Simpson, 2004, p. 67), e.g. *brrrrrm*, *ho*, *argh* or *choo-choo*. On the other hand, and coming back momentarily to Halliday's Systemic Functional Linguistics, it should be highlighted that words combine to compound clauses, which can be sectioned in participants –those who take part in the action– and processes –actions themselves–. Furthermore, Halliday (as cited in Halliday & Matthiessen, 2014) establishes six types of processes –material, behavioural, mental, verbal, relational and existential–, saying that "each process type constitutes a distinct model or schema for construing a particular domain of experience as a figure of a particular kind" (p. 213). According to the authors, process types are based on inner and outer experience, that is, there are processes of consciousness as well as processes of the external

world (Halliday & Matthiessen, 2014). Transferring this explanation to Schleppegrell's challenges in the language of schooling (2006), she encourages teachers to support students along the pathway of learning to deal with academic texts, which implies, inter alia, learning to differentiate clauses, processes and participants in order to gain autonomy in their understanding's capacity. In words of the author, "students have to be able to "unpack" these clauses and their embedded and subordinated elements" (p. 53). Likewise, in order to set how dense a text is, we should also bear in mind "the way it uses abstractions" (Schleppegrell, 2006, p. 53). Many dictionaries provide definitions of concrete and abstract nouns, and I would suggest to retrieve those definitions before setting a text' abstraction. For example, the *Collins Dictionary* describes *abstract noun* as "a noun that refers to an abstract concept, as for example *kindness*" and *concrete noun* as "a noun that refers to a material object, as for example *horse*". Nevertheless, Friedlander (n.d.) suggests broader definitions that cover *terms* instead of the specific word class *nouns*. According to the author, "Abstract terms refer to ideas or concepts; they have no physical referents" whilst "Concrete terms refer to objects or events that are available to the senses", and adds thereafter that abstract terms' meanings may differ from one person to other, and even from one person to that same person in a different moment of his or her life, whereas concrete terms' meanings "are pretty stable". In addition to abstractions, it is also useful observing other characteristics such as the types of sentences –declarative, interrogative, imperative and exclamatory–, which may imply changes in the word order of the structure, and the verb tenses used.

The following example displays the aspects of density that have been described above. Firstly, it contains 43.3% of lexical words that have been stressed in bold against a 56.7% function words –the original text contains 44% of lexical items–, secondly, each sentence comprises one participant plus one process per participant –participants are underlined–, and thirdly, it may seem that the text is concrete since it does not include any abstraction.

Extract 11: SONG 2. 2nd grade, Natural Sciences.

> ***Digestion**, digestion*
> <u>*We're*</u> ***learning*** *about **digestion**!*
> <u>*The **food***</u> ***goes*** *in our **mouth***
> <u>*We*</u> ***taste*** *it with our **tongue***
> <u>*We*</u> ***chew*** *it with our **teeth***
> *Until <u>the **chewing**</u>'s **done**!*

Taking Schleppegrell's arrangement of participants and processes (2006) as a reference, we might display the extract underscoring them more visually, placing participants at four different levels to picture the relationship between them:

Extract 11.1: SONG 2. 2nd grade, Natural Sciences.

> 1| *Digestion, digestion, <u>we</u>'re learning about digestion!*
> 2| <u>*The food*</u> *goes in our mouth*
> 3| <u>*We*</u> *taste it with our tongue*
> 3| <u>*We*</u> *chew it with our teeth until*
> 4| <u>*the chewing*</u>*'s done!*

A different extract of the same song provides evidences that sentence structures can be complex, too, in terms of word order or verb tenses. Within this extract, some sentences make an inversion in the word order so that they fit a rhyme, like "*off to the small intestine they flow*", and there is one construction in the passive voice, "*And the waste that is not wanted, goes out through the large intestine!*":

Extract 11.2: SONG 2. 2nd grade, Natural Sciences.

> *The stomach mixes them with juices*
> *And off to the small intestine they flow.*
> *The nutrients travel round our body*
> *They travel in our bloodstream*
> *And the waste that is not wanted*
> *Goes out through the large intestine!*

In consequence, due to the amount of items that might affect density, it becomes a feature that is difficult to measure. Moreover, Schleppegrell (2006) mentions density and abstraction but does not provide defined cues to set a text's density. Hence, this element is likely to be

the most challenging song's characteristic because of its complexity, and thus, a personal proposal will be suggested for its analysis.

4.3.3.2 Multiple semiotic systems

This feature reflects that there are many forms of meaning-making in academic language, many ways to organize and present information to students (Schleppegrell, 2006). Those are semiotic systems and we face at least two –most of the time– at the CLIL classroom: written language and spoken language. However, we can find more semiotic systems in the language of schooling –phonetic transcriptions, mathematical symbols, music symbols, signs, etc.–. Students need to understand all the forms of meaning-making and to make the connections between them so that they can achieve academic goals (Schleppegrell, 2006), since it might happen that two semiotic systems appear in the same text to present complementary information. In the case of *Extract 12*, the main form of meaning-making displayed is the English written language, although there is a symbol *[x2]* in bold that belongs to musical notation and means that the sentence needs to be repeated twice. It should be clear that the students need to understand the symbol so that they can sing the song correctly.

Extract 12: SONG 6. 1st grade, Social Sciences.

A sandy beach, I can see   [mime sunbathing/relaxing]
It's natural [x2]   [wave hands in air]
A big grey road, I can see [mime driving]
It's man-made [x2]   [march on spot]

4.3.3.3 Organization

The way information in writing is organized is a great challenge for students and one of the key points for understanding academic written texts (Schleppegrell, 2006), since their structure is not random and moreover it involves a thoughtful organization of themes and rhemes. Themes and rhemes –following the terminology of the Prague school of linguists– are the two parts in which a clause is enunciated. In words of the authors Halliday and

Matthiessen (2014), the theme "is the element that serves as the point of departure of the message […] to guide the addressee in developing an interpretation of the message" (p. 89) and the rheme is "the part in which the theme is developed" (p. 89). Theme and rheme combine with each other "so that the two parts together constitute a message" (Halliday & Matthiessen, 2014, p. 88). In the example *Aristotle immersed himself in empirical studies and shifted from Platonism to empiricism*, the clause would be constituted by *Aristotle* (theme) + *immersed himself in empirical studies and shifted from Platonism to empiricism* (rheme).

Moving on to a song lyrics' example, we may highlight that themes and rhemes from *Extract 13* display a closed cycle that begins and ends with the same theme, *town*, and each theme has a rheme that becomes the theme of the next sentence, shaping the cycle:

Extract 13: SONG 8 (Chant). 2nd grade, Social Sciences.

A town is a part of a province
In each province there is a local government
The local government is made up of a mayor and local politicians
The mayor and politicians work at the town hall
And the town hall is in the town!

The text could be displayed more visually to define what has been explained, marking themes with a (*t*), rhemes with a (*r*), and the linking theme/rheme in bold.

Extract 13.1: SONG 8 (Chant). 2nd grade, Social Sciences.

(t) **A town**   *(r) is a part of a province*

(t) *(In each province)*   *(r) there is a local government*

(t) *The local government*   *(r) is made up of a mayor and local politicians*

(t) *The mayor and politicians*   *(r) work at the town hall and*

(t) *the town hall*   *(r) is in **the town**!*
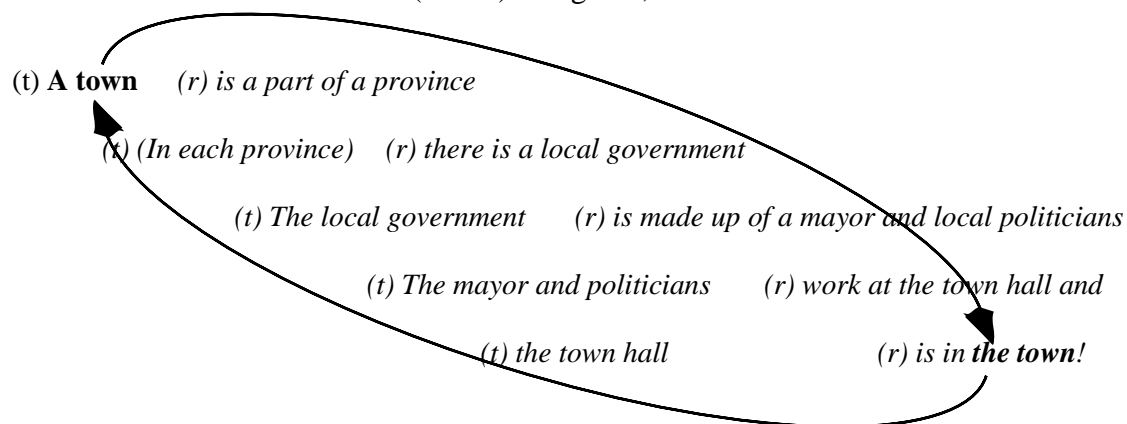
In the case of songs, the text structure also involves a thoughtful organization of stanzas, which can present a variety of combinations –those may consist on one stanza, many stanzas, stanzas and a chorus, etc.–. Schleppegrell (2006) stresses the importance of understanding the organizational structure of diverse texts so that the students can afterwards construct those structures. However, only the first phase is addressed within this dissertation –that is, the analytical part instead of the productive part–, since students are asked to read and sing songs but not to create song lyrics. Thus, concerning the structure of academic written texts, we want to find out if school song lyrics comprise a specific *academic* organization and a development in themes and rhemes. As an example, *Extract 14* reveals a simple *academic* organization, both in terms of themes and rhemes and song structure. Firstly, although it shows two themes –*mountain, house*– those do not lead to a development in the lyrics because the two share the same rheme –"*[theme], I can see, it's natural/man-made*"–. And secondly, the structure of the lyrics consists on one stanza of two similar sentences –it only changes the object–, followed by a short chorus.

Extract 14: SONG 6. 1st grade, Social Sciences.

A big mountain, I can see	*[mime a mountain]*
It's natural	*[wave hands in air]*
A little house, I can see	*[draw house in air]*
It's man-made [x2]	*[march on spot]*
Natural or man-made, do you know?	*[shrug]*
Mountain, beach, house or road	*[spin around]*

Nevertheless, the organization of a song's lyrics should always be inferred from the entire text because analysing an extract might entail some misinterpretations. In fact, in the example above, we can only deduce what the chorus is after observing the complete text.

4.3.3.4 Technicality and authoritative stance

According to Schleppegrell (2006), the language of schooling uses technical language that becomes a challenge for students, especially its vocabulary, and adopts a particular stance

depending on the subject area. Besides, the voice adopted in academic texts is usually impersonal, authoritative and assertive, and that is also what students are asked to adopt when writing their own academic texts. However, as has already been stated in the previous section, students are asked to read and sing songs but not to create song lyrics and thus only the analytical phase –decoding and understanding– is addressed within this dissertation. For a better overview, we may retrieve *Extract 13*, which displays substantially technical and challenging lyrics for students as well as an impersonal and authoritative voice from the author.

Extract 13: SONG 8 (Chant). 2nd grade, Social Sciences.

> *A town is a part of a province*
> *In each province there is a local government*
> *The local government is made up of a mayor and local politicians*
> *The mayor and politicians work at the town hall*
> *And the town hall is in the town!*

Conversely, we might find song lyrics that do not entail neither technical language nor an impersonal or authoritative voice, as in the case of *Extract 15*, which uses the pronouns *we* and *you* and affective verbs as well as onomatopoeias to break impersonality and to get closer to readers:

Extract 15: SONG 2 (Chant). 1st grade, EFL.

> *Goodbye, Tiger.*
> *See you soon.*
> *Goodbye, Tiger.*
> *We love you! [x2]*
> *(Goodbye! Bye! See you soon! Roar!)*

3. Study: Linguistic analysis of the chants and songs used in a CLIL school

As we have discussed in previous sections, research on the use of songs at school is weakly developed, and even less is research regarding CLIL contexts. Bearing this in mind, this study does not attempt to draw up a study in favour of the employment of songs in these contexts but to present an unbiased analysis of the teaching resource. Therefore, this dissertation might serve as a guiding document where teachers can inquire the defining characteristics of different groups of songs set in CLIL contexts, that is, the document provides an analysis of the resource itself, and it attempts to be a possibility for teachers to determine whether songs –or a specific group of songs– can support the achievement of their students' learning goals. Thereafter, the inclusion and use of songs is a personal decision of each teacher.

3.1 Methodology

This study is focused on a corpus of song lyrics retrieved from a specific context, which enables those texts to meet two particular criteria that were mentioned in *1.1*: first, all the songs belong to a specific context –they are employed in 1st and 2nd grade of primary education at one CLIL Spanish school during the academic year 2016-2017– and second, all the song lyrics are in English, which is the students' L2. The selection of the CLIL school results from my working experience, which was set in the particular centre from April 19th to May 19th 2017. Throughout this period, I met all the Primary teachers and collected the total amount of songs that had been sung in English –in Primary Education– during the whole academic year –the other languages are excluded from this research–. Moreover, we can suggest some evidences from the early stages of the fieldwork that shape our further analysis. These evidences are the following:

The first evidence is associated with the use of songs in SLA; whilst the lower grades of Primary Education establish chants and songs as an essential part of Second Language Learning, the higher grades ignore them. The reasons for this trend are not studied in this dissertation but, according to the teachers, the decrease of the use of songs would be connected to the embarrassment of the students when they approach puberty.

The second evidence is that Science textbooks remove songs from the 4th grade up to the 6th grade.

Finally, a third evidence shows that songs in the English language are not present in all subjects. Teachers use them only in CLIL subjects, namely English (EFL) and Sciences (Social and Natural). Likewise, we may bear in mind that those evidences are related to the specific context for this study and, therefore, may be particular to this specific school. Only a further study, that would be extended to more schools, could confirm the above-mentioned evidences.

All chants and songs collected –in cooperation with teachers– are displayed in the following grid:

Table 1: Classification of the songs and chants collected.

