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# Designing an instructional intervention using karaoke to develop key reading skills

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DESIGNING AN INSTRUCTIONAL INTERVENTION

USING KARAOKE TO DEVELOP KEY READING SKILLS

A dissertation submitted in partial satisfaction

of the requirements for the degree of

Doctor of Education in Educational Technology

by

Travis James Ross

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This dissertation, written by

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under the guidance of a Faculty Committee and approved by its members, has been submitted to and accepted by the Graduate Faculty in partial fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION IN EDUCATIONAL TECHNOLOGY

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ABSTRACT

The purpose of this study was to design, pilot, and evaluate the effectiveness of a teacher-led intervention using karaoke to improve the reading skills. Elements from previous research (Biggs, Homan, Dedrick, Rasinksi & Minick, 2008; Gupta, 2006) were adapted and integrated with the structure of Writer's Workshop (Calkins, 1991; Graves, 1983) to create an intervention referred to as Karaoke Workshop. The researcher, who also participated in the role of the after-school intervention teacher, adapted existing instructional and design methods and the efficacy of the adaptation of these methods in this context was part of the pilot nature of this study.

Two rounds of the design-based research cycle were followed to develop, implement, and evaluate a teacher-led intervention. The impact of the design on three key outcomes was observed leading to several key findings. The most significant finding validated the impact that karaoke has on oral reading fluency. Over an 8-week period, every participant experienced a significant improvement in oral reading fluency, with the average reading rate of participants increasing from 64 to 94 WCPM.

In addition, this study offers an instructional model for teachers who want to use karaoke in the classroom. The revised model includes separate instructional routines for teacher-led lessons and for student-driven activity. This model is based on teacher manipulation of three variables, the curriculum, the music, and the technology, which were also explored.

This study serves as an exemplar for the integration of music into the curriculum in a way that supports both the arts and student performance with core

content. Given the current educational landscape, where arts instruction is often shadowed by an emphasis on the core curriculum and high-stakes testing, it is important for educators to identify ways to integrate the arts that contribute to these high-stakes outcomes.

**Chapter 1: Introduction**

According to the National Assessment of Educational Progress, which periodically assesses students in the 4th and 8th grades, only one-third of U.S. students score at or above the proficient level in reading (National Center for Educational Statistics, 2009). Consistent with these findings, Pinkus (2006) estimates that as many as seventy percent of students have difficulty with reading and require some form of differentiated instruction. It is no wonder then, that meeting the needs of less proficient readers has become a common concern for elementary educators in schools across the U.S. (Woodward & Talbert-Johnson, 2009).

Meeting the needs of struggling readers is a challenge for teachers who often face numerous obstacles such as: variability in students' literacy levels and linguistic abilities, a lack of time or organization to manage differentiated instruction, and students who lack motivation to read (Ganske, Monroe & Strickland, 2003). Jenson and Tuten (2012) have identified six types of struggling readers, including: delayed readers, disengaged readers, word callers, English language learners, students with possible learning disabilities, and early adolescent readers. Each type of struggling reader may require different attention and support in the classroom. This creates a challenge for teachers, who are often required to teach a specific grade-level curriculum to students with a range of abilities, only some who struggle with reading.

Beyond the primary grades the classroom curriculum shifts from an emphasis on learning to read to one that requires reading to learn (Allington & Johnston, 2002; Pressley, 2000), prompting teachers to focus on reading content rather than reading processes. "This bifurcation of reading into two distinct periods…has long persisted and

appears to fairly capture the instructional emphasis placed on reading in K-12 classrooms" (Alexander & The Disciplined Reading and Learning Research Laboratory, 2012, p. 262).

However, making a complete curriculum shift to a sole emphasis on reading content may lead to difficulties for those students who have not mastered the foundational skills needed to keep up with the amount of reading required to be successful (Snow & Biancarosa, 2003). Students in the upper elementary grades may need further support with foundational and critical reading skills that are often developed in the primary grades (Faggella-Luby, Graner, Deshler & Drew, 2012). Equally important to addressing skill deficits is addressing the lack of motivation and engagement that often accompanies reading failure (Guthrie, 2001). It is possible that deficiencies in both skills and student motivation mutually contribute to the achievement gap and a subsequent lifetime of reading difficulties.

One strategy that has the potential to improve reading skills in a motivating and engaging way is karaoke, a technological and social phenomenon of Japanese origin that integrates instrumental music with song lyrics (Choi, 2008). Karaoke is an activity that is done for entertainment, in which a person sings a song while karaoke technology provides the music. The term literally means "empty orchestra" since the vocals have been removed from karaoke versions of songs until they are filled with a singer's voice (Mitsui, 1998).

Karaoke typically occurs at bars, parties, and in other adult social settings. However, the availability of home karaoke systems, the integration of karaoke with console video gaming, and advances in mobile and Internet technology have redefined

what karaoke is, who can do it, and where it can be done. According to NBC (2009, March 23), a Charlotte, North Carolina taxi driver installed a karaoke machine in his car, allowing his clients to sing popular songs on their way to their destinations. The growing accessibility of karaoke technology has also allowed teachers and researchers to explore ways to integrate karaoke in the classroom to meet learning objectives.

The impact of karaoke on reading skills was explored in a series of research studies on the web-based software program Tune In to Reading (Biggs et al., 2008; University of South Florida, 2005, 2006 & 2009). After 4 years of experimental studies using a total sample of 1,072 students from between the 3$^{rd}$ and 12$^{th}$ grades, it was noted that students in the treatment group demonstrated significant increases in instructional reading level on both curriculum-based and standardized reading measures, with average gains of more than a year in only 9 weeks (Biggs et al., 2008). These findings suggest that karaoke can effectively impact reading skills at a range of grade-levels.

The effectiveness of this program was likely due to a number of factors including the amount of repeated oral reading it provided, the high engagement levels it inspired, and its integration of musical and linguistic content. Another possible factor to the program's success may have been the way that reading was situated within meaningful activity. In the case of Tune In to Reading, the activity was mediated by software that did not require interaction with others. While there were adults present for supervision purposes, all of the activity was completely independent, guided by the software.

Given the collaborative nature of karaoke and the powerful impact that teacher feedback can have on the learning process, this study proposes an instructional

intervention that situates the activity of karaoke within a teacher-directed environment. Using the design-based research protocol, an instructional intervention was developed and testing that integrated karaoke with the direct instruction of traditional reading skills. It was posited that such a model could offer an instructional framework for teachers to use with an array of karaoke-related products or technologies.

This study explored karaoke as an instructional strategy for the teaching of reading skills with the expectation that once such a framework was established, that educators would adapt it as needed. The success of the Tune In to Reading research suggested that there was more to learn about the impact karaoke in the classroom, yet their findings failed to highlight a role for the teacher in this process.

There were certain elements of the Tune In to Reading software that were included when designing a teacher-led intervention. These include the use of readability formulas to level song lyrics and the establishment of a systematic procedure for working with songs. At the same time, however, certain limitations of the software were avoided, including the lack of social interaction and feedback. The design and success of the Tune In to Reading program provided an exemplar for using karaoke to improve the reading skills of students. With this in mind, certain aspects of the Tune In to Reading design were integrated into the development of Karaoke Workshop. The overall design was also influenced by the literature, including other studies positioning karaoke as an instructional strategy.

**Purpose of the Study**

The purpose of this study was to design, pilot, and evaluate the effectiveness of a teacher-led intervention, called Karaoke Workshop, where students refined key

reading skills in an after-school setting. The design-based research cycle guided the manipulation of three components: the curriculum, the music, and the technology. Using iterative cycles of testing and refinement, the impact of the intervention on oral reading fluency, reading comprehension, and attitudes towards reading were measured. Given the existing need for alternative support for struggling readers, the study examined the impact of Karaoke Workshop on less fluent readers. While this study occurred in an after-school setting, it was anticipated that the findings would offer strategies to classroom teachers seeking a fresh way to develop foundational reading skills and support struggling readers during the school day.

**Hypothesis**

- Karaoke Workshop will have a positive impact on the oral reading fluency, reading comprehension, and attitudes towards reading of less fluent readers in the 4th grade.

**Research Questions**

1. What impact did the design and implementation of Karaoke Workshop have on the oral reading fluency of less fluent readers in the 4th grade?

2. What impact did the design and implementation of Karaoke Workshop have on the reading comprehension of less fluent readers in the 4th grade?