Level	Social Sciences	Natural Sciences	English (EFL)	Extra	Language Assistant
1st grade	11	13	43	E25, S15	5
2nd grade	12	12	51	E4, S3	4
3rd grade	-	-	3	E6, S2	1
4th grade	-	9	12	E8, S5	1
5th grade	-	-	27	E1	2
6th grade	-	-	-	-	-

By looking at the chart above, it is inferred that only English (EFL), Social Sciences and Natural Sciences are subjects that include chants and songs in English. However, the chart is divided into five categories instead of the original three subjects so that differences between

textbooks songs and songs selected and provided by the teachers can be analysed as well. In order to interpret the grid, it should be taken into consideration that the numbers in 'Social Sciences', 'Natural Sciences' and 'English (EFL)' sections pertain exclusively to chants and songs that appear in textbooks[3] –and that have been chanted– while 'Extra' and 'Language assistant' comprise songs that have been provided by the teachers. Those two-section songs are available in YouTube.

Table 2: Textbook/YouTube classification.

Level	Social Sciences	Natural Sciences	English (EFL)	Extra	Language Assistant
1st grade	11	13	43	E25, S15	5
2nd grade	12	12	51	E4, S3	4
3rd grade	-	-	3	E6, S2	1
4th grade	-	9	12	E8, S5	1
5th grade	-	-	27	E1	2
6th grade	-	-	-	-	-

Concerning the two sections that include YouTube songs, two facts should be highlighted: first, within the section 'Extra', a distinction between EFL songs (E) and Sciences songs (S) is made; and second, moving towards the section 'Language Assistant', the most significant fact would be that some of the songs in this section appear also in the 'Extra' section since those were used by the language assistant and the teacher.

As a result, due to the volume of data gathered and considering the progressive decrease of the teaching resource in higher grades, a decision to restrict the linguistic analysis to the first two grades of Primary Education, which are the only two grades that cover the five sections of the table, was made. In addition to that, there was a need, too, to reduce the amount of compositions to a smaller sample since differences between groups were too large in terms of

[3]The English textbooks are *Tiger Team. MacMillan*; the Social Sciences textbooks are *Social Sciences. ByMe*; the Natural Sciences textbooks are *Natural Sciences. ByMe*.

numbers. For instance, some groups consist of approximately fifty songs whilst others have around five. Besides that, the sample was reduced so that every selected song could be exhaustively examined and presented in a qualitative analysis. For those reasons, a final chart displays the structure of the analysis, in which a similar number of songs from each section will be analysed.

Table 3: Number and grade of songs selected.

Level	Social Sciences	Natural Sciences	English (EFL)	Extra	Language Assistant
1st grade	2-3	2-3	2-3	2-3	2-3
2nd grade	2-3	2-3	2-3	2-3	2-3

Criteria to select the sample for the linguistic analysis are:

1. A song is automatically selected when it is used by two or more teachers.

2. The rest of the songs are selected randomly by an online application (https://echaloasuerte.com/).

The complete sample and comprehensive analyses of all the selected songs are detailed in the *Appendix*. Also, it is a peculiar fact that the two groups of songs provided by the teachers (YouTube sections) only have a few duplicated songs despite the amount of compositions. In fact, even though 1st and 2nd grades' YouTube songs comprise 56 compositions, there is only one song duplicated[4]. Concerning the analysis of each composition, the arrangement of analysed features –which follows the same order in which they have been developed in the theoretical framework– and the characteristics extracted from each element are detailed below:

The first feature is *register*: it determines if the song reflects an instructional register or a regulative one. The second item is *field*, and there it is noted the subject to which the song or

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[4] It is *SONG 4* in 1 Extra (Sciences) and *SONG 1* in 2 Extra (Sciences)

chant belongs and the specific topic that it addresses. The third item is *tenor*, and it only mentions whether the text is interactive or non-interactive. The fourth element is *mode*: there, it is collected whether the composition is displayed as an oral text or as a written text –this characteristic will be discussed in the next section, since every song is usually accompanied by an aural support–, the parts that it integrates –vocal and action part–, and the age to which the song is targeted. The fifth feature is *language triptych*: it compiles the language *of* and *for* learning, and displays it in a percentage of language *of* learning that would correspond to the specificity of the text. The sixth element is *density and abstraction*: on the one hand, density is determined through a series of variables, namely a percentage of lexical items, the verb tenses displayed, the types of sentences, the arrangement of processes and participants in each sentence, and other possible additional difficulties. On the other hand, the text's abstraction depends on the presence of, at least, one abstract term. The seventh item is *multiple semiotic systems*, and it only determines the forms of meaning-making displayed. The eighth feature is *organization*, and it takes into account both the internal structure of the text regarding its themes and rhemes –and the possible development in lyrics due to those– as well as the general *lyrics* structure, that is, how stanzas are arranged, the parts in which the song is divided and whether that arrangement is simple or complex. The ninth and final element is *technicality and authoritative stance*: it only determines whether the text uses technical language and what is the voice adopted by the author.

The nine elements' results are displayed in tables within the next section. Nevertheless, comprehensive analyses of each text are included in the *Appendix*. In addition to all mentioned features, it would be interesting to consider some particular circumstances, which have been summarized hereunder, classified according to their distinctive feature:

Firstly, although most of the songs are made up solely by a vocal part, many songs present a vocal part accompanied by an action part that may be written either in English or in Spanish. This can be seen in the following example:

Extract 16: SONG 8. 2nd grade, Natural Sciences.

(VOCAL PART)	(ACTION PART)
Look at the plants all in a row	*[point down from left to right]*
Look at the plants, see how they grow	*[point down and then up]*
Trees grow tall, side by side	*[stand up straight and tall next to a partner]*
Bushes grow out, wide and wide	*[spread out arms and legs]*

Consequently, there is a diversity of songs regarding vocal and action parts, and that is why the analysis is focused on the vocal part, which is –evidently– common to all songs. Besides, analysing a Spanish text within a study in English would be meaningless.

Secondly, the percentage of language *of* learning is obtained through the following formula:

$$\frac{\text{n}^{\circ}\ \text{language of learning x 100}}{\text{n}^{\circ}\ \text{language of learning + n}^{\circ}\ \text{language for learning}}$$

This way, a text with 7 items that belong to the language *of* learning dimension and 16 items from the language *for* learning would present 30% of language *of* learning, that is, 30% of specificity.

Thirdly, Schleppegrell's challenges of the language of schooling are aimed at middle school, secondary school, and higher education contexts, and also at native students. I have attempted to adapt her theory to Primary Education's song lyrics because, from my personal point of view, primary students face challenges in the language of schooling, too, and therefore their texts should also be analysed from a challenges' viewpoint. Similarly, L2 students may also find their texts challenging. Thus, all items considered in *Density and abstraction* are my own

proposal for primary linguistic analyses. Regarding the percentage of lexical items, those are obtained in the same way as the percentage of language *of* learning (Language Triptych):

$$\frac{\text{nº lexical items x 100}}{\text{nº lexical items + nº function words}}$$

Numbers of lexical and function words take no account of repeated words and structures. For instance, when a verse is repeated within a stanza, it is only counted the first time it appears. In addition to lexical items, density is determined by other characteristics that need to be explained as well: the column of verb tenses marks as 'simple' those texts that use the simple present, and 'complex', texts with any other tense; also, there is a column devoted to the types of sentences –declarative, interrogative, imperative and exclamatory– because the type of sentence influences the sentence structure and therefore two or three different types of sentences in the same text –e.g. declarative and interrogative– would imply changes in the sentence structure or the word order. For instance, *SONG 5* presents declarative sentences such as *"I see one leaf in the tree",* interrogative sentences such as *"How many leaves do you see?"* and imperative sentences like *"Let's all count them"*; the column regarding participants and processes in each sentence puts '0' when there are not processes/participants, '1' when there is one participant plus one process in each sentence, and '+1' when there is at least one sentence with more than one participant/process. Finally, there is a last column of *possible difficulties* that includes additional challenges that students might face, such as a change in the word order –other than the required according to the type of sentence–, contractions, unfamiliar vocabulary, etc.

Fourthly, a text is considered abstract even if there is only one abstract word in the text.

Fifthly, multiple semiotic systems have been inferred from the texts, which present one or two semiotic systems. Nevertheless, it should be highlighted that those texts or song lyrics are

always introduced to the class group together with an aural support –a combination of music and oral language–. Therefore, it may happen that one song implies up to four different semiotic systems, namely, written text, performance symbols, music and oral text. Anyhow, analyses will only consider multiple semiotic systems inferred from the texts.

3.2 Results

Before moving on to each element's discussion, the following table displays two important facts of the 24 texts analysed, which are the type of composition –chant or song– and the grade and group to which the song belongs[5]. This information should be present at any feature's analysis because results tables only indicate the number of the song, that is, its order in *Appendix*.

Table 4: Chants and songs analysed.

SONG	TYPE	GROUP
1	Song	1st grade, Social Sciences
2	Song	1st grade, Social Sciences
3	Chant	1st grade, Natural Sciences
4	Song	1st grade, Natural Sciences
5	Chant	1st grade, EFL
6	Song	1st grade, EFL
7	Song	1st grade, EFL
8	Song	1st grade, Extra (EFL)
9	Song	1st grade, Extra (EFL)
10	Song	1st grade, Extra (Sciences)
11	Song	1st grade, Language Assistant
12	Song	1st grade, Language Assistant
13	Song	2nd grade, Social Sciences
14	Chant	2nd grade, Social Sciences
15	Song	2nd grade, Natural Sciences
16	Song	2nd grade, Natural Sciences
17	Chant	2nd grade, EFL
18	Song	2nd grade, EFL
19	Song	2nd grade, EFL
20	Rhyme	2nd grade, Extra (EFL)
21	Song	2nd grade, Extra (Sciences)

---

[5] 1st grade's songs are targeted at 6-7-year-old students and 2nd grade's songs are targeted at 7-8-year-old students. *Group* refers to the five groups in which the selection of texts has been classified.

| 22 | Song | 2nd grade, Extra (Sciences) |

22	Song	2nd grade, Extra (Sciences)
23	Song	2nd grade, Language Assistant
24	Song	2nd grade, Language Assistant

One unusual composition, if not unique within the compilation of songs, is number 20. That is neither a chant nor a song, but a nursery rhyme, and it was recited by the teacher like a poem.

3.2.1 Register

Table 5: Registers identified.

SONG	REGISTER	SONG	REGISTER
1	Instructional	13	Instructional
2	Instructional	14	Instructional
3	Instructional	15	Instructional
4	Instructional	16	Instructional
5	Regulative	17	Regulative
6	Regulative	18	Instructional
7	Instructional	19	Instructional
8	Instructional	20	None
9	Instructional	21	Instructional
10	Instructional	22	Instructional
11	Regulative	23	None
12	Instructional	24	None

The table above reflects that the main register used is the instructional register, which appears in 17 of the 24 texts. Regarding the 4 song lyrics with regulative registers, it should be noted that 3 of them belong to EFL and the fourth one was introduced by the language assistant to reinforce EFL language, as it will be shown in *field*. Nevertheless, not all EFL texts set out a regulative register. In fact, 6 EFL texts –including language assistant's texts– present an instructional register and 3 EFL texts have neither an instructional register nor a regulative one due to their particular characteristics: one of them is a nursery rhyme, the second one focuses exclusively on the use of personal pronouns with all the inflections of the verb 'to be' in the present simple and the last one is a pop song used in class to reinforce certain grammatical structures. *Figures 2* and *3* shows those results more visually:
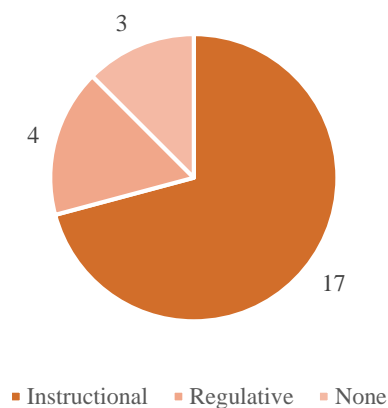
Figure 2: Registers identified.

Figure 3: Registers identified in EFL.
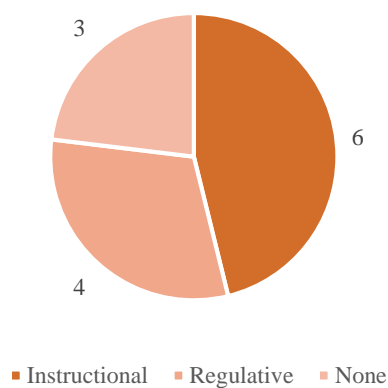
Therefore, it seems that, within this context, a regulative register is more likely to appear in an EFL song, although it is not the prevailing register. The leading register detected is by far the instructional one.

3.2.2 Field

Table 6: Fields identified.

SONG	FIELD	SONG	FIELD
1	The school	13	Weather + Classroom routines
2	Natural and man-made things	14	Local government
3	Animal movements	15	Digestive system
4	Everyday objects	16	Plant Kingdom
5	Classroom routines	17	Classroom Routines
6	Classroom routines + The school	18	Play + The school
7	Human body parts	19	Christmas
8	Autumn	20	None
9	Thanksgiving Day	21	Five senses
10	Machines	22	Matter

| 11 | Classroom routines | 23 | Gr. Reinforcement: Verb *to be* |
| 12 | Days of the week | 24 | Gr. Reinf.: *Want sb to do sth* |

Table 6 reveals a wide variety of topics displayed, those are practically one different topic per song. Indeed, only 'classroom routines' is a field repeated –it is in four different texts–, although it should be pointed that 'classroom routines' is a broad topic itself since it includes any kind of routine that is established in the class group. These findings give evidence that the spectrum of topics for which songs are composed might cover any field.

Conversely, *SONG 20* –the nursery rhyme– draws attention to the absence of a topic. Nursery rhymes might not introduce a specific topic, but they are usually learnt by native children during their infancy. Hence, these compositions carry a kind of cultural baggage and teaching them open a bridge between L2 learners and the L2 culture.

3.2.3 Tenor

Table 7: Tenor identified.