3. What impact did the design and implementation of Karaoke Workshop have on the attitudes towards reading of less fluent readers in the 4th grade?

**Significance of the Study**

This research is significant for a number of reasons. First, it is essential that classroom teachers have techniques and methods to improve reading skills that are effective and motivating. The findings of the Tune In to Reading research suggest that

karaoke can produce a positive and sustainable impact on reading under the right conditions. Unfortunately, the Tune In to Reading research failed to explore the role that the teacher or peers have in the process.

Additionally, the software program is only available for entire school or district licensing, making it inaccessible for individual teacher use. Karaoke Workshop offers a teacher-led alternative that can be implemented with a variety of resources and is accessible to a wider population. Given the financial limitations that many schools and districts face, teachers need increased access to resources at the classroom level that do not require full district implementation or funding.

Considering the current national interest in singing and amateur talent, the activity of karaoke may also provide an incentive for those learners who are otherwise too disengaged with reading to develop the foundational skills that they need (Hagood & Ash, 1999). In fact, the key to intervention for disengaged readers, in particular, is to engage them (Jensen & Tuten, 2012). Given the significant impact that motivation and engagement have on learning, it is important for practitioners and researchers to explore strategies that connect to student interests and goals while keeping the classroom relevant to both students and parents. An intervention such as this has the potential to address reading deficits in a way that does not feel like an intervention at all.

In order to reach struggling readers, it may be necessary to try something new. The Karaoke Workshop curriculum offers an alternative to traditional instruction, while integrating what has been referred to as multiple intelligences. In 1985, Gardner proposed an expanded view of intelligence that extended beyond the verbal and computational intelligences that accompany a more traditional view. Synthesizing

existing biological and cultural research, Gardner defined seven distinct intelligences: 1) logical-mathematical; 2) linguistic; 3) spatial; 4) musical; 5) bodily-kinesthetic; 6) interpersonal; and 7) intrapersonal.

Gardner argued that all seven intelligences were important, but that individuals had different levels of proficiency in each, based on individual predispositions, learning styles, and cultural influences. Gardner (1993) suggested that teachers plan experiences that offer a balance of experiences, while also providing opportunities for students to capitalize on their individual strengths. In addition to addressing the musical intelligence, Karaoke Workshop integrated the linguistic, kinesthetic, and interpersonal intelligences. Given the lack of classroom time for music instruction due to a shifting emphasis on core content, Karaoke Workshop offers a promising way to meet academic goals, while integrating methods that would, otherwise, receive less attention in the curriculum.

Given the current need for alternative strategies to support struggling readers, this study provides an example of the effective integration of music, technology, and reading content. It is by setting an example to other practitioners that this study finds its most significance.

**Limitations**

This study had several limitations:

1. The researcher used a convenience sample of elementary students in a suburban city in southern California. Thus the findings cannot be generalized to other geographic areas.

2. The students who received the treatment volunteered based on their interest in karaoke and singing. Students who do not like singing may have chosen not participate, and therefore the findings cannot be generalized to include those students.

3. The students used in the study were not selected based on any particular reading difficulties. For this reason, pre-test results were used to distinguish those students who were less fluent from those who were fluent readers.

4. The students used in the study were enrolled in a private, Catholic institution. Students enrolled in other types of institutions may possess different characteristics and were not represented in the sample population.

5. The sample population was selected from a school with an 87% Hispanic/Latino and a 10% Asian population, along with a significant number of students who were considered to be English-language learners. Students enrolled in an educational setting with a different ethnic and language makeup may possess different characteristics than those of the sample population.

6. The sample population was selected from a school with 76% of students receiving a free or reduced lunch. Students from schools with a different level of poverty may possess different characteristics from, and were not represented by, the sample population.

**Assumptions**

This study included the following assumptions:

1. The students performed to the best of their abilities on the oral reading fluency and comprehension measures. It was also assumed that the instruments were effective at measuring the intended skills within the given population.

2. The students responded honestly on the reading attitudes survey. It was also assumed that the instrument was reliable and sensitive enough to measure short-term changes in reading attitudes.

**Theoretical Perspective**

The work of several researchers guided this study. Rasinski's work on oral reading fluency was central (Biggs et al., 2008; Opitz & Rasinksi, 2008; Rasinski, 2004; Rasinski, 2006; Rasinski & Hoffman, 2003; Rasinski, Homan & Biggs, 2009). In addition to his involvement with the studies on the Tune In to Reading program, Rasinski has made his own contribution to the growing academic discussion on the importance of oral reading fluency.

Rasinski, among others, found that improvements in fluency are typically associated with improvements in both reading comprehension and overall achievement (Kuhn & Stahl, 2000; Rasinksi, 2004; Rasinski & Hoffman, 2003; Therrien, 2004). Additionally, there is substantial evidence that supports a classroom emphasis on fluency, especially in the primary grades.

One common instructional strategy used to build fluency is repeated oral reading, which was the focus of a large-scale meta-analysis conducted by the National Reading Panel in 2000. Their findings endorsed teacher use of repeated oral reading in favor of other popular practices such as independent silent reading. While the National Reading Panel report (2000) was scrutinized for being both biased and narrow in its definition of scientific research, its findings were, nonetheless, instrumental in bringing fluency to the forefront of the national reading debate. While the landscape of the reading debate has changed in the decade following these recommendations, fluency still holds a prominent

position in reading pedagogy and was included as a foundational reading skill in the recently released Common Core State Standards from Kindergarten through grade five (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010).

A significant body of research also surrounds the use of an instructional model called the workshop approach. Graves (1983) popularized Writer's Workshop as a method for teaching children to express themselves through writing. Calkins (1991) then added a mini-lesson component, which is typically found in classroom versions of the Writer's Workshop. Given the widespread success with this approach, the workshop model has been adapted and refined to teach a variety of skills including: reading (Orehovec & Alley, 2003), mathematics (Sammons, 2010), and Internet use (Leu, 2002). The framework has a record of success at providing a solid structure for the independent and collaborative practice of a range of skills.

Regardless of the context, most workshop models include similar components: a short introductory mini-lesson, an extended period for independent practice, and a culminating activity that includes whole-group sharing (Calkins, 1991). This same overall structure was used to develop the Karaoke Workshop routine: a short mini-lesson, an extended period to choose and rehearse songs, and a culminating time for individual or group performance.

**Overview of Methodology**

This study included the design and piloting of an intervention that measured the impact of karaoke on oral reading fluency, text comprehension, and student attitudes towards reading. A design-based research methodology was used to guide two rounds

during which the intervention was developed, implemented, and evaluated. In addition to gathering qualitative data in the form of video-recordings of the sessions and a journal of researcher observations, the participating students were assessed using quantitative measures in the areas of oral reading fluency, text comprehension, and attitudes towards reading.

The purpose of the data collection was to improve the design of the intervention. An instructional routine and curriculum was developed and served as the initial design that was tested during Round One. Between the first and second rounds, the treatment variables (curriculum, music, and technology) were re-examined based on their impact on the dependent variables (reading fluency, comprehension, and attitudes towards reading). The design was subsequently modified and tested during a second round of piloting.

The design and subsequent revisions were part of the research process and therefore reflect exemplars, rather than a final product. After the second round of analysis, a third design was proposed and presented. In addition to inspiring future research on the use of karaoke to build reading skills, the study offers an instructional framework for teachers to consider.

**Definition of Terms**

This study was influenced by the research on reading and effective instructional practices, along with specific studies that have explored the impact of karaoke in the classroom. Terms that appear in the study include:

- *Reading proficiency* refers to one's general ability to effectively read and understand text of a particular difficulty, often determined using a range of local

or large-scale measures that include comprehension and foundational reading skills (National Accessible Reading Assessment Projects, 2006).

- *Readability* refers to traits that make "some text easier to read than others" (DuBay, 2004, p. 1). *Readability levels* are determined using formulas based on vocabulary and word/sentence length. Readability is often confused with *legibility*, which involves typeface and layout.

- *Oral reading fluency* refers to "the ability to read text quickly, accurately, and with proper expression" (National Reading Panel, 2000, pgs. 3-5).

- *Less fluent reader* refers to a student who reads slower than expected, often with attention focused on decoding at the expense of understanding (Armbruster, Lehr, & Osborne, 2001). For the purposes of this study, a less fluent reader will be defined as one who does not score within 10 words of the $50^{th}$ percentile on an oral reading fluency assessment (Hasbrouck & Tindal, 2006).