SONG	TENOR	SONG	TENOR
1	Non-interactive text	13	Non-interactive text
2	Non-interactive text	14	Non-interactive text
3	Non-interactive text	15	Non-interactive text
4	Non-interactive text	16	Non-interactive text
5	Non-interactive text	17	Non-interactive text
6	Non-interactive text	18	Non-interactive text
7	Non-interactive text	19	Non-interactive text
8	Non-interactive text	20	Non-interactive text
9	Non-interactive text	21	Non-interactive text
10	Non-interactive text	22	Non-interactive text
11	Non-interactive text	23	Non-interactive text
12	Non-interactive text	24	Non-interactive text

All song lyrics that have been compiled are non-interactive texts because the participants are not present simultaneously. Participants are: the writer, a lyricist who writes the lyrics some time before these reach its public; and the public, the class group –teacher and students– who read the lyrics, play them and do the actions that are noted next to the verses. Nevertheless, we should take into account that even if the teacher is also a participant, his or her role differs from that of the students, since the teacher is responsible for presenting the song as well as

guiding pupils throughout its performance or its text analysis. Hence, the teacher's
intermediary role would be located in between the lyricist and the students.

3.2.4 Mode

Table 8: Modes identified.

SONG	MODE	
1	Written text	Vocal part + Action part
2	Written text	Vocal part + Action part
3	Written text	Vocal part (+ Action part)
4	Written text	Vocal part + Action part
5	Written text	Vocal part
6	Written text	Vocal part + Action part
7	Written text	Vocal part + Action part
8	Written text	Vocal part
9	Written text	Vocal part + Action part
10	Written text	Vocal part
11	Oral + Written text	Vocal part
12	Written text	Vocal part (+ Action part)
13	Written text	Vocal part + Action part
14	Written text	Vocal part
15	Written text	Vocal part
16	Written text	Vocal part + Action part
17	Written text	Vocal part
18	Written text	Vocal part
19	Written text	Vocal part
20	Oral text	Vocal part
21	Written text	Vocal part
22	Oral + Written text	Vocal part
23	Oral + Written text	Vocal part
24	Written text	Vocal part

Results regarding whether songs make up an oral or a written text seem to show that written
texts translate into the preferred form: there are 20 written texts, 1 oral text and 3 song lyrics
in which oral and written texts are combined. The third condition happens with YouTube
songs and it means that only part of the lyrics appear in the video screen while it is being
reproduced. Therefore, those results would fit the following graphic:

Figure 4: Modes identified.
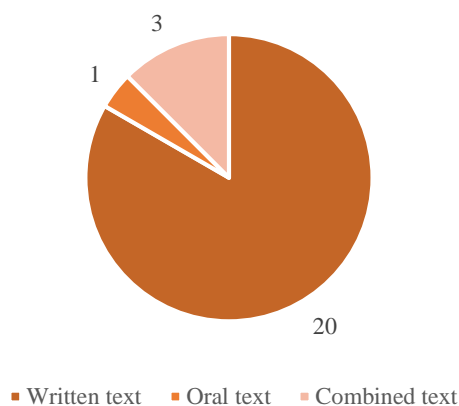
However, as a complement to the information presented in *Table 8* about the uniqueness of written texts, we should always bear in mind that the findings relate to chants and songs, which are compositions that integrate music and lyrics. Thus, written texts always present aural or audio-visual support; none of the songs' written texts have been presented in isolation. In addition and due to the grade (1st and 2nd grades) and the age (6-8 years old) of the students, it can easily be inferred that these are some of their first contacts with the L2 in a written form at these ages, and their little command on written texts –at least, smaller than in oral skills–, students pay more attention to the oral/aural input than the written input. Yet, the extent to what students focus in oral texts and in written texts has not been analysed empirically.

Moving on to the parts integrated in each song, the results table reveals 16 texts made up with a single part (vocal part) and 8 texts that display both a vocal part and an action part. 2 of those 8 action parts are shown in Spanish, although this fact may seem irrelevant since the analysis is based on the vocal part. Besides, there are three texts that do not fit the general trend: on the one hand, *SONGS 3* and *12* do not display an explicit action part but include a kind of action part within their vocal part. On the other hand, *SONG 20* presents only a vocal part although, for its performance, the teacher proposed an action part with movements and

gestures. Since those were not written down, it might have been a personal addition. The contrast in the amount of vocal parts against combined texts can be seen in *Figure 5*:

Figure 5: parts integrated.

■ Vocal part   ■ Vocal part + Action part
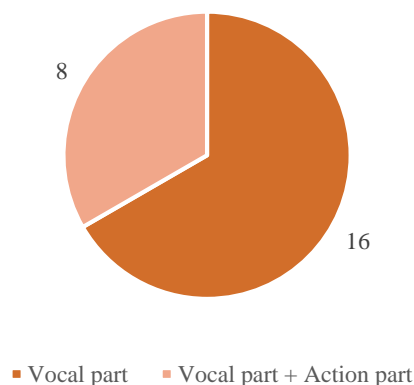
It is shown that a third of the songs are designed to be interpreted through singing in combination with physical gestures or movements. This fact could have a connection with Schunk's work (1999), when the author suggests that meaningful physical participation might lead to gains in receptive vocabulary identification. The idea is mentioned in section *2.2.2,* as well as Tegge's comments on the potential of "certain structural characteristics" of song lyrics (2015). According to the author's suggestions, the analysed song lyrics of this dissertation including vocal and action parts appear suitable resources for "rendering text (and the lexis therein) memorable" (p.ii), though it should be recalled that Tegge also points that much of the success of a song text regarding academic goals depends on "recycling" and "exploitation" of the text. Nevertheless, as it has been previously mentioned, this dissertation is focused on texts themselves and there is not any study on how songs are employed by teachers, and consequently the factors "recycling" and "exploitation" have not been observed. From my point of view, the most interesting finding regarding *Figure 5* would be that only 1 of the song lyrics which combine a vocal part with an action part belongs to YouTube songs; the other 7 songs appear in textbooks. In view of the result, a conclusion might be drawn:

since textbooks are not accompanied by visual cues, they need to propose their own cues; on the contrary, YouTube songs are presented in video formats and, in those cases, lyrics would always be visually supported.

3.2.5 Language Triptych

Table 9: BICS, CALP, and Language triptych in songs.

SONG	BICS/CALP	LANGUAGE TRIPTYCH Specificity (%)
1	MIXED	-
2	CALP	15%
3	CALP	66,6%
4	MIXED	-
5	BICS	-
6	BICS	-
7	BICS	-
8	MIXED	21%
9	BICS	-
10	CALP	12%
11	BICS	-
12	BICS	-
13	MIXED	55%
14	CALP	35%
15	CALP	35%
16	CALP	39%
17	BICS	-
18	BICS	-
19	BICS	-
20	BICS	-
21	CALP	30%
22	CALP	30%
23	BICS	-
24	BICS	-

The table above reveals some insightful findings. On the one hand, it can be inferred that language in EFL and Sciences is not packed in BICS and CALP respectively, although it is the general tendency within their texts. In fact, the existence of untypical songs –in both disciplines– that fit none of the groups is revealed: *SONGS 1*, *4* and *13* are Sciences texts that mention topics traditionally covered by EFL –school objects, everyday objects and the

weather–. Moreover, two of these texts do not even include academic language since these use everyday language (BICS). On the contrary, *SONG 8* is an EFL song that seems to reinforce Sciences with some specific vocabulary related to plants, and, thus, it might reflect CALP instead of BICS. Hence, we find a kind of overlap in a few song lyrics that draws the classification in three types of texts, namely BICS, CALP and mixed texts.

On the other hand, within CALP texts –which are the ones that present evidence of the language triptych (language *of* and *for* learning)–, it has been observed that most of the song lyrics have more language *for* learning than language *of* learning. What is more, the 'most specific' text presents a 66% language *of* learning, which, beside the rest of percentages, seems a considerable amount, since only two songs reach a 50% specificity. These results trigger new questions, but all are wrapped up by the enquiry '*From what percentage of Language* of *Learning might a text be considered specific?'*. Unfortunately, this piece of research cannot provide these answers. Besides, results seem too weak to claim how specific a text is. The percentages presented emerge from a formula that compares the number of items in the language *for* learning against those in the language *of* learning, but it cannot be established how *specific* songs are; it might be from 30%, 80%, or any other quantity of language *of* learning; we have no evidence to determine it.

3.2.6 Density and abstraction

This is a characteristic that requires a thorough analysis since density cannot be determined by looking at one only detail, and therefore many items have been taken into account so that it can be inferred the density of a text with the highest degree of reliability possible. Results from this feature have been allocated in two tables due to the number of items.

Table 10: Density and abstraction (I).

SONG	Lexical items (%)	Structure (verb tenses)	Structure (types of sentences)
	DENSITY AND ABSTRACTION (I)		
1	64%	Simple	1
2	52%	Simple	2
3	66%	Simple	2
4	44%	Simple	2
5	78%	Simple	1
6	43%	Simple	4
7	31%	Simple	1
8	54%	Simple	3
9	62%	Complex	1
10	46%	Simple	1
11	29%	Simple	2
12	68%	Simple	1
13	47%	Simple	2
14	44%	Complex	1
15	44%	Complex	2
16	69%	Simple	2
17	44%	No verbs	-
18	43%	Simple	1
19	65%	No verbs	-
20	91%	Complex	2
21	35%	Simple	1
22	46%	Complex	3
23	12%	Simple	1
24	40%	Complex,	2

Table 11: Density and abstraction (II).

SONG	Processes/participants in each sentence	Other possible difficulties	Abstraction
	DENSITY AND ABSTRACTION (II)		
1	0	-	No
2	1	Word order	Yes
3	1	Comparison	No
4	+1	-	No
5	1	-	No
6	1	-	No
7	1	-	No
8	1	-	No
9	+1	Contractions	No
10	+1	Unfamiliar vocabulary	No
11	+1	Comparative structure	Yes
12	1	-	Yes
13	1	*Like* as a conjunction	No
14	1	Unfamiliar vocabulary	Yes

15	+1	Word order, unfamiliar vocabulary	No
16	1	Multi-word verbs	Yes
17	0	-	No
18	1	-	No
19	0	-	No
20	1	-	Yes
21	1	Word order	No
22	+1	High demanding grammar, unfamiliar words. text's length	Yes
23	1	Thai words	Yes
24	+1	High demanding grammar, unfamiliar words, conditional, want (sb) to (do sth)	Yes

On the one hand, density seems to be a complex feature of song lyrics. There are not standard levels, not a gradation of density in which a song may be placed, due to the number of factors that take place and influence it. Indeed, we should observe and gauge texts individually, since all the items displayed in the table may not be included in every song. In addition, there are 'other possible difficulties' that might potentiate each text's density. On the other hand, abstraction has been considered according to the presence of, at least, one abstract term.

Regarding 'lexical items', it happens something similar to the Language Triptych: a percentage of lexical items cannot determine how dense a text is, but it contributes to get an idea. What is interesting is that the arithmetic mean of lexical items is similar in Sciences song lyrics (50.6%) and EFL song lyrics (50.8%), and even higher in the latter. Indeed, maximum and minimum percentages are more extreme in the case of EFL (min. 12%, max. 91%) than the case of Sciences (min. 35%, max. 69%). Regarding the classification textbook/YouTube texts, percentages vary somewhat: Sciences textbook song lyrics present 53.8% of lexical items (min. 44%, max. 69%) whilst EFL textbook song lyrics have 50.7% of lexical items (min. 31%, max. 78%). Therefore song lyrics in Sciences textbooks are slightly denser than in EFL textbooks. In the case of YouTube's, differences are noticeable, too, because EFL YouTube songs have 50.9% (min. 12%, max. 91%) whilst Sciences YouTube songs present 42.3% (min. 35%, max. 46%), and these findings reveal that Sciences song

lyrics selected by teachers present an amount of lexical items that is considerably smaller than the rest of groups, including EFL groups. Nevertheless, percentages need to be taken into account together with the other variables in order to suggest a text's density. Due to this, the five groups' densities vary despite the fact that their percentages of lexical items were similar. *Table 12* displays the final *density* table, in which all density items have been considered:

Table 12: Final *density* table.

| SONG	DENSITY	SONG	DENSITY
1	Low	13	High
2	Low	14	High
3	High	15	High
4	High	16	High
5	Low	17	Low
6	High	18	Low
7	Low	19	Low
8	High	20	High
9	High	21	Low
10	High	22	High
11	Low	23	Low
12	Low	24	High

After showing the final *density* table, it is remarkable how some songs that could have been considered dense at first glance –due to the percentage of lexical items– are eventually excluded from that group because of the rest of characteristics. For instance, *SONG 5* and *SONG 12*, which present 78% and 68% of lexical items, have not been considered dense since their sentences have common characteristics –one process/participant, a simple tense and no possible difficulties–, and curiously, *SONG 15*, which is considered really dense, only presents 44% of lexical items.

Figure 6: Sciences/EFL density.

- Dense Sciences texts
- Non-dense Sciences texts
- Dense EFL texts
- Non-dense EFL texts
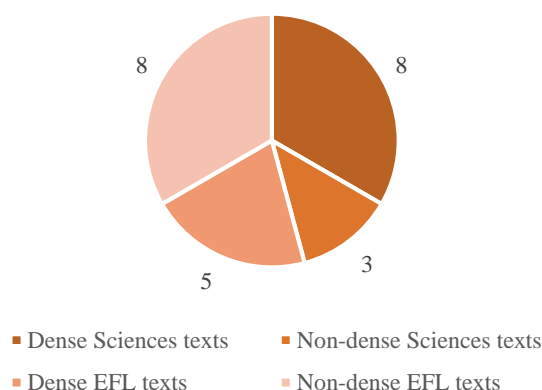
The figure above shows that the majority of Sciences texts and the minority of EFL texts are dense –we find more *density* in Sciences song lyrics–. Similarly, according to *Figure 7*, the majority of YouTube texts are dense, although the proportion of textbook texts remains balanced –it presents the same number of dense and non-dense songs–. Besides, it might appear that the density of the vocal parts needs to cope with limitations due to their need to fit a melody, a rhythm and a rhyme; the number of syllables, a proper distribution of stressed syllables and rhyming words are restrictions that reduce any lyric text's freedom. At any rate, we do not have a substantial answer to the question 'is density related to song lyrics' limitations?' since this dissertation is focused, as we have stated, in lyrics' linguistic aspects and that particular research goes beyond this work's aims.