- *Reading comprehension* or *text comprehension* refers to "the process of simultaneously extracting and constructing meaning through interaction and involvement with written language" (Snow, 2002, pg. 11). This definition emphasizes "the importance and the insufficiency of the text as a determinant of reading comprehension and entails three elements: the reader who is doing the comprehending, the text that is to be comprehended, and the activity in which comprehension is a part" (Snow, 2002, pg. 11).

- *Karaoke* implies multiple things and lacks a solid definition within the academic literature. In this study, karaoke refers to the synchronization of digital on-screen lyrics with pre-recorded musical tracks. The consumer marketplace includes

numerous karaoke-related products that range from karaoke machines (hardware) to CDs to video games and software. An online karaoke service, which provides karaoke music via a networked computer, will be used in this study.

- *Reading attitudes* refer to a range of feelings towards reading that result in a reader either approaching or avoiding particular reading situations (Tunnell, Calder, Justen III, & Phaup, 1991).

- *Design-based research* refers to "a systematic but flexible methodology aimed to improve educational practices through iterative analysis, design, development, and implementation, based on collaboration among researchers and practitioners in real-world settings, and leading to contextually-sensitive design principles and theories" (Wang & Hannafin, 2005, p. 6).

**Organization of the Study**

This dissertation is organized into a five-chapter format. Chapter 1 presents the background, purpose, significance, methodology, research questions, limitations, assumptions, and a definition of key terms. Chapter 2 provides a review of the existing literature on a range of relevant topics. The research methodology for the study is explained in Chapter 3, including the research design, sample selection, Round One design, and data collection procedures. Chapter 4 includes the data that was collected during two rounds of enactment and the modifications that were made when determining the Round Two design. Chapter 5 presents the key findings, including a third design, along with the limitations of the study and implications for future research.

**Chapter 2: Review of Relevant Literature**

This chapter contains a review of the pertinent literature and has been organized into three sections: design-based research methods, the research on reading instruction and assessment, and the existing research on the use of karaoke in the classroom. The purposes of this chapter are to provide the pedagogical and methodological foundation for the design of the intervention, to explore the current research on the use of karaoke in the classroom, and to identify assessment methods to evaluate the impact that karaoke has on reading.

**Design-Based Research Methodology**

This section presents an overview of the research methodology that was used in this study. In addition to distinguishing the methodology from traditional experimental methods, the literature on design-based research provides guidance for scholars seeking to use the method. Given the emerging state of the literature on karaoke in the classroom, a design-based research methodology was both appropriate and necessary when designing an intervention of this nature.

Many researchers look to the emerging paradigm of design-based research when studying the learning sciences (Barab & Squire, 2004; Barab et al., 2007; Herrington, McKenney, Reeves, & Oliver, 2007; Hoadley, 2004; Palincsar, 2005; Wang & Hannafin, 2005). This method allows scholars to design instructional strategies or tools while studying learning in context (Design-Based Research Collective, 2003). While still in its infancy, design-based research differs from experimental studies in several ways. These differences contribute to both the perceived strengths and weaknesses of the paradigm. The most significant differences are found in the way that

context and interventions are problematized. Traditional laboratory research is often decontextualized, occurring outside of the natural setting. For this reason, experimental research often disregards the context in order to make findings more generalizable to other settings.

However, research conducted out of context may lack relevance when examined by those with a socio-cultural perspective of learning. Barab and Squire (2004) suggest that, if context truly matters, then paradigms that examine learning and cognition, as isolated variables within impoverished contexts, will lead to an incomplete understanding of findings and their relevance. To a design-based researcher, the context is everything.

In a traditional experiment, the intervention is seen as an independent variable that can make an impact on the subject, but never the other way around. Design-based research positions context and interventions in such a way that neither variable is independent, but rather, both are mutually interdependent. The Design-Based Research Collective (2003) has proposed that effective design-based research exhibits the following five characteristics:

1. The central goals of designing learning environments and developing theories of learning are intertwined.

2. Development and research take place through continuous cycles of design, enactment, analysis, and redesign.

3. Research on designs must lead to sharable theories that help communicate relevant implications to practitioners and other educational designers.

4. Research must account for how designs function in authentic settings. It must not only document success or failure but also focus on interactions that refine our understanding of the learning issues involved.

5. The development of such accounts relies on methods that can document and connect processes of enactment to outcomes of interest.

Rather than employ a consistent sequence or series of research methods, design-based research employs a research trajectory that allows the researcher to align measurements, theories, treatments, and interpretations in ways that produce useable knowledge (Hoadley, 2004). The phases of a design-based research cycle: design, enactment, analysis, and redesign were followed during this study. These phases were integrated within a predetermined research trajectory in order to produce outcomes that were both intended and unintended.

Different from either quantitative or qualitative research studies, design-based research often employs a mixed-methods approach to studying the outcome of an intervention (Design-Based Research Collective, 2003). Design-based researchers use various measures in an attempt to triangulate findings and understand the relationships between individual variables. A research trajectory can incorporate multiple methods that account for the numerous variables that contribute to the overall context; this combination of methods from multiple sources serves to increase the objectivity, validity, and relevance of findings (Wang & Hannafin, 2005). Unlike experimental research, design-based research allows for an abundance of variables providing a richness and relevance with regards to the artifacts and theories that arise.

As presented here, the literature on design-based research provides both an impetus and a structure for conducting research studies within naturalistic settings. In an effort to design and evaluate a teacher-led intervention, the design-based methodology was followed. The subsequent sections present the literature and pedagogical foundation that guided the design of the intervention and the study itself.

**Reading Instruction and Assessment**

McKenna and Stahl (2003) offer a cognitive model of reading that includes three components: automatic word processing (fluency), comprehension and language use, and strategic knowledge and use within texts. They assert that a strong reader demonstrates grade-appropriate abilities in each of these domains. Students who lack abilities in one or more of these areas may struggle with grade-appropriate reading tasks.
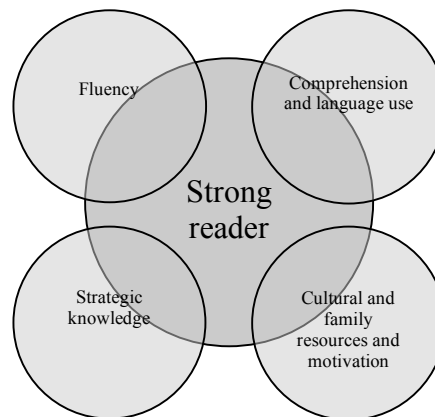


*Figure 1:* A four-component model of reading

From: Jensen, D. & Tuten, J. (2012). *Successful Reading Assessments and Interventions for Struggling Readers*.

Jensen and Tuten (2012) have adapted this model and added a fourth component, cultural and family resources and motivation. Figure 1 provides a visual representation of this adapted model. Given the impact that motivation and student

background have on reading success, models of reading that do not consider these factors seem incomplete.

This model includes three components that are often the goal of classroom instruction: fluency, comprehension, and strategic knowledge (a reader's awareness of one's own reading processes and their purposes). Strong readers are fluent. They comprehend what they read and are able to adapt their use of reading strategies in response to the demands of the text and task. Unfortunately, many struggling readers possess adequate skills in the three instructional components, yet lack the cultural/family resources or motivation to demonstrate and maintain reading proficiency.

This component cannot be taught. Teachers cannot always compensate for missing background knowledge or language skills. However, teachers can be responsive to these differences and can find ways to engage students that build motivation and improve attitudes towards reading.

When designing an intervention intended to support struggling readers, it was necessary to consider all four of these components. This chapter will examine the relevant research as it pertains to these areas and how these findings impacted the design of the Karaoke Workshop curriculum.

**Fluency.** Fluency is the very foundation of successful reading and the core of the Karaoke Workshop curriculum. The purpose of this section is to provide an overview of the research on reading fluency and examine effective assessment practices. Oral reading fluency refers to the ease and efficiency that a reader can read text aloud (Center for Improvement of Early Reading Achievement, 2001). As one of the foundational skills listed in the Common Core State Standards for grades K-5, reading

fluency is an important consideration for elementary teachers at any grade level (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010).