Figure 7: Textbook/YouTube density.

- Dense textbook texts
- Non-dense textbook texts
- Dense YouTube texts
- Non-dense YouTube texts
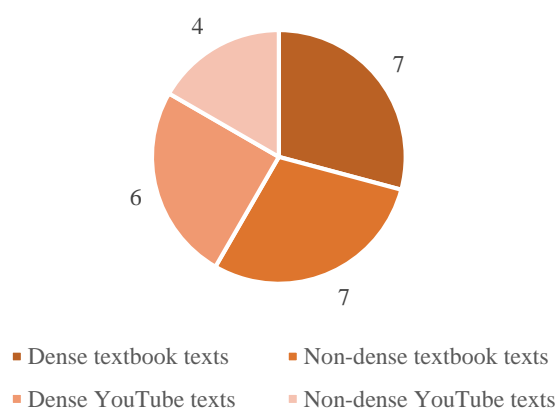
Conversely, it would not be fair classifying songs in *dense* or *non-dense* groups, since two song lyrics from the same group might present a great contrast between them. Indeed, *SONG 17* is considerably less dense than *SONG 7*, although the two texts are in the *non-dense* category. Similarly, *SONG 8* is not as dense as *SONG 15* and even so the two texts are in the *dense* category. From my point of view, it would be ideal to design a 'density scale' in which texts can be placed.

3.2.7 Multiple semiotic systems

Table 13: Multiple semiotic systems.

SONG	MULTIPLE SEMIOTIC SYSTEMS	SONG	MULTIPLE SEMIOTIC SYSTEMS
1	2	13	2
2	2	14	1
3	1	15	1
4	2	16	1
5	1	17	1
6	1	18	1
7	1	19	1
8	2	20	1
9	1	21	1
10	1	22	2
11	2	23	2
12	1	24	1

Table 13 displays the number of semiotic systems included in different texts, which fluctuates between 1 and 2 depending on the song. The main semiotic system identified is the (English) written language, which appears in all texts, excluding *SONG 20*. This is a foreseeable result because, as it is mentioned previously in this dissertation, every song –except *SONG 20*– are presented in a written form. Those songs which combine two semiotic system, alternate oral language and symbols. However, we should always bear in mind that the findings relate to chants and songs, which are compositions that integrate music and lyrics, and those imply additional semiotic systems. Thus, as it occurs in the *mode* analysis when it makes reference

to the aural or audio-visual support of written texts, none of the songs' written texts have been presented in isolation. Therefore, there would be, at least, three semiotic systems in each song, namely written language, oral language and music, although the last two systems are not considered in the text analysis, with the exception of oral language in cases where oral language is the only lyrics' reference.

3.2.8 Organization

Table 14: Internal and external organization of the texts.

SONG	ORGANIZATION	
	Theme / Rheme	Song structure
1	No develop.	Simple (st+ch)
2	No develop.	Simple (st+ch)
3	No develop.	Simple (st)
4	No develop.	Simple (st)
5	Develop.	Simple (st)
6	No develop.	Simple (st)
7	No develop.	Simple (st+ch)
8	No develop.	Complex (st)
9	Develop.	Simple (st)
10	Develop.	Simple (st)
11	No develop.	Simple (st)
12	No develop.	Simple (st)
13	No develop.	Simple (st+ch)
14	Develop.	Simple (st)
15	Develop.	Simple (st)
16	Develop.	Simple (st)
17	No develop.	Simple (st)
18	No develop.	Simple (st)
19	No develop.	Simple (st+ch)
20	No develop.	Simple (st)
21	No develop.	Simple (st)
22	Develop.	Complex (st+ch)
23	No develop.	Simple (st+ch)
24	Develop.	Complex (st+ch)

The table above shows the internal organization of the text in terms of themes and rhemes –it reveals whether the text has a development in lyrics– and the external organization in terms of stanzas. According to the table, only a third of the texts' themes and rhemes lead to a

development in lyrics whilst the other 16 texts stay at the same level of development from the first verse to the last. It can be observed in the following figure:

Figure 8: Developing and non-developing songs.

■ No Develop.   ■   ■ Develop. (Sciences)   ■ Develop. (EFL)
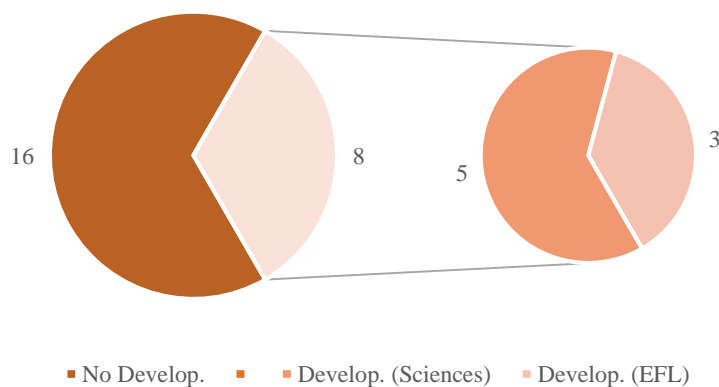
As the figure displays, the majority (5) of the developing texts are Sciences' whereas only 3 EFL songs present a development in lyrics. Additionally, there is not a significant difference between textbook and YouTube songs since developing texts are equally distributed within these two classifications.

Moreover, *Table 14* shows a diversity of song lyrics with regard to the arrangement of stanzas: there are 15 texts with a simple structure made up by one stanza –that may be repeated or not–, 6 texts with a simple structure made up by a stanza and a chorus, and 3 texts reveal a complex structure –*SONG 22* and *24* combine stanzas and choruses and *SONG 8* has exclusively stanzas–. Therefore, 21 song lyrics are constituted by simple structures, and it is remarkable that the 3 remaining song lyrics, with complex structures, belong to 3 YouTube songs. Even so, *SONG 8* is an Extra (EFL) song, *SONG 22* is an Extra (Sciences) song and *SONG 24* is a Language Assistant song. Hence, there is not a leading group on complex structures. *Figure 9* provides a graphic in which the four different structures have been distributed.

Figure 9: External structure of songs.
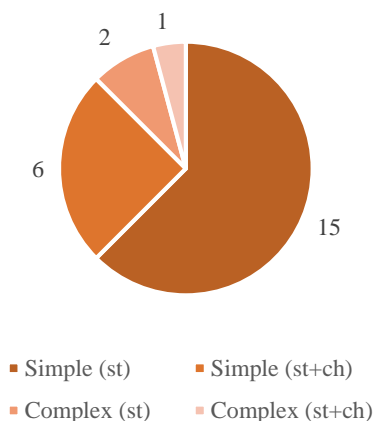
After combining internal and external organizations of the song lyrics, a resulting 'general' organization of texts emerges. *Table 15* reflects that texts tend to be complex either when they have developing themes and rhemes or when they present a complex structure. Nevertheless, it would not be a norm but a tendency. In addition, it also reflects that there are both textbook and YouTube song lyrics with complex *academic* organizations, although most of the complex ones belong to YouTube groups.

Table 15: General organization of the texts.

SONG	ORGANIZATION	SONG	ORGANIZATION
1	Simple	13	Simple
2	Simple	14	Complex
3	Simple	15	Complex
4	Simple	16	Simple
5	Simple	17	Simple
6	Simple	18	Simple
7	Simple	19	Simple
8	Complex	20	Simple
9	Complex	21	Simple
10	Complex	22	Complex
11	Simple	23	Simple
12	Simple	24	Complex

Therefore, moving back to *4.3.3.3*, responses to the question regarding the presence of a specific *academic* organization in song lyrics emerge: 17 songs –more than two thirds of texts– present a simple *academic* organization both in terms of themes and rhemes and song structure.

### 3.2.9 Technicality and authoritative stance

Table 16: Technicality and authoritative stance.

SONG	TECHNICALITY AND AUTHORITATIVE STANCE	
	Technical	Impersonal and authoritative
1	No	Yes
2	No	Yes
3	No	Yes
4	No	No
5	No	No
6	No	No
7	No	No
8	No	No
9	No	Yes
10	No	No
11	No	No
12	No	Combined
13	No	Yes
14	Yes	Yes
15	Yes	Yes
16	Yes	Combined
17	No	No
18	No	Yes
19	No	Yes
20	No	Yes
21	No	No
22	Yes	Combined
23	No	Yes
24	No	No

Firstly, *Table 16* displays the results regarding technicality, and it reveals that a small number of texts contain technical vocabulary. Indeed, only 4 song lyrics are considered technical, and it is remarkable that the four ones are Sciences songs. Nevertheless, the table shows that

those technical songs, belonging to non-linguistic subjects, are present both in textbook and
in YouTube groups.

Figure 10: Technicality.


- Technical text   - Non-technical text
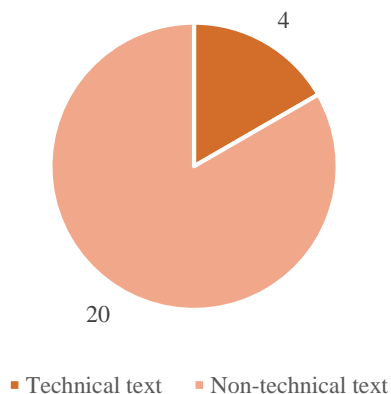
Nevertheless, due to the analysis it has been inferred that high technicality does not imply a
challenge, and similarly, little technicality may involve a great challenge. In fact, *SONG 9*
and *SONG 10* from the analysis have not been considered technical, but they have been
considered challenging texts. For instance, the challenge in *SONG 9* (SONG 20. 1st grade,
Extra (EFL)) is in the direct speech:

Extract 17: SONG 20. 1st grade, Extra (EFL).

Third little turkey said, "I want to get fat."   *(Hold up 3 fingers)*
Fourth little turkey said, "Thanksgiving's near."   *(Hold up 4 fingers)*

Moving on to the second column, we do not find a significantly predominant result: there are
11 texts that adopt an impersonal and authoritative voice, 10 texts that adopt neither an
impersonal nor an authoritative voice, and 3 texts that combine impersonality and personality
with authoritativeness. Concerning 'combined' texts, *SONG 22* breaks impersonality
although it keeps authoritativeness and *SONG 12 and 16* alternate personality and
impersonality but maintaining also an authoritative voice.

Figure 11: Voice adopted.
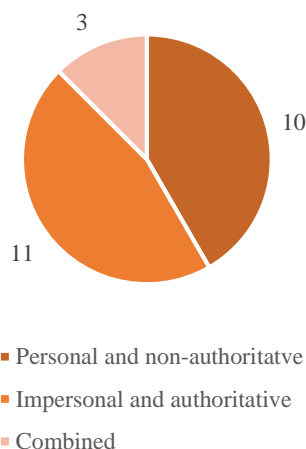
Moreover, distribution of different types of voices in Sciences and EFL categories is diversified though we find more impersonal and authoritative voices in Sciences song lyrics and more personal and non-authoritative voices in EFL texts. Nevertheless, there are many Sciences song lyrics which adopt neither an impersonal nor authoritative voice just as there are also EFL song lyrics which use a personal and authoritative voice.

3.3 Discussion

It appears that characteristics of the songs employed within this specific school context are diverse, and so is the spectrum of topics for which songs are composed –it might cover any *field*–. Besides, it is shown that there is not a particular pattern for writing (school) song lyrics; the only homogeneous feature amongst lyrics is the *tenor* –non-interactive texts– and the reason for it is that participants are not present simultaneously at any of the texts, that is, when songs are played in the classroom, lyricists –writers– are neither in the classroom nor interacting with the student group. Nevertheless, it is pointed in previous sections that teachers have a kind of intermediary role located in between lyricist and students.

Therefore, the analysis gives evidence that some features are likely to be more prevalent amongst the texts than others. The following are the slight tendencies that the study has revealed:

First, an instructional register is identified in the vast majority of songs, including EFL songs. Second, as it has been mentioned above, song lyrics are non-interactive texts. Third, the main *mode* displayed is written text since the majority of lyrics are shown in a written form. However, this fact might be related to teachers' methodological approach and their preference when presenting a song –they decide whether to show the text or not –. Besides that, it is also pointed in previous sections that written texts always present aural or audio-visual support because none of the songs' written texts are presented in isolation. Fourth, even though *density* does not seem to be a predominant characteristic of songs, Sciences song lyrics are revealed to be slightly denser than EFL texts. Fifth, song lyrics that have been considered 'abstract' mean that they might include even one only abstract concept. Therefore, there are not completely abstract texts. Sixth, regarding *multiple semiotic systems*, this feature is similar to *mode* because it also depends on whether aural support is taken into account. Since it has not been indeed considered within this linguistic analysis, we find that the main semiotic system displayed, which is generally presented in isolation, is (English) written language. Seventh, results concerning *organization* reveal that more than two thirds of texts present a simple *academic* organization both in terms of themes and rhemes –those are non-developing texts– and song structure –consisting of a stanza with no chorus–. Finally, a minority of texts contain technical vocabulary –those technical songs, belonging to non-linguistic subjects, are present both in textbook and in YouTube groups–.

Besides, even if results show that diversity in most of the features do not have an immediate connection with the different groups of songs –primarily EFL and Sciences groups–, some differences between EFL and Sciences songs have been revealed: regarding specificity of

texts, the general trend for EFL texts is to be generic –that is, non-academic– in the same way as Science texts use academic language –with language triptych's percentages of specificity below a 50%–. Even so, the presence of exceptions –mixed songs– within the two groups should be underscored. Another curious finding is that EFL songs' percentages of lexical items are slightly higher than Sciences songs' and that Sciences song lyrics selected by teachers present an amount of lexical items that is considerably smaller than the rest of groups, including EFL groups. Despite this, the final density table eventually shows that Sciences song lyrics are somewhat denser than EFL texts. In addition to that, distribution of different types of voices in Sciences and EFL categories is diversified though we find more impersonal and authoritative voices in Sciences song lyrics and more personal and non-authoritative voices in EFL texts.