Improvements in oral reading fluency have been associated with increases in both reading comprehension and achievement (Kuhn & Stahl, 2000; Rasinksi, 2004; Rasinski & Hoffman, 2003; Therrien, 2004). Additionally, it is widely accepted that deficits in oral reading fluency contribute to overall reading difficulties. Some believe that fluency is a stepping-stone on the path to comprehension, but Snow (2002) believes that it is both an antecedent and a consequence. Certain aspects of fluent, expressive reading require an understanding of the text, while other aspects of fluency, such as quick and efficient word recognition and syntactic parsing may be prerequisites to comprehension.

One instructional strategy that is commonly used in the classroom to build fluency is called repeated oral reading, which requires students to read the same text aloud multiple times. In 2004, Therrien conducted a meta-analysis of studies on repeated oral reading seeking to address several key questions: 1) is repeated reading effective in increasing reading fluency and comprehension? 2) What components within a repeated reading intervention are critical to the success of the program? 3) Do students with cognitive disabilities benefit from repeated reading?

Therrien (2004) coded the following variables: intervention length in sessions, population (with regard to disabilities and/or special needs), dependent variable type (i.e., fluency or comprehension), and repeated reading intervention components. Therrien's early comparison of effect sizes showed a distinctive difference when using

transfer versus nontransfer measures, which require using the same reading passage that was practiced to measure growth. Given the variance in effect sizes between these measures, he analyzed his findings separately.

The mean fluency increase using nontransfer measures was large (*ES* = .83, *SE* = .066) with a moderate increase in comprehension (*ES* = .67, *SE* = .080) suggesting that rereading the same passage is an effective way to improve one's fluency and comprehension with that passage. However, when transfer measures were used, moderate increases in mean fluency (*ES* = .50, *SE* = .058) were still noted with small, but statistically significant, increases in mean comprehension (*ES* = .25, *SE* = .067). This suggests that repeated oral reading offers the potential to improve general reading fluency and comprehension with other passages.

Therrien (2004) suggests that if the instructional goal is to improve fluency and comprehension with a particular passage, then three or four readings is sufficient. However, if the goal of the repeated reading intervention is to impact overall reading fluency and comprehension, it is recommended that: 1) passages be read aloud to an adult (effect sizes are three times those of peer-led interventions); 2) a corrective feedback component be added (*ES* = 1.37); 3) and that passages be read until a performance target is met, since interventions that included such criteria were four times as effective than those with a fixed number of readings. The findings of these analyses provided a strong rational for the integration of repeated oral reading with teacher feedback within the Karaoke Workshop curriculum.

Alber-Morgan (2006) provides ten recommendations to make repeated readings more effective: 1) use repeated readings daily; 2) use repeated readings as a

supplement; 3) provide materials at the appropriate reading level; 4) use systematic error correction; 5) provide performance feedback; 6) reinforce student performance; 7) monitor progress; 8) assess reading comprehension; 9) include a brief comprehension strategy; 10) and provide individual instruction. Many of these recommendations were incorporated into the Karaoke Workshop design, including the need to monitor student progress.

Curriculum-based measures of oral reading fluency (ORF) can be used to monitor a student's reading rate and accuracy without an emphasis on oral expression (Hasbrouck & Tindal, 2006). The student is given an unpracticed passage to read aloud for one minute. While listening, the teacher records any errors and subtracts them from the total number of words read. This provides a score in the form of number of words read correctly per minute (WCPM). Student performance can be represented in WCPM and monitored over time and in comparison to a larger population. Despite concerns over the reliability and validity of certain types of curriculum-based measures (CBM), assessment of ORF has stood up to scientific scrutiny (Hintz, Owen, Shapiro & Daly, 2000). One common criticism of the method cites the impact that student anxiety may have on the results of CBM. This critique was considered when determining how to administer the oral reading fluency measures used in this study.

In order to assess the reliability of CBM oral reading fluency measures, Hintz et al. (2000) applied the Generalizability (G) theory, which is based on the major assumption that measurement of a person provides a random sampling of that person's actual behavior. The usefulness of assessment results depends on the degree to which those results can be accurately generalized to other contexts. Using classic test theory,

all variance between a true score and actual score is merely considered an error. G theory allows researchers to estimate proportions of variance based on the environmental arrangements or context. Their findings suggest that ORF measures are extremely dependable for representing student performance (Hintz et al., 2000). Additionally, ORF scores have a strong dependability when making decisions about individual student growth or for making comparison between groups of students. Based on these findings, ORF measures would appear to be a valid and authentic way to directly assess reading fluency.

In addition to finding ways to accurately gauge oral reading fluency, researchers were interested in learning how ORF align with other assessments of reading, including high-stakes standardized tests. Roehrig, Petscher, Nettles, Hudson, & Torgeson (2008) conducted a study that sought to establish a correlation between student performance on ORF measures and on standardized assessments at the state and national levels.

Student achievement data was collected from 35,207 3rd graders in the state of Florida on periodic administration of the DIBELS ORF measure and annual administrations of both the Florida Comprehensive Assessment Test (FCAT) and the Stanford Achievement Test (SAT-10). The study was designed to answer questions about the predictive potential of ORF measures in relation to standardized measures of reading comprehension. Their findings strongly suggested that student performance on ORF measures correlated equally with reading comprehension scores on both the FCAT (.71) and the SAT-10 (.71). These findings support the belief that ORF measures are useful for measuring student growth and making comparisons between students. Additionally, student performance on ORF measures positively correlates with scores

on standardized measures of reading comprehension. These findings are significant since they validate the use of ORF measures to monitor the reading fluency of students in this study.

This section presented the research on oral reading fluency with an emphasis on the strategy of repeated oral reading. The research provided recommendations to maximize the impact of repeated oral reading activities, including the need for teacher feedback. The use of curriculum-based measures of oral reading fluency was also discussed, validating their use in this study.

However, as the four-component model suggests, fluency alone is not enough to become a strong reader. Proficient readers are also capable of comprehending what they read.

**Comprehension**. The purpose of this section is to highlight instructional practices that contribute to improvements in reading comprehension. The assessment of comprehension is discussed with an emphasis on the curriculum-based measures (CBM) that were used in this study.

Snow (2002) offers a socio-cultural perspective to reading comprehension and explains it as a process in which meaning is simultaneously extracted and constructed through interaction with written language. Snow believes that comprehension entails three components: the reader, the text, and the activity during which the reading occurs. This perspective suits this study well, given the mutual emphasis on text (songs) and activity (karaoke).

The National Reading Panel (2000) released several recommendations regarding text comprehension instruction. Included in these, was an emphasis on the

direct instruction of comprehension strategies. These strategies embody the types of habits that good readers possess. It is believed that reading comprehension is improved through the instruction and honing of strategies, such as summarizing, questioning, and clarifying words in text.

Almasi, Garas-York, and Shanahan (2006) conducted a meta-analysis of reading research in response to the National Reading Panel (2000) findings. In their study, qualitative research on text comprehension was the focus. One of the criticisms of the National Reading Panel report was that it overlooked studies using qualitative methods (Almasi et al., 2006). Using analytic inductive methods, the results of a qualitative analysis were used to determine the extent to which the qualitative results matched those of the panel. The findings of this comparison suggested that the inclusion of qualitative research would have led to a better understanding of the importance of activating prior knowledge. Additionally, the qualitative studies would have provided a better insight into the flexible use of multiple reading strategies. These findings support the inclusion of comprehension strategy instruction when designing the Karaoke Workshop curriculum.

The instruction of specific strategies has been supported by the work of other researchers (Duke & Pearson, 2002; Pressley, 2000). This research is presented in the upcoming section on strategic knowledge. Instead, this section presents an examination of the research on reading comprehension assessment and how it was incorporated into this study.

Standardized tests often include sections on comprehension that involve reading a passage and answering a series of related multiple-choice questions. However, the

frequency in which such tests are administered, coupled with a host of other factors, make such standardized measures imprctical to use to determine short-term changes in reading comprehension. More promising alternatives such as curriculum-based measurement (CBM) have emerged for assessing student learning in these situations (Diamond, 2005; Hintz et al., 2000; Hosp, Hosp & Howell, 2007; Shin, Deno & Espin, 2000).

According to Shin et al. (2000), CBM provides three distinct advantages to other forms of assessment. It: 1) generates multiple data points over short periods of time; 2) is responsive to small changes in student performance; and 3) provides absolute measures of performance. Additionally, CBM provides information on student learning that may not be captured using standardized or publisher unit testing.