Furthermore, comparisons between textbooks and YouTube song lyrics lead to a contrast between the two groups. On the one hand, regarding *mode*, textbook songs are more likely to integrate vocal and action parts than songs from YouTube, although the main arrangement found in either group is exclusively a vocal part. On the other hand, regarding organization, it would be interesting to note that complex texts belong mainly to YouTube groups. Additionally, YouTube songs tend to have a greater extension. Despite these contrasts, characteristics of textbook and YouTube texts generally coincide.

One last characteristic that I would highlight is that many song lyrics observed include formulaic language: "*How do you do?*", "*Can I have…?*", that is constantly repeated throughout the text. This fact might provide support to what Tegge (2015) said, "songs are assumed to benefit the memorization of longer phrases and formulaic language" (p. 6).

In addition to conclusions drawn from the qualitative analysis, there are certain points inferred from the original lists of songs collected that, in my opinion, should be mentioned as

well. The first idea subtracted from the list is that, apparently, teachers do not share their singing resources. Besides what if has been stated by many authors concerning the lack of resources and the necessity to share materials and to improve coordination amongst teachers, this study strengthens that each teacher keeps his/her own list of songs. Bearing in mind that songs can be as suitable CLIL resources as others, I believe that sharing each one's findings would be worthwhile for the whole school community in terms of time saved in the search of appropriate songs that suit the CLIL classroom needs. Furthermore, many of the songs that are being used by some groups are outstandingly suitable and it would be ideal that the rest of groups know those songs as well. The second idea deduced from the gathering concerns textbooks. In fact, it has been observed that EFL textbooks' songs do not support CLIL since those make reference neither to content nor academic grammar structures needed for content subjects. What is more, those textbooks are EFL textbooks for every type of school, not specifically CLIL, and instructions –action parts– are given in Spanish instead of English. On the contrary, Sciences textbooks are CLIL Sciences textbooks and provide the whole text in English.

4. Conclusions

As has been observed throughout the qualitative analysis of this MA dissertation, characteristics identified in song lyrics are diverse and tendencies found are generally insufficiently strong as to set standard patterns for each group of songs. Even so, and bearing in mind that those are slight tendencies, it is inferred that song lyrics from non-linguistic disciplines tend to use a more impersonal and authoritative voice and to be denser, more technical and more specific –CALP– than linguistic subjects'. Similarly, the latter group is more likely to present a personal and non-authoritative voice, a general language –BICS–, low density and low technicality.

Those above are conclusions drawn from an analysis of a specific-context song lyrics and, as it has been mentioned previously, results cannot be generalized to every song used at any school. However, it might serve as a guiding document where teachers can inquire the defining characteristics of different groups of songs set in a CLIL context. In fact, even if linguistic and non-linguistic disciplines' songs present many common characteristics, the two groups of songs are fairly defined in terms of CLIL adjustment. That is, coming back to the idea that songs should be adapted in order to fit the new context's needs and aims, it has been proved that only non-linguistic subjects –Sciences– have been treated as CLIL tools that fit the CLIL context.

By all means, this MA dissertation is an insufficient study unable to establish a pattern of school song lyrics, but it becomes a point of departure for future research in this field. Apart from a larger analysis extended to more schools and lyrics of all grades –either Primary or Infant Education–, this study could be developed in many ways: firstly, it is necessary a dual analysis that comprises the two main components of a song –namely music and lyrics–, and whether there is any effect of music on lyrics or vice versa; secondly, this dissertation might be broaden through an empirical study that observes how songs –those that have been linguistically analysed– are employed and exploited in the classroom, and what is the effectiveness of these specific lyrics in students' learning; lastly, comparisons between bilingual schools –such as the one from this analysis– and schools with bilingual sections would be worthwhile.

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Appendix: Linguistics analysis of the selected song lyrics

1. SONG 1. 1ˢᵗ grade, Social Sciences.

In the classroom, in the classroom there are lots of things [x2] [wave hands, gesture at classroom]
Pencils, pencils   [wave pencils]
Books, books   [point to books]
Tables, tables   [lightly tap tables]
Chairs, chairs   [stand up and point to chairs]

In the classroom, in the classroom there are lots of things [x2] [wave hands, gesture at classroom]
Children, children   [pupils wave hands]
A computer, a computer   [point to computer]
A teacher, a teacher   [point to teacher]
A board, a board   [point to board]

In the classroom, in the classroom there are lots of things [x2] [wave hands, gesture at classroom]

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Social Sciences song. The school.

Tenor: It is a non-interactive text because participants are not present simultaneously. Those are the writer, a lyricist who writes the lyrics before these reach its public; and the public, the class group –teacher and students– who read the lyrics, play them and do the actions noted next to the verses. Nevertheless, as pointed in *2.3.1.2* we should consider that the teacher plays a different role than the students.

Mode: Written text. Its structure is divided in vocal and action parts. Those lyrics are aimed at 6-8-year-old students.

The Language Triptych

This is an atypical song for Social Sciences, since its lyrics do not contain specific vocabulary but everyday language related to school. It should be taken into account that this is the first song of the Social Sciences textbook and therefore, at that moment, specific or academic language may not have been introduced yet. Indeed, it seems to be more linked to EFL than Sciences since it is a song related to a topic traditionally assigned to EFL, and that is why I would consider this text mixed between EFL and Sciences, because it fits none of the groups.

NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: The vocal part of the text has 7 lexical items and 4 function words. Nevertheless, considering that it is made up by one simple declarative short sentence plus a list of words, that the sentence has 3 lexical items and 4 function words and that there are not clear processes and participants, we might agree that the text is not dense. It is a concrete text since it does not include any abstraction.

LEXICAL 7   FUNCTION 4
64 % (lexical items)

Multiple semiotic systems: It is mainly English written language, although there is a symbol *[x2]* belonging to a different semiotic system and needs to be understood so that students can sing the song correctly.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: there is one theme –the classroom–, and a rheme of *things* of the classroom. Regarding the song structure, a chorus appears three times, separated by two stanzas.

Technicality and authoritative stance: Technical language is not frequent, although the voice adopted is impersonal and authoritative.

2. SONG 6. 1st grade, Social Sciences.

A big mountain, I can see   *[mime a mountain]*
It's natural   *[wave hands in air]*
A little house, I can see   *[draw house in air]*
It's man-made [x2]   *[march on spot]*
Natural or man-made, do you know? [shrug]
Mountain, beach, house or road   *[spin around]*

A sandy beach, I can see   *[mime sunbathing/relaxing]*
It's natural [x2]   *[wave hands in air]*
A big grey road, I can see   *[mime driving]*
It's man-made [x2]   *[march on spot]*
Natural or man-made, do you know? [shrug]
Mountain, beach, house or road   *[spin around]*

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Social Sciences song. Natural and man-made *things*.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Written text. Its structure is divided in vocal and action parts. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

We find some matter-specific language –language *of* learning– in these lyrics although most of the vocabulary could be recognised as language *for* learning. The language *of* learning would comprise the adjectives *natural* and *man-made* while the language *for* learning, conversely, would comprise the rest of words – articles, pronouns, adjectives, nouns, prepositions, conjunctions and verbs–.

OF 8   FOR 47
15 % OF (specificity of the text)

Language of schooling

Density and abstraction: The whole lyrics are made up by two declarative sentences, repeated many times with a

<div style="border:1px solid red">

LEXICAL 15   FUNCTION 14
52 % (lexical items)

</div>

slight variation, and a refrain with an interrogative sentence. The text has 15 lexical items –

including a list of four nouns– and 14 function words, and each sentence has one participant –

fluctuating between *I* and diverse objects that *I can see*– and one process. Moreover,

sentences are neither long nor complex –although sentences' word order has been modified

so that they can end with a repetition of "*I can see*"–. Hence, the text does not seem dense. It

is abstract because it includes the abstract adjectives *natural* and *man-made.*

Multiple semiotic systems: It is mainly English written language, although there is a symbol

[x2] belonging to a different semiotic system that needs to be understood so that students can

sing the song correctly.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes,

development in lyrics is inexistent: there are four themes –*mountain, house, beach* and *road*–

although the lyrics do not develop because the four themes share the same rheme –"*[theme], I*

can see, it's natural/man-made"–. Regarding the song structure, there is one stanza of two

similar sentences –it only changes the object–, a chorus of one sentence, and again a stanza

and its chorus.

Technicality and authoritative stance: Technical language is not frequent, although the voice

adopted is impersonal and authoritative.

3. SONG 9 (Chant). 1st grade, Natural Sciences.

Elephants walk. Walk like an elephant.
Flamingos fly. Fly like a flamingo.
Sharks swim. Swim like a shark.
Snakes slither. Slither like a snake.

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Natural Sciences chant. Animal movements.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1^(st) grade, Social Sciences*.

Mode: Written text. Vocal part that includes a kind of action part in it. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

These lyrics contain considerable matter-specific language –language *of* learning–, such as the vocabulary referred to animals –*elephant, flamingo, shark* and *snake*– and animals' movements –*walk, fly, swim, slither*–. The only language *for* learning displayed is the conjunction *like (a)* whose role is comparative.

OF 4	FOR 2
66 % OF (specificity of the text)	

Language of schooling

Density and abstraction: This text is made up by one verse, repeated four times with slight variations in the subject and the verb. The verse has 4 lexical items and 2 function words, and the two-verse's sentences are neither long –two and four words respectively– nor complex; the first sentence is declarative and the second one is imperative, and each one has a participant –animal– and a process –action–. Therefore, it seems somewhat dense. The only difficulty for students might be the comparison with *like* in verses' second sentence. It is a concrete text since it does not include any abstraction.

LEXICAL 4	FUNCTION 2
66 % (lexical items)	

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: there are four themes –*elephants, flamingos, sharks* and *snakes*– with similar corresponding rhemes –with a slight change in the action–. Furthermore, the structure of the lyrics is also simple, as chants' texts are: one two-sentence verse, repeated four times.

Technicality and authoritative stance: Verbs –animals' movements– might be considered technical. However, we do not still encounter a certainly technical and challenging text for students. The voice adopted is impersonal and authoritative.

4. SONG 12. 1st grade, Natural Sciences.

We use a mop, to clean the floor   *[mime mopping]*
Swish, swish, swish   *[wave hands]*
To clean the floor   *[mime mopping]*
Why do we use it? You tell me   *[freestylejazz hands]*

We use a phone, to call our friends   *[mime dialling]*
Ring, ring, ring   *[mime phone]*
To call our friends   *[mime phone]*
Why do we use it? You tell me   *[freestylejazz hands]*

We use a spoon, to mix the sauce   *[mime mixing]*
Yum, yum, yum   *[rub belly]*
Chocolate sauce!   *[mime mixing]*
Why do we use it? You tell me   *[freestylejazz hands]*

Hmm! Delicious!   *[rub belly]*

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Natural Sciences song. Everyday objects.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Its structure is divided in vocal and action parts. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

This is an atypical song for Natural Sciences, since its lyrics do not contain specific vocabulary but everyday language related to everyday objects. Indeed, it seems to be more linked to EFL than Sciences since it is a Sciences song related to a topic traditionally assigned to EFL, and that is why I would consider this text mixed between EFL and Sciences, because it fits none of the groups.

> NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: It has 28 lexical items and 35 function words. Additionally, there are declarative and imperative sentences implying some subordinate clauses –"*We use [something] to…*"–, but these are neither long nor complex. Besides, some words might be unusual for students –*mop*, *swish*, *sauce*, etc.–. Hence, the text appears to be slightly dense and also concrete, since it does not include any abstraction.

> LEXICAL 28   FUNCTION 35
> 44 % (lexical items)

Multiple semiotic systems: It is mainly English written language, although there is a symbol *[x2]* belonging to a different semiotic system and needs to be understood so that students can sing the song correctly.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, there is one theme –*we*– which is followed by a different rheme on each stanza –*use a mop*, *use a phone* and *use a spoon*–. Anyhow, the three rhemes stay at the same level of

development because the text displays a list, not a progression. Regarding the song structure, it consists of three stanzas without a chorus, even though there is a verse repeated at the end of every stanza, named *refrain* instead of chorus.

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses the pronouns *we* and *you* as well as onomatopoeias to break impersonality and to get closer to readers–.

5. SONG 2 (Chant). 1st grade, EFL.

Goodbye, Tiger.
See you soon.
Goodbye, Tiger.
We love you! [x2]
(Goodbye! Bye! See you soon! Roar!)

Register

The register seems regulative since lyrics reflect farewell expressions, that is, expressions for behaving in a social situation, though it does not certainly manage the social situation within the group.

Field, tenor and mode

Field: EFL chant. Classroom routines.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects

NO LANGUAGE TRIPTYCH

BICS, that is, everyday language –regarding farewells– instead of academic language.

Language of schooling

Density and abstraction: This text has 7 lexical items and 2 function words. Also, it is remarkable that the text consists

LEXICAL 7   FUNCTION 2
78 % (lexical items)

on a few expressions up to three words, not sentences –except *"We love you"*–, hence, it is neither dense nor complex although it presents 78% of lexical items, and it is concrete because it does not include any abstraction.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, there are two themes –*you (Tiger)* and *we*–, and their rhemes involve goodbye phrases except *"We love you"*, therefore we might suggest an emotional development in the text, which starts with impersonal expressions and finishes with a personal and affective one. Regarding the song structure, it consists of one stanza.

Technicality and authoritative stance: There is neither much technical language nor an impersonal or authoritative voice –it uses the pronouns *we* and *you* and affective verbs as well as onomatopoeias to break impersonality and to get closer to readers–.

6. SONG 22. 1st grade, EFL.

Can I have this pen, please?   *[Muestra un boli de verdad o imaginario]*
Yes, of course. Oh, thank you!   *[Extiende las manos para 'Yes'; júntalas para 'thank you']*
Can I have this pencil, please?   *[Muestra un boli de verdad o imaginario]*
Yes. Put it in the basket, too!   *[Finge meterlo en la cesta]*

Can I have this rubber, please?   *[Repite las acciones anteriores]*
Yes, of course. Oh, thank you!
Can I have this ruler, please?
Yes. Put it in the basket, too!