Shin et al. (2000) conducted a study on the use of maze passages to assess comprehension. They addressed three research questions: 1) Do maze tests accurately assess student growth in reading? 2) Are repeated measures of a maze task sensitive to changes in student performance over time? 3) Are maze tests predictive of student achievement differences? Forty-three second graders from three classrooms in the same urban Midwest school completed a maze task each month from September to June and the California Achievement Test in April.

Using the Pearson product-moment correlation method, it was determined that maze scores were most reliable with at least 3 data points evenly distributed throughout the year. Statistical analysis of individual and mean growth rates showed that maze tasks were sensitive to both individual and group growth and that student performance on maze tasks was predictive of future performance on the reading comprehension

portion of a standardized assessment. These findings are significant since they highlight a measure, which can be used to effectively monitor student progress in reading comprehension over short periods of time that is also linked to future performance on standardized measures.

This section presented the literature on reading comprehension instruction and assessment. The most significant findings included the positive impact that comprehension strategies, such as activating prior knowledge, summarizing text, and clarifying vocabulary, have on comprehension. Additionally, the assessment literature supports the use of curriculum-based measurements (CBM) when assessing reading comprehension. This type of assessment measure was used in this study due to its reliability, validity, and sensitivity to short-term changes. Further details about the specific CBM instruments that were used are presented in Chapter 3.

**Strategic knowledge.** As was explained in the previous section, one promising approach to improving comprehension instruction is through the direct instruction of specific comprehension strategies. This type of knowledge about reading is considered strategic knowledge, which refers to a reader's awareness of one's own use of reading strategies (Jensen & Tuten, 2012). This section takes a closer look at the research on strategic reading knowledge with an emphasis on the gradual release of responsibility (GRR) model. This instructional approach provides a framework for scaffolding instruction that has been found effective when teaching students to use specific reading strategies. While this instructional approach can be applied to content across the curriculum, this section will emphasize its application to the instruction of specific comprehension strategies.

First coined by Pearson and Gallagher in 1983, the GRR approach requires the teacher to design the learning experience in a way in which all of the initial responsibility falls on the teacher and is gradually shifted to the students until they have assumed the entire responsibility (Duke & Pearson, 2002). This model has been the focus of numerous literacy related studies (Buehl, 2005; Duke & Pearson, 2002; Fisher & Frey, 2003; Kong & Pearson, 2003; Lloyd, 2004).

This model typically includes four phases used to accentuate this gradual shift from teacher to student (Fisher & Frey, 2003). The first is the focused lesson, also known as modeling, mini-lessons, or direct/explicit instruction. In this phase, the teacher explains and models effective use of the strategy, which includes the vocalization of thoughts that are typically kept inside (Ex. "When I come across a word that I don't understand, I stop and ask myself where I may have seen the word before...I think I heard this in science class before. I can also look for context clues in the sentence…Oh, here it is being used as a verb. Hmmm…"). This allows students to have an inside view of how a specific strategy is used by a strong reader.

After the focused lesson, the next phase requires the teacher to plan for guided instruction, in which the teacher shifts the responsibility over to the students. Based on the pedagogical concept of scaffolding, this phase may include prompting or guiding students through effective use of specific comprehension strategies. As students demonstrate competence with these strategies, the instruction shifts to the third phase, collaborative learning.

Also known as cooperative or collaborative practice, this phase of the GRR model requires students to work in groups with their peers to apply strategies with little

or no help from the teacher. This allows the teacher to observe the groups, while students practice comprehension strategy use with their peers. Numerous frameworks for structuring collaborative learning exist.

The final phase of the model is independent practice, which typically requires students to apply what has been learned to a new situation with no teacher or peer support. This phase is sometimes included in classroom instruction and sometimes considered homework. Within the context of Karaoke Workshop, students were prompted to apply taught strategies independently during rehearsal.

The Karaoke Workshop mini-lessons included the direct instruction of reading strategies that were presented using the gradual release of responsibility model. The GRR model provided a solid framework to guide the design of the mini-lessons. It was anticipated that this strategic knowledge, once developed, would be transferable to both personal and school related reading tasks.

This section reviewed the research on the instruction of strategic knowledge and its impact on reading comprehension. An explicit framework for scaffolding strategic knowledge instruction was reviewed. The next section explores the final component of reading, cultural and family resources and motivation.

**Cultural and family resources and motivation.** Jensen and Tuten (2012) added this fourth component to their cognitive model of reading. Although this area is not typically the emphasis of classroom instruction, it is necessary for teachers to be responsive to student background and to foster increases in motivation, particularly when working with struggling students. In addition to examining the research on student attitudes, this section provides an examination of the research on supporting English

Language Learners. While it is understood that numerous other issues influence this area, such as poverty or family attitudes towards reading, those topics were not addressed within the design of the intervention and were, therefore, not emphasized in this review.

*Attitudes toward reading.* While teachers cannot explicitly teach motivation, it can be fostered and measured. McKenna, Kear, and Ellsworth (1995) conducted a national survey with a stratified sample of 18,185 students in the 1st through 6th grades. The proportion of girls and boys (50% each) fell within one percent of the national distribution in the U.S. Using a measure called the Elementary Reading Attitudes Survey (ERAS), student attitudes toward both recreational and academic reading were measured. Analysis of survey results led to several key findings: 1) recreational and academic reading attitudes both began at a positive point in the 1st grade and ended with indifference by the 6th grade; 2) negative recreational reading attitudes were closely related to ability; 3) negative trends in academic reading attitudes were similar despite ability; 4) girls generally possessed more positive attitudes towards reading than boys regardless of ability; 5) ethnicity appeared to play no role in the decline of reading attitudes; and 6) a teacher's use of basal textbooks did not appear to be related to reading attitudes. These findings are important because they offer a large-scale frame of reference when considering reading attitudes at the elementary level. This measure was used to monitor the reading attitudes of students in this study.

Based on a summary of the literature, McKenna (2001) offers several theory-based instructional approaches aimed at improving reading attitudes. For instance, there is substantial support in the literature for structured peer interactions. When

framed properly, peer interactions can make a positive impact on reading attitudes. In addition to working with same-age peers, the literature supports the use of cross-age interactions when attempting to improve reading attitudes. Both approaches support the positive impact that cooperative learning seems to have.

McKenna (2001) has also argued that electronic text offers specific features that printed text does not, which may have positive implications on a student's reading attitudes, since digital text: 1) is interactive; 2) can accommodate textual elements that support poor or developing readers; 3) encourages and often requires nonlinear thinking; and 4) incorporates multimedia components. These findings support the use of electronic text when the goal is to improve reading attitudes. While karaoke text does not offer some of the advantages of hyper-linked text, the interactivity and musical synchronization makes it an engaging form of electronic text.

The research suggests that particular instructional approaches may improve reading attitudes, including the use of electronic text and peer interactions, which provides a rationale for the integration of these approaches within the design of Karaoke Workshop.

***Supporting English language learners.*** Home language is a significant cultural factor and may have an impact on reading attitudes. When designing an intervention for use in modern classrooms, it is important to consider how English-learners may respond. This section will review the existing literature on the instruction and assessment of English language learners (ELLs). While the intervention itself was not designed with ELLs specifically in mind, it was intended to be applicable to a general population that includes a range of grade, ability, and English proficiency levels.

The number of U.S. students not proficient in English has grown considerably over the last half of a century making a profound impact on both schools and teachers (Goldenberg, 2010). The majority (80%) of ELLs are Spanish speaking of Mexican or Central American descent, yet, more than three-fourths of the elementary and one-half of secondary-aged ELLs were actually born in the U.S. (Capps et al., 2005). This population is frequently at-risk academically due to a combination of language and socioeconomic factors (Goldenberg, 2010).

Until recently, a majority of the research in this topic was dominated by the debate over bilingual education, or more specifically whether ELLs should be instructed only in English or using bilingual methods (Goldenberg, 2010). At least five meta-analyses have been conducted on the topic using research that dates back to the 1960s (Francis, Lesaux & August, 2006; Greene, 1997; Rolstad, Mahoney & Glass, 2005; Slavin & Cheung, 2005; Willig, 1985). Each meta-analysis reached the same conclusion: programs that teach students to read in their native language make a stronger impact on English reading achievement than those that teach students to read using only English. Despite these findings, states like California and Arizona have mandated instruction in English (Goldenberg, 2010). While the bilingual debate certainly has merit and is worthy of inquiry, it has taken the spotlight in the ELL literature, leaving other gaps in the research base.

After conducting a review of existing research, Vaughn et al. (2006) found that educators struggle to provide interventions for ELLs at risk for reading problems due to a relative lack of research on the literacy development of English language learners. Other analyses of the literature have led to similar conclusions (Cavanaugh, Kim,

Wanzek & Vaughn, 2004). Several studies have been documented suggesting that methods of teaching monolingual students may also prove successful with ELLs (Gunn, Biglan, Smolkowski & Ary, 2000; Linan-Thompson, Vaughn, Hickman-Davis & Kouzekanani, 2003). Given the integrated nature of the modern classroom, educators can benefit from strategies that are effective with monolingual and ELL students alike.

In a review of the literature, Shanahan and Beck (2006) determined that ELLs learning to read in English benefited from the explicit teaching of literacy components such as phonemic awareness, phonics, fluency and so forth. However, Goldenberg (2010) suggested that the impact of instruction in individual components varied for ELLs based on individual needs. Gunn et al. (2000) randomly assigned early at-risk Hispanic readers to treatment and control groups. Using a fluency curriculum called Reading Mastery that had previously proven successful for monolingual English-speaking students, the treatment group received direct-instruction in English reading for 25-30 minutes daily for between 5 months and 2 years. Based on their findings, the performance gains for English language learners were statistically significant in outcomes measuring reading fluency. This suggests that instructional interventions designed for native English speakers may have the potential to impact the reading fluency rates of English language learners as well.

Linan-Thompson et al. (2003) conducted an intervention for 26 ELLs in the 2nd grade. Their treatment-only design included 58 sessions (35 minutes each) of supplemental intervention in English to groups of one to three students. The intervention was designed to utilize research from reading with monolingual students and include English as a second language (ESL) instructional practices. Effect sizes were calculated

from pretest to posttest on word attack (ES =+0.49), passage comprehension (ES =+1.28), phoneme segmentation (ES =+0.71), and oral reading fluency (ES =+1.61). Only three students showed less than 6 month's growth after the 3-month intervention and even those particular students made growth in oral reading fluency that exceeded published norms.

The findings of this research are significant for several reasons. To begin with, they suggest that ELLs can, under the right instructional circumstances, make accelerated progress to catch up with their monolingual peers. Additionally, the findings support the conclusions of Gunn et al. (2000), who noted that ELLs made improvements in the critical elements of reading when provided a systematic and explicit intervention. This research is significant because it highlights the impact of interventions designed for monolingual students that also impacted the reading skills of English language learners. Given the demographics of the sample school, a substantial percentage of the participating students were English language learners.

When considering the literature on the assessment of ELLs, two distinct types of research were identified as the most relevant: those that analyzed assessments of language proficiency and those that studied ELL performance using measures designed for monolingual students. The former is significant since one is used annually at the sample school to identify students who are English language learners, the latter because measures designed for monolingual students were used in this study regardless of ELL status.

Oral English proficiency can be determined using standardized tests of language proficiency such as the Idea Proficiency Test or IPT (Hakuta, Butler & Witt, 2000). Tests

like the IPT are administered to identify English language learners and re-administered annually until students meet proficiency, as is the case with the sample school. Although the IPT will not be administered as part of this study, previously gathered IPT data was used to identify a sub-group of English language learners within the sample population.

During the study, English language learners were assessed using measures that have been designed to assess monolingual readers. Several studies have been done that evaluate the effectiveness of these tools when they are used with ELLs. Wiley & Deno (2005) studied the validity of both maze reading and oral reading fluency measures when working with English learners as a sub-group. Their study addressed three important questions: 1) What is the predictive validity of maze and ORF scores? 2) Is the predictive validity of maze and ORF scores the same for English language learners (ELLs) and non-ELLs? and 3) Does the maze measure add to the predictive power of oral reading fluency measures?

Using data for 69 students from an urban elementary school in Minnesota, scores on ORF and maze passages were collected at periodic intervals and compared with student performance on the annual administration of the Minnesota Comprehensive Assessment (MCA). The findings suggest that both ORF and maze passage measures are predictive of performance on standardized measures of reading (Wiley & Deno, 2005). Additionally, their findings suggest that ORF is a strong predictor when assessing English learners.

Wiley & Deno (2005) performed two multiple regression analyses to see whether ORF and maze scores can be added to one another to improve their predictive validity.

Their findings suggest that the maze scores can significantly add to the predictive validity of non-ELL ORF scores. However, in the case of English learners, ORF scores seemed to possess strong predictive validity alone and were not improved by maze scores. This may be due to the vocabulary and syntax demands that may impede student performance on maze reading tasks.

The research suggests that the use of curriculum-based measurement such as oral reading fluency and maze passage reading are sensitive enough to reflect individual student growth while also providing opportunities for group comparison. These findings are useful, since both types of measures were used in this study. When evaluating student performance, it was noted that ORF scores alone are more suitable predictors for ELLs. This research is significant because the sample population included ELLs who were previously identified using a language proficiency test. Additionally, this study assessed ELLs using tools that were designed for measuring the reading skills of monolingual students.

When considering the fourth component of strong reading, it must be noted that many cultural factors contribute to the performance of successful readers. The use of karaoke may appeal to a range of learners, despite specific cultural, motivational, or academic barriers. Karaoke Workshop has the potential to positively impact student attitudes and engagement levels.

**Evaluating reading programs.**  Reading researchers have been studying the impact of reading programs for decades. Previous studies have included research on beginning and upper elementary reading programs and after-school programs. Having

an understanding of which characteristics distinguish successful programs from others contributed to a more intentional design.

Slavin, Lake, Chambers, Cheung & Davis (2009) conducted a meta-analysis with the intention of placing the various types of beginning reading programs found in existing research studies on a common scale. From an analysis of 63 qualifying studies involving more than 22,000 students, several patterns emerged: 1) successful reading programs almost always included extensive professional development for teachers with follow-up that focused on teaching methods; 2) most of the beginning reading programs supported by strong evidence have cooperative learning at their core; 3) all of the beginning reading programs found to be effective have a focus on teaching phonemic awareness and phonics. While Karaoke Workshop did not include an emphasis on beginning reading skills, such as phonemic awareness or phonics, the design included a cooperative learning element and instruction on syllabication.

Slavin et al. (2009) conducted a meta-analysis of existing research on the impact of upper elementary reading programs. They claimed that no previous review of reading research had been conducted that focused on the upper elementary grade-levels levels, at least none that attempted to synthesize or compare evidence bases.

During their meta-analysis, reading programs were grouped into three categories: reading curriculum, instructional technology, and instructional process programs. Findings for these categories were analyzed and discussed separately. The reading curriculum analysis included 15 studies of core-basal and supplementary textbook programs involving more than 10,000 students. The effect sizes of reading curricula were weak, with an overall weighted mean of +0.06, one exception being the

Open Court Reading Program (ES = +0.18). However, it was noted that in studies of Open Court, that teachers also received extensive professional development and were required to use the program for 150 minutes a day, as compared to the 90 minutes of reading instruction that was provided to control students. The findings of this meta-analysis suggest that individual reading curricula, by themselves, have little direct effect on student reading performance in the upper grades.

Slavin et al. (2009) also examined the impact that instructional technology programs had on student reading performance. The results from 31 studies, involving over 10,000 students, were divided into three categories: supplemental computer-aided instruction, computer-managed learning systems, and innovative technology applications. No convincing positive effects were noted (weighted mean ES = +0.06) when examining any of the categories as a whole. However, the findings did highlight several individual programs, Fast ForWord (ES= +0.21), Lightspan (ES= +0.42), and My Reading Coach (ES= +0.24) that produced more convincing results. These findings suggest that using technology alone will not make a substantial impact on reading skills of upper elementary students; it is more important how the instructional technology is used than whether it is being used.

The third category in the meta-analysis focused on instructional process programs, which refers to a diverse set of programs that provide teachers with professional development in order to implement a specific instructional method (Slavin et al., 2009). These 33 studies, involving 17,000 students, were examined, reflecting a broad range of approaches including: cooperative learning programs, strategy instruction programs, structured phonetic intervention programs, phonics-focused

professional development programs, integrated language arts programs, cross-age tutoring programs, same-age tutoring programs, and classroom management and motivation programs. The weighted mean ES was +0.21 across all 33 comparisons.