Can I have this pencil case, please? [Repite las acciones anteriores]
Yes, of course. Oh, thank you!

Can I have this bag, please?
Yes. Put it in the basket, too!

Register

The register seems regulative since lyrics reflect expressions of politeness for borrowing, that is, for behaving in a social situation, though it does not certainly manage the social situation within the group.

Field, tenor and mode

Field: EFL song. The school, classroom routines.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Its structure is divided in vocal and action parts. The text's peculiarity is that the action part's commands are written in Spanish instead of English. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language –regarding the school– instead of academic language.

NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by one stanza, repeated three times with slight variations. Each stanza has

LEXICAL 10   FUNCTION 13
43 % (lexical items)

10 lexical items and 13 function words. Moreover, sentences have one participant and one process. The text includes the four types of sentences (declarative, interrogative, imperative

and exclamatory). That fact might turn the text denser. It is concrete since it does not include any abstraction.

Multiple semiotic systems: Written language –English and Spanish–.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: the only theme is the personal pronoun *I*, and its rheme is referred to picking up some classroom objects. Regarding the song structure, there is one four-verse stanza, repeated three times, in which first and third verses are repeated, too.

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses the pronouns *I* and *you* and a clear dialogue

to break impersonality and to get closer to readers–.

7. SONG 28. 1st grade, EFL.

You put your right arm in,	*[Mete el brazo derecho en el círculo]*
You put your right arm out,	*[Sácalo del círculo]*
You put your right arm in,	*[Mete el brazo derecho en el círculo]*
And you shake it all about.	*[Agita el brazo]*
You do the Hokey cokey	*[Pon las manos delante del pecho y muévete a los lados]*
And you turn around.	*[Da una vuelta complete]*
That's what it's all about!	
Oh, Hokey cokey.	*[Agita los brazos en el aire tres veces]*
Oh, Hokey cokey.	
In, out, in, out,	*[Haz gestos de dentro y fuera; lanza los puños al aire*
Ra, ra, ra!	*tres veces]*
You put your left leg in…	*[Las acciones anteriores pero con la pierna izquierda]*
You put your head in…	*[Las acciones anteriores pero con la pierna izquierda]*
You put your body in…	*[Las acciones anteriores pero con la pierna izquierda]*

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: EFL song. Human body parts.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Its structure is divided in vocal and action parts. The text's peculiarity is that the action part's commands are written in Spanish instead of English. Nevertheless, lyrics themselves include those actions, therefore Spanish commands are redundant. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language instead of academic language.

NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: This text has 13 lexical items and 29 function words. Sentences are declarative and neither

LEXICAL 13   FUNCTION 29
31 % (lexical items)

long nor complex –it is used the simple present–, excluding the verse "*that's what it's all about*", which implies a subordinate clause and does not include lexical items to enable its understanding. It is a concrete text since it does not include any abstraction.

Multiple semiotic systems: Written language –both English and Spanish–.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: the only theme is the personal pronoun *you*, and its rheme is referred to a series of actions to carry out with each stanza's object –*right arm*, *left leg*, *head* and *body*–. Regarding the song structure, there is a seven-verse stanza repeated four times, with a four-verse chorus between stanzas.

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses the pronoun *you* to break impersonality and to get closer to readers–.

8. SONG 5. 1ˢᵗ grade, Extra (EFL).

Look. Up there. In the tree.
How many leaves do you see?

How many leaves do you see?
How many leaves in the tree?
Let's all count them...1,2,3
How many leaves do you see?

1...2...3

I see one leaf in the tree.
I see two leaves in the tree.
I see three leaves in the tree.
Let's all count them...1,2,3

What colors do you see?

What color leaves do you see?
What color leaves are in the tree?
Let's all count them 1, 2, 3.
What color leaves do you see?

Red, Orange, Yellow

I see a red leaf in the tree.
I see an orange leaf in the tree.
I see a yellow leaf in the tree.
Red, Orange, Yellow, 1,2,3.

The leaves are falling down.

How many leaves are falling down?
How many leaves are on the ground?
Let's all count them 1,2,3.
How many leaves do you see?

Red, Orange, Yellow

I see a red leaf falling down.
I see an orange leaf falling down.
I see a yellow leaf falling down.
Red, Orange, Yellow, on the ground.

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: EFL song. Autumn.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

Even though this is an EFL song, it appears to reinforce Natural Sciences since it includes some matter-specific language related to

OF 36   FOR 136
21 % OF (specificity of the text)

plants. That language *of* learning would comprise *tree*, *ground,* the singular *leaf* and its plural *leaves*, and perhaps the phrasal verb *fall down* while language *for* learning would comprise the rest of words. According to this reasoning, the text might reflect CALP. However, taking into account that it is an EFL song related to an EFL topic –Autumn–, the song might also be included in BICS. Therefore, I would consider this text mixed between EFL and Sciences since it fits none of the groups.

Language of schooling

Density and abstraction: It has 101 lexical items and 87 function words, although those high numbers are due to the

LEXICAL 101   FUNCTION 87
54 % (lexical items)

repetition of items; for example, the lexical word *see* appears 16 times. Moreover, sentences are neither long nor complex and each one has one participant and one process. Nevertheless,

there are declarative, imperative and interrogative sentences. The text seems to be slightly dense and also concrete since it does not include any abstraction.

Multiple semiotic systems: It is mainly English written language, although there are numbers, which belong to mathematical language.

Organization: The *academic* organization of the text is lightly complex. On the one hand, themes and rhemes do not lead to a development in lyrics: the theme switches from *you* to *I* and vice versa several times, and their rhemes are all related to counting leaves with different characteristics that *you/I* can see. On the other hand, switches in the theme reveal a stanzas' arrangement based on a question –stanzas 1, 3, 5, with the theme *you*– and answer –stanzas 2, 4, 6, with the theme *I*– format, with no chorus. Nevertheless, question stanzas have a refrain in their third verse, "*Let's all count them… 1, 2, 3*", which is repeated on three occasions and gives some cohesion to the text.

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses the pronouns *you* and *I* to break impersonality and to get closer to readers–.

9. SONG 20. 1st grade, Extra (EFL).

Five little turkeys standing in a row.	*(Hold up 5 fingers)*
First little turkey said, "I don't want to grow."	*(Hold up 1 finger)*
Second little turkey said, "Why'd you say that?"	*(Hold up 2 fingers)*
Third little turkey said, "I want to get fat."	*(Hold up 3 fingers)*
Fourth little turkey said, "Thanksgiving's near."	*(Hold up 4 fingers)*
Fifth little turkey said, "Yes, that's what I hear."	*(Hold up 5 fingers)*
Then the five little turkeys that were standing in a row,	
All said together, "Come on, let's go!"	*(Move fingers like they're running away)*

(Repeat faster and faster)

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: EFL song. Thanksgiving Day (cultural topic).

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Its structure is divided in vocal and action parts. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language instead of academic language.

NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: It has 43 lexical items and 26 function words. Provided that verses are formed by long

LEXICAL 43   FUNCTION 26
62 % (lexical items)

quoted statements or direct speech –those contain two clauses, that is, more than one participant/process per sentence–, we may consider dense the text. Besides, it uses past tenses (simple and continuous) and contractions. It is concrete since it does not include any abstraction apart from the complexity of direct speech to six-year-old students.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is slightly complex. Regarding themes and rhemes, the theme starts with five little turkeys, and then it moves from the first little

turkey to the last one, one by one, until it ends up with the five little turkeys together again. Each theme has one rheme that is a direct speech of what each *theme* said. Hence, we may suggest a development in lyrics. Regarding the song structure, the text is made up by one eight-verse stanza that can be repeated many times even faster. Therefore, the stanza's organization is simple although its content is complex and challenging.

Technicality and authoritative stance: There is not a certainly technical text for students, but a challenging one. Furthermore, the voice adopted is impersonal and authoritative.

10. SONG 15. 1st grade, Extra (Sciences).

We are the simple machines
We sharpen your pencil
And cut your hair
We open your bottles
And hammer in nails
You can find us everywhere!

We are the complex machines
We take you around
From place to place
We wash your clothes
And tell the time
And whiz you into space

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Sciences song. Machines.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

These lyrics contain considerable matter-specific language –language *of* learning–, such as *simple* machine, *complex machine*, *nails*, and specific verbs like *sharpen* or *hammer in*. Nevertheless, most of the vocabulary could be recognised as language *for* learning –articles, pronouns, adjectives, nouns, prepositions, conjunctions and verbs–, that is, general academic vocabulary that students need to know for operating properly at any subject –*pencil, cut, wash,* etc.–.

OF 5   FOR 38
12 % OF (specificity of the text)

Language of schooling

Density and abstraction: This text is made up by 23 lexical items and 27 function words. Sentences are declarative and use the simple present, but considering that some of the lexical items could be unfamiliar to students, like *hammer in* or *take (sb) around*, and that there is more than one process per participant, we might conclude that the text is slightly dense. Nevertheless, those are declarative sentences with one participant –which might be implied– and one process per clause. It is a concrete text since it does not include any abstraction.

LEXICAL 23   FUNCTION 27
46 % (lexical items)

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is slightly complex. Regarding themes and rhemes, there is a development in lyrics, from simple to complex machines: the only theme is the personal pronoun *We*, which has two main rhemes related to what *We* is –*simple* and *complex machines*–, and each main rheme is followed by a series of examples of what *we* can do as simple and complex machines. Regarding the song structure, there are two six-verse stanzas.

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses the pronouns *I* and *you* and a clear dialogue to break

impersonality and to get closer to readers–. Nevertheless, this text may be challenging for students due to the amount of unfamiliar vocabulary.

11. SONG 1. 1ˢᵗ grade, Language Assistant.

*(Words in **bold** do not appear in the lyrics provided in the video and can only be listened)*

> *Good morning! Good morning! How are you? How are you!*
> *It's so nice to have you here with me today.*
>
> *Good morning! Good morning! How are you? Just fine!*
> *Howdy, how do you do, hello, good day!*
>
> ***Now that we're together, learning so much fun,***
> ***The more of us the better, so come on everyone!***
>
> *Good morning! Good morning! How are you? Just fine!*
> *Howdy, how do you do, hello, good day!*
> *Howdy, how do you do, hello, good day!*

Register

The register seems regulative since lyrics reflect greeting expressions, that is, for behaving in a social situation, though it does not certainly manage the social situation within the group.

Field, tenor and mode

Field: EFL song. Classroom routines.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: oral language partly supported by written language –only part of the lyrics appear in the video screen while it is being reproduced–. Vocal part. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language –regarding greetings– instead of academic language.

NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by 13 lexical items and 32 function words. A peculiarity that turns this

LEXICAL 13   FUNCTION 32
29 % (lexical items)

text denser would be that the sentence structures displayed include subordinate clauses –more than one process/participant per sentence– and also the use of *the…the…* with comparative adjectives –"*the more of us, the better*"–. In addition, there are declarative and interrogative sentences. Even so, most of the vocabulary belongs to everyday vocabulary thus lyrics result not dense despite the percentage. It is an abstract text since it does not mention tangible things but greetings, moods, *fun* as a noun, adjectives such as *good* or *nice*, etc.

Multiple semiotic systems: English written language, English oral language

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, there is not a development: the theme switches from *you* to *we*; *you* rhemes are questions about *your* mood whilst *we* rheme is about congregating. What is more, the theme/rheme organization does not appear to confer unity or cohesion. Regarding the song structure, it consists of four stanzas of two long verses each where the second and the fourth stanza are repeated and simulate a chorus. However, though verses are long, sentences are short –except the third stanza, which is entirely a sentence–. The text ends with a repetition of the last verse, "*Howdy, how do you do, hello, good day!*".

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses the pronouns *you* and *we* and a dialogue to break impersonality and to get closer to readers–.

12. SONG 4. 1st grade, Language Assistant.

Sunday, Monday, Tuesday, Wednesday
Thursday, Friday, Saturday
Seven days are in a week
I like to sing them quiet

Sunday, Monday, Tuesday, Wednesday
Thursday, Friday, Saturday
Seven days are in a week
I like to sing them loud

Sunday, Monday, Tuesday, Wednesday
Thursday, Friday, Saturday
Seven days are in a week
I like to clap them out

Sunday, Monday, Tuesday, Wednesday
Thursday, Friday, Saturday
Seven days are in a week
I like to stomp them out

Sunday, Monday, Tuesday, Wednesday
Thursday, Friday, Saturday
Seven days are in a week
I like to sing them proud

Sunday, Monday, Tuesday, Wednesday
Thursday, Friday, Saturday
Seven days are in a week
I like to sing again

Seven days are in a week
I like it one more time
Seven days are in a week

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some

kind of management of the classroom's social situation.

Field, tenor and mode

Field: EFL song. Days of the week.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st*

grade, Social Sciences.

Mode: Written text. Vocal part with a kind of action part in it. Those lyrics are aimed at 6-7-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language instead of academic language.

> NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by one stanza, repeated several times with slight variations. Each stanza has

> LEXICAL 13   FUNCTION 6
> 68 % (lexical items)

13 lexical items and 6 function words; however, 7 of the 13 lexical words are a list with the days of the week, which are familiar to students, therefore density might be reduced due to this. Moreover, sentences are declarative and use the simple present, and each one implies one participant and one process. . Hence, the text does not appear to be dense, and it would be abstract because it includes the adjective *proud*.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, there are two themes: the first one is a list of the days of the week and its rheme emphasises that these are the days of the week; the second one is the pronoun *I* and its rheme is a command to perform the stanza again, in a different way. Hence, development in lyrics is inexistent since all *I* rhemes are at the same level of deepening. Regarding the song structure, there is one four-verse stanza where only the last verse varies from one stanza to another.

Technicality and authoritative stance: There is not technical language. Also, it combines an impersonal or authoritative voice −*"Seven days are in a week"* − with a personal voice −*"I want to sing them…"*−.