Cooperative learning programs, in which learners work together to help one another with academic content, were the focus of 10 of the studies (ES = +0.21). Cross-age tutoring programs comprised four of the studies and same-age tutoring was studied in two (ES = +0.26 for both). These findings suggest that reading programs, in which learners work cooperatively or in a peer tutoring format, make a positive impact on the reading skills of upper-elementary students. It was also noted that programs that emphasized the instruction of meta-cognitive strategies, such as Reciprocal Teaching and Thinking Maps, had a positive effect (ES = +0.32) in five of the studies.

The findings of this meta-analysis were significant for several reasons. To begin with, the analysis focused specifically on research with students in the upper-elementary grades, which is often overlooked. Additionally, the findings suggest that the use of instructional technology or particular reading programs alone do not ensure reading success with students at this age. The findings support the use of a range of instructional process programs including: cooperative learning, peer tutoring, and comprehension strategy instruction.

The Alliance for Excellent Education invited a panel of researchers to review the research base for effective instructional strategies for teaching reading beyond the 3rd grade (Biancarosa, 2005). The results of this synthesis led to nine instructional recommendations when promoting literacy with adolescents: direct explicit comprehension instruction, effective instructional principles embedded in content,

motivation and self-directed learning, text-based collaborative learning, strategic tutoring, diverse texts, intensive writing, a technology component, and ongoing formative assessment of students (Biancarosa & Snow, 2004). These recommendations were significant for this study since many of them were integrated into the Karaoke Workshop routine, including motivation and self-directed learning, text-based collaborative learning, the use of diverse texts, a technology component, and the ongoing formative assessment of students.

These findings highlight specific instructional approaches, such as cooperative learning, that were successful when teaching reading skills to upper elementary students. The findings of the upper elementary reading research compliment the findings of the beginning reading research and were useful when designing the curriculum. Since the curriculum was piloted in an after-school setting, it was important to understand the qualities that successful after-school programs possess.

After-school intervention programs range in purpose, structure, resources, and effectiveness. Some emphasize social skills, while others focus on academic remediation or enrichment. After conducting a meta-analysis of existing research on after-school programs, Lauer et al. (2006) consider the research base to still be emerging. This concurred with the findings of other researchers as well (Scott-Little, Hamann & Jurs, 2002).

Despite this caveat, according to Lauer et al. (2006) some findings exist, including: 1) after-school programs positively affect the achievement of at-risk students in reading and mathematics; 2) the timeframes used for programs do not influence their overall effectiveness; 3) students from both elementary and secondary grades benefit

from programs to improve reading, whereas the research suggested that benefits for math programs occur primarily in the secondary grades; 4) it is not necessary to focus solely on academics in order to have a positive effect on student achievement; 5) after-school program administrators should monitor both program implementation and student learning to determine the appropriate time allocation for specific strategies and activities; 6) programs that offered one-on-one tutoring for at-risk readers have positive effects on student achievement; 7) future syntheses of program effectiveness should include both published and unpublished work in order to provide a balance; 8) future studies of after-school programs should include the documentation of implementation details and program characteristics. The findings provided a strong rationale for piloting an intervention for struggling readers in an after-school setting.

**Interventions to support struggling readers.** This section presents the research on the types of struggling readers, along with the results of two meta-analyses that suggest that struggling readers benefit from instruction in the same essential components of reading, such as fluency and comprehension, that are effective with all readers.

As one can imagine, not every struggling reader has the same deficits or instructional needs, yet they are often clustered together for intervention (Jensen & Tuten, 2012). Despite this, the identification of subgroups of struggling readers is useful when choosing an appropriate intervention strategy (Catts, Hogan, & Fey, 2003). After 10 years of research and practice supporting struggling readers in an after-school program setting, Jensen and Tuten (2012) have identified what they refer to as patterns of literacy disruption that distinguish particular struggling readers from one another.

These patterns are the basis for the categorization of six distinct types of struggling readers: delayed readers, disengaged readers, word callers, English language learners, early-adolescent struggling readers, and students with possible learning disabilities. Jensen and Tuten (2012) suggest that these different types of struggling readers require different instruction and assessment in order to maximize instructional impact. The design of the Karaoke Workshop curriculum was not targeted for any one of these subgroups, specifically, but rather was designed to be effective with all of them.

Wanzek, Wexler, Vaughn & Ciullo (2010) conducted a synthesis of 20 years of research on struggling readers in the upper elementary grades. Thirteen studies using treatment/comparison designs and eleven single group or subject studies were used. These studies addressed a range of treatment foci, including comprehension, word reading, fluency, vocabulary, and two multi-component designs. The findings of this synthesis suggested that: 1) instruction in comprehension strategies increased comprehension on researcher-developed measures; 2) fluency interventions led to mixed results; 3) multi-component interventions demonstrated promise (Wanzek et al., 2010). These findings were useful given the multi-component design, integrating reading fluency and comprehension instruction.

Chard, Vaughn, and Tyler (2002) found more definitive evidence in their synthesis of existing fluency interventions targeted at students with learning disabilities. In general, their findings suggested that repeated reading interventions were associated with improvements in the reading rates, accuracy and comprehension of learning disabled students.

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As the result of their meta-analysis, Chard et al. (2002) found that repeated reading with a model was more effective than approaches that did not include a model, especially for students with low fluency. However, their findings also suggested that teacher modeling was more effective than tape or computer-modeled reading. These findings provided a rationale for including specific models of fluency within the design of the intervention; such models included teacher and peer models, as well as computer-modeled reading through the use of karaoke guide vocals.

The findings of this meta-analysis also noted that, although comprehension was not typically the focus of the intervention of struggling readers, gains in fluency were typically associated with gains in both fluency and comprehension (Chard et al., 2002). It was noted that interventions that emphasized both fluency and comprehension resulted in additional improvements in both areas.

**Summary of the reading research.** This section introduced a four-component model of reading that guided the examination of the existing literature. The importance of three instructional components: fluency, comprehension, and strategic knowledge were considered. The impact of student background and motivation was also discussed. Additionally, this section provided a pedagogical overview of the research on beginning, upper elementary, and after-school reading programs. The results of several meta-analyses were used to identify promising instructional components and methods. In an effort to meet the needs of all learners, the research on English language learners was also considered, along with a framework for categorizing different types of struggling readers. This body of research collectively informed the design of the intervention and

the selection of assessment measures that were used. The final section presents the existing research on the instructional use of karaoke in the classroom.

**Karaoke in the Classroom**

Karaoke has been the focus of multiple reading studies. However, the bulk of the scientific inquiry has surrounded the use of a software program called Tune In to Reading. The purpose of this section is to establish the pedagogical foundation for the use of karaoke to teach reading skills. The findings of this research influenced the overall design and evaluation of the Karaoke Workshop intervention.

Recent advances in technology have led to changes in the ways that songs can be used in the classroom. The introduction of karaoke technologies into the consumer marketplace has provided a new and enticing way to use music in the classroom. In the last decade or so, educational researchers have begun to study the effects of karaoke on numerous language-related topics including oral reading fluency, motivation, pronunciation, articulation, and social expression (Ash, 2002; Ash & Hagood, 2000; Biggs et al., 2008; Gupta, 2006; Hoonchamlong, 2004; McCall, 2008; University of South Florida, 2009). While the research-base is still emerging, findings suggest that additional study in this area may lead to solutions to an array of language-related concerns, including the intervention of struggling readers. As the largest previous study on the topic, it was important to take a closer look at the Tune In to Reading research, which provided an impetus for further exploration.

**Tune In to Reading research**. This section presents the findings of multiple studies on the software program, Tune In to Reading. These studies have built a solid case for the impact that karaoke has on reading. The Tune In to Reading research was

very significant to this study, because it provided an example of scientific research on the use of karaoke to support struggling readers.

The University of South Florida (2005) launched a study examining the impact of karaoke software on the reading skills of struggling students. The software program, originally named Singing Coach, was developed to help children and adults improve pitch and rhythm while singing. After its release, users reported a positive impact on reading skills, prompting the publisher to revise the software with an emphasis on reading and release it under the name, Tune In to Reading. The software provided real-time feedback and pitch tracking but did not attend to accuracy or pronunciation. The songs used in the software program were selected to represent a range of genres and reading levels according to the Flesch and Frye Readability Formulas. Students using the program were assigned specific songs based on their current reading levels. The Tune In to Reading program guided them through specific activities ranging from silent readings of a song with accompaniment to recording their own versions of the songs.