13. SONG 3. 2ⁿᵈ grade, Social Sciences.

What's the weather like today?   *(raise arms and shoulders)*
What's the weather like today?
Today it's rainy   *(wiggle fingers downwards)*
Rainy rainy
Today it's windy   *(sway hands from side to side)*
Windy windy
Today it's snowy   *(shiver with cold)*
Snowy snowy
Today it's foggy   *(peer around)*
Foggy foggy
Today it's stormy stormy   *(scared face and cover ears)*
Today it's sunny   *(open arms and shine)*
What's the weather like today? [x4]

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Social Sciences song. The weather, classroom routines.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Its structure is divided in vocal and action parts. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

These lyrics contain considerable matter-specific language –language *of* learning–, such as adjectives referred to weather –*rainy, windy, snowy, foggy, stormy* and *sunny*– and the sentence structure "*What is the weather like?*". On the contrary, the time adverb *today* and impersonal sentences with *it* would be language *for* learning. In addition, it should be pointed that the text seems to be linked to EFL as well,

OF 18   FOR 15
55 % OF (specificity of the text)

since it is a Sciences song related to a topic traditionally assigned to EFL –the weather–, and that is why I would consider this text mixed between EFL and Sciences, because it fits none of the two groups clearly.

Language of schooling

Density and abstraction: It has 14 lexical items and 16 function words. There is one participant –the weather– and

| LEXICAL 14   FUNCTION 16 |
| 47 % (lexical items) |

one process in each sentence. Besides, although most of the declarative sentences are neither long –four words– nor complex –simple present–, the interrogative sentence "*What's the weather like today?"* may imply an unexpected structure for students because of the use of *like* as a conjunction. Hence, we might agree that the text is dense, and also concrete since it does not include any abstraction.

Multiple semiotic systems: It is mainly English written language, although there is a symbol *[x4]* belonging to a different semiotic system and needs to be understood so that students can sing the song correctly.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: there is one theme –the weather–, and a rheme consisting of a list of weather conditions. Regarding the song structure, there is one stanza that begins with the question "*What's the weather like today?*" –which is a kind of chorus both at the beginning and the end of the song– and continues with diverse answers to the question.

Technicality and authoritative stance: There may be technical the adjectives –*rainy, windy, snowy*, etc.–, but we do not encounter a certainly technical and challenging text for students. Nevertheless, the voice adopted is impersonal and authoritative.

14. SONG 8 (Chant). 2nd grade, Social Sciences.

A town is a part of a province
In each province there is a local government
The local government is made up of a mayor and local politicians
The mayor and politicians work at the town hall
And the town hall is in the town!

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Social Sciences chant. Local government.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

These lyrics contain considerable matter-specific language –*town*, *province*, *local government*, *mayor*, *local politicians* and *town hall*–.

OF 12   FOR 22
35 % OF (specificity of the text)

The language *for* learning would comprise the rest of words –articles, pronouns, adjectives, nouns, prepositions, conjunctions and verbs–.

Language of schooling

Density and abstraction: This text is made up by 18 lexical items and 23 function words, and it would suggest that the

LEXICAL 18   FUNCTION 23
44 % (lexical items)

text is dense because many of these lexical words may be unfamiliar to students.

Furthermore, sentences are declarative, long –one participant and one process– and include at

least, two unfamiliar lexical words. Besides that, there is also one sentence in the passive voice. It is an abstract text since it includes a few abstractions such as *government* and *province*.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is complex, regarding themes and rhemes, because it shows a closed cycle that begins and ends with the same theme, *town*, and each theme has a rheme that becomes the theme of the next sentence, thus, the development in lyrics is evident. Despite this, the structure of the text is simple: it consists of one five-verse stanza where each verse is a new sentence.

Technicality and authoritative stance: These lyrics are substantially technical and challenging for students. In the same way, the voice adopted is impersonal and authoritative.

15. SONG 2. 2nd grade, Natural Sciences.

Digestion, digestion
We're learning about digestion!
The food goes in our mouth
We taste it with our tongue
We chew it with our teeth
Until the chewing's done!
We swallow all the pieces
And into the stomach they go
The stomach mixes them with juices
And off to the small intestine they flow.
The nutrients travel round our body
They travel in our bloodstream
And the waste that is not wanted
Goes out through the large intestine!

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Natural Sciences song. Digestive system.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

These lyrics contain considerable matter-specific language –language *of* learning–, such as verbs –*taste*, *chew*, *swallow*– and nouns – *digestion*, *mouth*, *teeth*, *stomach*, etc. –. The language *for* learning would comprise the rest of words –articles, pronouns, adjectives, nouns, prepositions, conjunctions and verbs–.

> OF 25   FOR 46
> 35 % OF (specificity of the text)

Language of schooling

Density and abstraction: This text is made up by 34 lexical items and 44 function words, and it would suggest that the text is dense because many of these lexical words may be unfamiliar to students. Furthermore, sentences –which are declarative and exclamatory– are long and complex: a few sentences include more than one process and participant, some sentences make an inversion in the word order so that they fit a rhyme, like "*into the stomach they go*", and there are two constructions in the passive voice, "*We chew it with our teeth until the chewing's done!*" and "*And the waste that is not wanted, goes out through the large intestine!*". It is a concrete text since it does not include any abstraction.

> LEXICAL 34   FUNCTION 44
> 44 % (lexical items)

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is complex, regarding themes and rhemes, because it represents the whole process of digestion: sequentially, themes are *food*, *nutrients* and *waste*, and each theme has a few rhemes that mention diverse actions in the

order those happen. It is evident that there is a development in these lyrics. Despite this, the text's structure is simple, although many of its sentences are made up by more than one verse: it has one stanza of fourteen verses without repetitions.

Technicality and authoritative stance: These lyrics are substantially technical and challenging for students. In the same way, even if the text uses the pronoun *we* as the subject of many sentences, the voice adopted is impersonal and authoritative.

16. SONG 8. 2nd grade, Natural Sciences.

Look at the plants all in a row   *[point down from left to right]*
Look at the plants, see how they grow   *[point down and then up]*
Trees grow tall, side by side   *[stand up straight and tall next to a partner]*
Bushes grow out, wide and wide   *[spread out arms and legs]*
Carrots grow down, down underground   *[point down and couch down]*
Pumpkins grow fat, orange and round   *[make a big circle with arms, puff out cheeks]*
Wild flowers grow here and there   *[point to places all around room]*
And grass grows up, oh, everywhere   *[wiggle fingers upwards from left to right]*
Look at all the plants, out in the sun   *[point with left hand, open and close right hand]*
Look at all the plants, let's water them one by one [pretend to water plants]

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Natural Sciences song. The plant kingdom.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Written text. Its structure is divided in vocal and action parts. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

These lyrics contain considerable matter-specific language –

language *of* learning–, such as verbs –*grow* and *water*– and nouns –

OF 19   FOR 30
39 % OF (specificity of the text)

plants, *trees*, *bushes*, *carrots*, etc.–. The language *for* learning would comprise the rest of

words, which are mostly adjectives –*tall*, *fat*, *orange*, *round*, etc.– and adverbs –*out, down*,

side by side, *everywhere*, *one by one*, etc.–.

Language of schooling

Density and abstraction: It has 40 lexical items and 18

function words. There are declarative and imperative

LEXICAL 40   FUNCTION 18
69 % (lexical items)

sentences, the tense used is the present simple and verbs –one process and one participant per

sentence– are mainly multi-word verbs. Hence, the text appears to be dense as well as

abstract because it includes terms like *grow* and *wide*.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes,

apart from the implied subject of the first and final verses, the theme moves from verse to

verse, changing from one plant to other. Their respective rhemes reveal how each plant

grows. Because the seven themes apart from the theme *(you)* display a list, not a progression,

we would say that the text stays at the same level of development but nevertheless these

seven themes are further developed than the first theme *(you),* which is introducing the later

list. Regarding the song structure, there is one ten-verse stanza, without neither a chorus nor

repeated verses.

Technicality and authoritative stance: These lyrics seem substantially technical and

challenging for students due to multi-word verbs and adverbs and unfamiliar nouns.

Additionally, the text uses imperative sentences at the beginning and the end –"*Look at the

plants*"– but the main voice adopted is impersonal and authoritative.

17. SONG 13 (Chant). 2nd grade, EFL.

No more English for today,
See you, Sue.
See you, Jay.
No more English for you and me.
See you, Tiger.
See you, Li.
See you! See you! See you!

Register

The register seems regulative since lyrics reflect expressions of farewell, that is, for behaving

in a social situation, though it does not certainly manage the social situation within the group.

Field, tenor and mode

Field: EFL song. Classroom routines.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st*

grade, Social Sciences.

Mode: Written text. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects

BICS, that is, everyday language –regarding farewells– instead of

academic language.

NO LANGUAGE
TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by 7 lexical

items and 9 function words. Nevertheless, these lyrics are

LEXICAL 7   FUNCTION 9
44 % (lexical items)

repetitive and their only lexical items are actually *English*, *today*, *see* and proper nouns like

Sue. Probably, the original ratio of 44% lexical items might not be reliable. There are neither

complete sentences nor processes –'*see you*' is a short form of '*I'll see you soon*' but, since it is utilized as a synonym of the exclamation '*goodbye*', I would not consider it like a proper process–. Hence, the text does not seem dense, and it is concrete since it does not include any abstraction.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: the theme is *I*, the person who sings the chant, and in the rheme, that person says goodbye to some friends. Regarding the song structure, there is one stanza of six paired verses: the first is similar to the fourth, and second and third verses are equivalent to fifth and sixth. It does not present a chorus.

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses the pronouns *me* and *you* to break impersonality and to get closer to readers–.

18. SONG 38. 2nd grade, EFL.

You can't play ball games in the classroom,
in the classroom,
no, no, no.

You can't play ball games in the canteen,
in the canteen,
no, no, no.

You can't play ball games in the corridor,
in the corridor,
no, no, no.

You can't play ball games in the library,
in the library,
no, no, no.

You can play ball games in the gym,
in the gym,
yes, yes, yes.

You can play ball games in the playground,

in the playground,
yes, yes, yes.

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: EFL song. Play, the school.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language instead of academic language.

> NO LANGUAGE
> TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by one stanza, repeated six times with slight variations in the

> LEXICAL 3   FUNCTION 4
> 43 % (lexical items)

object. Each stanza has one affirmative or negative sentence with 3 lexical items and 4 function words, and repetitions –"*in the classroom, in the classroom*" and "*no*, *no*, *no*"–, the participant is *you* and the process is *can't [do something]*, using a simple present. Hence, we might conclude that the text is not dense, but it is concrete because it does not include any abstraction.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, the theme is *you*, though it is not personally directed to the listener –it would be generalizing the target audience of these rules–. Rhemes form a list of rules, not a progression, and therefore those stay at the same level of development. Regarding the song structure, there is one three-verse stanza repeated six times with slight variations and without a chorus.

Technicality and authoritative stance: There is not much technical language. Nevertheless, the voice adopted is authoritative, and it might also reflect some impersonality if we consider the use of the pronoun *you* and the form *"you can't…"* comparable to the form *it is not allowed to…*

19. SONG 50. 2nd grade, EFL.

Christmas cards here,
Christmas cards there,
pictures of Christmas everywhere.

A Christmas stocking,
a Christmas cake,
Father Christmas,
and a… snowflake.

Christmas cards here,
Christmas cards there,
pictures of Christmas everywhere.

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: EFL song. Christmas (cultural topic).

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects
BICS, that is, everyday language –regarding Christmas– instead of
academic language.

NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by 13 lexical
items and 7 function words. Additionally, some

LEXICAL 13   FUNCTION 7
65 % (lexical items)

characteristics should be stressed: first, the text does not contain sentences; second, the word
Christmas is repeated nine times and it appears almost in every verse; third, a few words
might be unfamiliar to students; fourth, verses –we cannot talk about sentences since there is
any– are short. The whole lyrics display a list of things which are more likely to be seen in
Christmas. In view of these characteristics, we may say that the text is not dense. It is
concrete since it does not include any abstraction.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes,
development in lyrics is inexistent: it consists of a list of things observable in Christmas,
there are not sentences and, consequently, neither verbs nor rhemes. Regarding the song
structure, it begins with a three-verse chorus, followed by one four-verse stanza and again a
chorus at the end.

Technicality and authoritative stance: There is not much technical language, and we can infer
that the voice adopted is impersonal and authoritative although there are not complete
sentences in the text.

20. SONG 2. 2nd grade, Extra (EFL).

Two little dicky birds
Sitting on a wall
One called Peter
One called Paul
Fly away, Peter
Fly away, Paul
Come back, Peter
Come back, Paul

Register

There is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation. Similarly, the text does not seem instructional, either, since nursery rhymes are not used with the purpose of 'instructing' but probably entertaining children and 'playing' with the language. Therefore, this text would be a special case.

Field, tenor and mode

Field: English nursery rhyme. Nursery rhymes might not introduce a specific topic, but those are usually learn by native children in their infancy. Hence, these compositions carry a kind of cultural baggage and teaching them open a bridge between L2 learners and the L2 culture.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Oral text. Vocal part[6]. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language instead of academic language.

NO LANGUAGE TRIPTYCH

Language of schooling

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[6] For its performance, the teacher proposed an action part with movements and gestures but those are not written down, so it might be a personal addition.

Density and abstraction: This text is made up by 20 lexical items and 2 function words. Although verses and sentences are short –e.g. "*Fly away*, *Peter*"– there is a passive voice, "*O*ne called Peter, one called Paul"*, a noun with more than one adjective –"*two little dicky birds*" –, imperative and declarative sentences, and almost all the words are lexical items, including the unfamiliar adjective *dicky*. Hence, we can agree that the text is dense as well as abstract, since it includes the adjective *dicky*.

> LEXICAL 20   FUNCTION 2
> 91 % (lexical items)

Multiple semiotic systems: English oral language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: there is a theme, *two little dicky birds*, and the rheme describes, apart from their names, what the two birds do. Regarding the song structure, it has an eight-verse stanza. Besides, all the verses that end in *Peter* or *Paul* are paired: "*one called Peter*" with "*one called Paul"* and so on.

Technicality and authoritative stance: Technical language is not frequent, although the voice adopted is impersonal and authoritative.

21. SONG 1. 2nd grade, Extra (Sciences).

With my eyes I can see
I can see, I can see
With my eyes I can see
I can see a rainbow

With my ears I can hear
I can hear, I can hear
With my ears I can hear
I can hear a bird

With my tongue I can taste
I can taste, I can taste
With my tongue I can taste
I can taste an apple

With my nose I can smell

I can smell, I can smell
With my nose I can smell
I can smell a flower

With my hands I can touch
I can touch, I can touch
With my hands I can touch
I can touch a cat

I have five senses I can see
I can smell, I can hear
I can taste and I can touch
Five senses!

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Sciences song. The five senses.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written text. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

There is some matter-specific language –language *of* learning– in these lyrics although most of the vocabulary could be recognised as language *for* learning. The language *of* learning would comprise the five sense organs –*eyes*, *ears*, *tongue*, *nose*, *hands*– and their corresponding verbs –*see*, *hear*, *taste*, *smell*, *touch*– while the language *for* learning would comprise the rest of words –articles, pronouns, nouns, prepositions and conjunctions–.

OF 7   FOR 16
30 % OF (specificity of the text)

Language of schooling

Density and abstraction: This text is made up by one stanza,

repeated six times with slight variations. Each stanza has 8

lexical items and 15 function words, and a change in the declarative sentence's word order.

Besides, sentences use the present simple and each one has one process and one participant–,

and we might conclude that the text is not dense. Also, it is concrete since it does not include

any abstraction.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes,

development in lyrics is inexistent: there is a theme, the pronoun *I* (the person who sings),

and the rheme lists the five sense organs and their corresponding functions. Regarding the

song structure, it consists of one four-verse stanza.

Technicality and authoritative stance: There is neither technical language nor an impersonal

or authoritative voice –it uses the first person *(with my… I can…)* to break impersonality and

to get closer to readers–.

22. SONG 3. 2nd grade, Extra (Sciences).

*(Words in **bold** do not appear in the lyrics provided in the video and can only be listened)*

> *The stuff of life is matter.*
> *Here's some scientific chatter,*
> *I'm gonna' give it to you nice and straight:*
> *When it comes to matter, there are 3 states…*
> *SOLID **or** LIQUID, **or** GAS!*
>
> *Solids stay put in a single place.*
> *When put in something else, they keep their own shape.*
> *Your chair is a solid and so is a box.*
> *Your shirt is a solid and so are your socks.*
> *A table is a solid and so is your phone.*
> *A cookie's a solid and so is a stone.*
> *Can you think of any more solids?*
>
> *The stuff of life is matter.*

Here's some scientific chatter,
I'm gonna' give it to you nice and straight:
When it comes to matter, there are 3 states…
*SOLID **or** LIQUID, **or** GAS!*

*Liquids **flow when they move around***
They take the shape of their container now
***Water is a liquid** and so is apple juice.*
*Milk is a liquid. **It's good for you**.*
Soda is a liquid and so is gasoline.
Salad dressing is a liquid, you see.
Can you think of any more liquids?

The stuff of life is matter.
Here's some scientific chatter,
I'm gonna' give it to you nice and straight:
When it comes to matter, there are 3 states…
*SOLID **or** LIQUID, **or** GAS!*

A gas expands to fill any space.
Now, a peculiar look may come to your face
because sometimes gases are invisible
Let me explain...

You can't really see it, but you know it's there.
All around you is a gas called air.
The helium in a balloon is a gas
And so is the wind as it blows past.
Smoke is a gas and so is steam
You're blowing out gas when you use the AC.
Can you think of any more gases?

The stuff of life is matter.
Here's some scientific chatter,
I'm gonna' give it to you nice and straight:
When it comes to matter, there are 3 states…
*SOLID **or** LIQUID, **or** GAS!*

You can classify matter in other ways,
***like by** color, **or** size, **or** texture, **or** shape.*
***Like** color: red, white, blue, orange, black, green,*
*brown, yellow, pink, purple, gray, **you see.***
Like** size: **big, small or medium,
skinny or wide, thick or thin.
Like** texture: **spiky or furry or smooth
or bumpy or soft or rough or lumpy.
Like** shape: **square, circle, rectangle,
star, oval or triangle,
trapezoids and hexagons,
diamonds and octagons!

Register

The register seems instructional since there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation.

Field, tenor and mode

Field: Sciences song. Matter.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Oral language partly supported by written language –only part of the lyrics appear in the video screen while it is being reproduced–. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

These lyrics contain considerable matter-specific language – language *of* learning–, such as *state* and *matter*, the three states of

OF 123   FOR 292
30 % OF (specificity of the text)

matter –*solid*, *liquid* and *gas*– and their definitions, other classifications of matter –*color*, *size*, *texture*, *shape*– and some examples –*spiky*, *furry, smooth*, etc.–. Language *for* learning would comprise the rest of words –articles, pronouns, adjectives, nouns, prepositions, conjunctions and verbs –.

Language of schooling

Density and abstraction: These lengthy song lyrics are made up by 184 lexical items and 215 function words.

LEXICAL 184   FUNCTION 215
46 % (lexical items)

Besides, some characteristics should be stressed: first, although the percentage of lexical items is 46%, the number of these words is quite high in comparison with the rest of lyrics, and the more lexical items are in a text, the more likely to be challenging and difficult;

second, there is a high demanding grammar within the text –long compound sentences with more than one process/participant, passive voice, "*so is a…*"– unfamiliar vocabulary, unfamiliar verbs, abstract concepts, definitions; third, there are affirmative and negative declarative sentences as well as imperative and interrogative ones. Taking into account these characteristics, we may conclude that the text is dense and abstract, since it includes many abstract nouns –*stuff, life, matter, chatter, solid, liquid*, etc.–, adjectives –*nice, straight, good, smooth,* etc.– and verbs –*keep, expand, fill, stay put,* etc.–.

Multiple semiotic systems: English written language, English oral language.

Organization: The *academic* organization of the text is complex. Regarding themes and rhemes, the chorus' theme is *matter* and it is followed by one theme derived from *matter* per stanza –*solid*, *liquid*, *gas* and *other ways (of classifying matter)*–. Concerning this, themes form a list with subcategories. In addition, rhemes should be observed separately: the chorus theme's rheme attempts to introduce the three states of matter, which correspond to the later themes, hence it would be a kind of introduction; themes *solid*, *liquid* and *gas* and their corresponding stanzas share the same types of rhemes, starting with a definition and moving on to a list of examples that pretend to make the concept clear; finally, the last rheme –*other ways (of classifying matter)*– has only the exemplifying rheme. For all these reasons, we may suggest a development in lyrics. Regarding the song structure, it has five stanzas with an irregular number of verses –between four and twelve verses–, and a five-verse chorus appearing between stanzas and at the beginning of the song.

Technicality and authoritative stance: These lyrics are substantially technical and challenging for students –"*Liquids flow*", "*A gas expands*", *trapezoids*, *hexagons*, etc.–. Besides, the voice adopted suggest authoritativeness in a more informal speech –it uses pronouns to break

impersonality as well as informal expressions to command informality –*"you see", "I'm gonna…", "When it comes to…"* and *"stay put"* –.

23. SONG 2. 2nd grade, Language Assistant.

*(Words in **bold** do not appear in the lyrics provided in the video and can only be listened)*

> *I (**Thai words**) am*
> *You (**Thai words**) are*
> *We (**Thai words**) are*
> *They (**Thai words**) are*
> *I am, you are,*
> *we are, they are*
>
> *He (**Thai words**) is*
> *She (**Thai words**) is*
> *It (**Thai words**) is*
> *He, she, it (**Thai words**) is*
> *He is, she is,*
> *it is, **badabadaba***
>
> ***I am, you are, we are, they are***
> ***He is, she is, it is, badabada***
> *I am, you are, we are, they are*
> *He is, she is, it is.*

Register

There is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation. Similarly, the text does not seem instructional, either, since there is not really 'instruction' of contents but work on grammatical aspects. Therefore, this text would be a special case.

Field, tenor and mode

Field: EFL song. Grammar reinforcement (metalinguistic use): verb *to be*.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1st grade, Social Sciences*.

Mode: Oral text partly supported by written text –only part of the lyrics appear in the video screen while it is being reproduced–. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language instead of academic language. In fact, the text explains how to conjugate the verb *to be*, which is the basic auxiliary verb for managing English language properly.

> NO LANGUAGE
> TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by 0 lexical items and 60 function words in English. Nevertheless, due to the sentence structure, we might infer that the part "*(Thai words)*" correspond to a lexical item, and therefore there would be a minimum of 8 lexical items within the lyrics that would set a declarative sentence with, apparently, one participant and one process within each sentence, although it can only be hypothesized because Thai words have not been translated. However, the text would not be dense since it only repeats the verb's conjugation –using a personal pronoun as a subject + verb *to be*– and those do not even form complete sentences. It seems an abstract text since it only manages the verb *to be*.

> LEXICAL 8   FUNCTION 60
> 12 % (lexical items)

Multiple semiotic systems: English written language, Thai oral language.

Organization: The *academic* organization of the text is simple. Regarding themes and rhemes, development in lyrics is inexistent: although there are many personal pronouns followed by the corresponding form of the verb to be, none of them works as a theme. In fact, there are not themes/rhemes within these lyrics because each 'subject+verb' would be one item of a list, which is the whole text. Moreover, verses do not contain sentences because there are

only incomplete sentences. Regarding the song structure, it comprises a six-verse stanza repeated twice with slight variations, and a chorus at the end.

Technicality and authoritative stance: There is not much technical language. Conversely, the voice adopted suggests impersonality and authoritativeness, though missing Thai words and the text's simplicity –it is a list– hinders a statement.

24. SONG 3. 2nd grade, Language Assistant.

I want you to want me.
I need you to need me.
I'd love you to love me.
I'm beggin' you to beg me.

I want you to want me.
I need you to need me.
I'd love you to love me.
I'll shine up the old brown shoes, put on a brand-new shirt.
I'll get home early from work if you say that you love me.

Didn't I, didn't I, didn't I see you cryin'?
Oh, didn't I, didn't I, didn't I see you cryin'?
Feelin' all alone without a friend, you know you feel like dyin'.
Oh, didn't I, didn't I, didn't I see you cryin'?

I want you to want me.
I need you to need me.
I'd love you to love me.
I'm beggin' you to beg me.
I'll shine up the old brown shoes, put on a brand-new shirt.
I'll get home early from work if you say that you love me.

Didn't I, didn't I, didn't I see you cryin'?
Oh, didn't I, didn't I, didn't I see you cryin'?
Feelin' all alone without a friend, you know you feel like dyin'.
Oh, didn't I, didn't I, didn't I see you cryin'?
Feelin' all alone without a friend, you know you feel like dyin'.
Oh, didn't I, didn't I, didn't I see you cryin'?

I want you to want me.
I need you to need me.
I'd love you to love me.
I'm beggin' you to beg me.
I want you to want me.
I want you to want me.
I want you to want me.
I want you to want me.

Register

This is a very similar case to the previous one: there is no evidence for thinking that lyrics imply some kind of management of the classroom's social situation. Similarly, the text does not seem instructional, either, since there is not really 'instruction' of contents but work on grammatical aspects. Therefore, as in the previous song, this text would be a special case.

Field, tenor and mode

Field: Pop-rock song employed in an EFL classroom. Grammar reinforcement (metalinguistic use): construction *want/need/'d love somebody to do something*.

Tenor: Non-interactive text. Participants are the same as those in mentioned in *SONG 1. 1ˢᵗ grade, Social Sciences*.

Mode: Written language. Vocal part. Those lyrics are aimed at 7-8-year-old students.

The Language Triptych

No language triptych can be observed since this EFL text reflects BICS, that is, everyday language instead of academic language.

> NO LANGUAGE TRIPTYCH

Language of schooling

Density and abstraction: This text is made up by 40 lexical items and 61 function words. Sentences, which can be

> LEXICAL 40   FUNCTION 61
> 40 % (lexical items)

declarative or interrogative (negative questions) are generally short and repetitive, though the main grammatical structure found is 'to *want somebody to do something'*. Nevertheless, the pre-chorus implies more complexity: it is a two-verse stanza with one long sentence each, including a compound sentence with a conditional –"*I'll get home early from work if you say that you love me*"–, that is, a sentence with more than one process. Additionally, the text contains unfamiliar verbs like *beg* and *shine up*, many verb tenses and informal writing like

cryin', hence, we can agree that the text is dense as well as abstract because it includes abstract verbs –*want, need, love, beg, feel like*– and adjectives –*brand-new*–.

Multiple semiotic systems: English written language.

Organization: The *academic* organization of the text is slightly complex. Regarding themes and rhemes, the only theme is *I* (the singer), and their rhemes vary from one type of stanza to another: first, the stanza display a series of rhemes which are *things* that the singer *(I)* wants/needs/would love/is begging somebody to do, and all rhemes stay at the same level of development because those form a list, not a progression; second, the pre-chorus displays a list of three actions that *I (the singer)* would do if that other person loves the singer –with regard to previous rhemes, this seems a new stage, a second level of development–; third, the chorus shows the singer's *(I)* hypothesis about an event that is supposed to have happened out of lyrics, the rheme is directed to the particular person and refers to emotions that the person might be passing through. We may suggest a development in lyrics since it seems that the rheme moves further from one stanza to the next. Regarding the song structure, it does not fix a standard pop song's structure because it "cuts" the second stanza to introduce the pre-chorus earlier, and then it results in a five-verse stanza that includes a stanza ad a pre-chorus. The complete structure would be: stanza/short stanza/pre-chorus/chorus/short stanza/pre-chorus/chorus/chorus/stanza/ending.

Technicality and authoritative stance: There is neither technical language nor an impersonal or authoritative voice –it uses personal pronouns *I* and *you ("I need you…" "Didn't I see you…?")* to break impersonality and to get closer to readers–.