The initial study focused on a small sample of 48 struggling readers in $6^{th}$-$8^{th}$ grade. Using an experimental design, a treatment group of 24 students was matched with a control group of 24 others based on several factors including: grade-level, reading teacher, instructional reading level, and gender. Students in the treatment group were assigned three 30-minute karaoke sessions per week during their elective music period and did not replace any other content instruction or reading remediation.

After a 9-week intervention period, pretest and posttest scores showed over a year of growth for the treatment group with no growth demonstrated by the control group. Follow-up tests were administered at the end of the school year to measure

whether gains were sustained. The data showed treatment group students improving more than a year and a half on average, while control group students made very little growth throughout the year. These findings led to an expanded study.

The University of South Florida (2006) replicated their previous study with 252 students from six school sites across three school districts. Using a very similar research design, students from elementary, middle, and high school classrooms were again matched to form treatment and control groups. A 9-week intervention period again produced consistent and significant improvement regardless of grade-level. The students participating in the intervention were demonstrating over a year of improvement in reading after 9 weeks.

After 4 years of replicating the original study, Biggs et al. (2008) documented a consistent increase in instructional reading level using 1,072 study subjects from the 3rd to 11th grades. These findings suggest that computer-mediated karaoke software, like Tune In to Reading, can make a positive impact on reading skills.

In a follow-up to these initial studies, scores for the treatment and control groups were collected on the Florida Comprehensive Assessment Test (FCAT) and analyzed for a three-year period. The University of South Florida (2009) claimed that Tune In to Reading users consistently outperformed the control group on the reading portion of the FCAT; they noted special significance, since no other reading intervention had ever been linked to a positive effect on FCAT scores after two years. The Tune In to Reading research provided a strong foundation upon which to build further research. While the findings certainly endorse the use of the software, in particular, they also suggest that the activity of karaoke could impact reading improvement.

In 2007, the Florida Center for Reading Research conducted an independent review of Tune In to Reading and identified several strengths including: 1) there is a strong research base that supports the use of repeated reading; 2) singing as a means of repeated reading may appeal to struggling readers with low motivation and engagement; 3) karaoke singing provides a natural context for students to practice reading; 4) the software interface is simple for teachers and students; 5) explicit and systematic instruction is used for repeated listening and reading. The only identified weakness in the program was the lack of attention to accuracy in word reading or pronunciation, which was likely a technical limitation rather than a design one. The findings of this review were useful, since they highlight the strengths of the software program, which were incorporated into the design of the Karaoke Workshop intervention. The review also identified a clear weakness in the software that was not included.

This section offered an overview of the existing research studies on the use of the Tune In to Reading software program. This research was significant to this study because it provided a foundation that supported additional research on the use of karaoke in the classroom. However, these were not the only previous studies in which researchers have examined the link between karaoke and reading. Several other studies have explored karaoke in the classroom and proposed teacher-led instructional strategies that were integrated into the Karaoke Workshop curriculum.

**Other research on karaoke in the classroom.** This section presents the findings of several other studies that situated karaoke in the classroom in an attempt to impact reading skills. These studies included both computer-mediated and teacher-led

instructional approaches. Elements from these studies were considered when developing the Karaoke Workshop curriculum.

Gupta (2006) conducted a brief quasi-experimental study on the effects of using computer-mediated karaoke software in an 8-day summer camp. A group of $2^{nd}$ and $3^{rd}$ graders were randomly divided into treatment ($n$=7) and control groups ($n$=4). Gupta provided 15 minutes of a karaoke intervention each day to the treatment group. During this period, the students wore headphones and sang nursery rhymes from a particular website. Students were given hard copies of the text in case the lyrics on the screen moved too quickly. Oral reading rates were measured before and after the study for all students. Although no impact on oral reading rate was measured, Gupta (2006) noted an increase in reading motivation among the intervention group. The small sample size used in Gupta's study and the brief duration of the intervention (15 minutes per day for 8 days) may have inhibited the ability to measure a significant impact on oral reading fluency rates.

Gupta's (2006) work also led to the identification of several instructional techniques that could be incorporated into teacher-led activities. Choral karaoke is a modified version of a choral reading strategy, which requires students to read a common piece of text in unison. During choral karaoke, everyone sings the song together while reading the lyrics from a shared source. This can be accomplished using a data-projector, teacher created chart, or even printed lyrics. Students who struggle with a particular song during choral karaoke are able to listen and follow along without the fear of failure that is often associated with on-demand individual reading. Choral

karaoke also provides a forum for teacher modeling and whole-group fluency practice and was prominently integrated into the Karaoke Workshop curriculum.

Repeated reading karaoke (Gupta, 2006) is another instructional method that provides students with an opportunity to review and practice songs from a printed copy without the accompanying music. This allows students to build fluency with the individual words and phrases without keeping up with the rate or pace of the actual music. This technique can serve as a scaffold to choral karaoke and can provide motivation for students prior to singing. These findings are significant, since they have identified two teacher-led approaches to karaoke in the classroom, choral karaoke and repeated reading karaoke that were prominently integrated into the overall design.

Ash (2002) agrees that karaoke provides motivating opportunities for repeated oral reading and builds oral reading rates. Ash (2002) examined the ways in which karaoke-based instruction addressed several critical competencies needed to be a successful reader using a model dubbed Karaoke Club. This instructional strategy allowed the reader to select songs of interest. The model encouraged students to analyze a song's lyrics for meaning, bias, or cultural significance. After performing the songs, the students discussed the lyrics and their impact on the listener. Ash discussed his observations but did not measure the impact on individual students. Other teacher-led instructional models like Karaoke Club are emerging, yet there appears to be a lack of scientific research that measures the impact of these methods on outcomes of interest.

In summary, the research provided a pedagogical foundation supporting the use of karaoke in the classroom. Experimental research on karaoke interventions has

documented a clear positive relationship between the activity and student achievement in reading. Teacher-led interventions have resulted in improvements in attitudes towards reading, but have yet to be linked to academic improvements. The existing literature on the use of karaoke in the classroom provided a solid foundation upon which to design a teacher-led karaoke intervention to support struggling readers.

**Summary of the Review of Relevant Literature**

This chapter included a review of the literature with an emphasis on three key areas: design-based research, reading research, and the research on karaoke in the classroom. The design-based research literature provided a framework and an impetus for conducting this study in a natural setting. The reading research provided the pedagogical framework for effectively teaching beginning and upper elementary readers, including struggling readers and English language learners. From the research several instructional strategies emerged that have demonstrated effectiveness when teaching essential reading skills, including the use of repeated reading, the flexible use of multiple reading strategies, the use of collaboration or cooperative learning, and the use of curriculum-based measurements. Previous findings about karaoke in the classroom were considered, which provided a rationale for additional research and the development of a teacher-led karaoke intervention.

The next chapter presents the research design and methodology used in this study. This includes the design of the intervention itself and an explanation of the instrumentation that was used to measure its impact.

# Chapter 3: Methodology and Procedures

The purpose of this study was to design, pilot, and evaluate the effectiveness of a teacher-led intervention using karaoke music to improve the reading skills of less fluent readers. Elements from previous research (Biggs et al., 2008; Gupta, 2006) were adapted and integrated with the structure of Writer's Workshop (Calkins, 1991; Graves, 1983) to create an intervention referred to as Karaoke Workshop. The researcher, who also participated in the role of the after-school intervention teacher, adapted existing instructional and design methods and the efficacy of the adaptation of these methods in this context was part of the pilot nature of this study. Table 1 presents the research questions, intended outcomes, and measurement tools that accompanied this study.

Table 1

*Research Questions, Outcomes, and Measures*

| Research Question | Intended Outcome | Measure | Source |
|---|---|---|---|
| What impact did the design and implementation of Karaoke Workshop have on the oral reading fluency of less fluent readers in the 4th grade? | Increase in oral reading fluency. | Reading Curriculum Based Measure (R-CBM) | Shinn & Shinn (2002) |
| What impact did the design and implementation of Karaoke Workshop have on the reading comprehension of less fluent readers in the 4th grade? | Increase in reading comprehension. | Maze Curriculum Based Measure (Maze-CBM) | Shinn & Shinn (2002) |
| What impact did the design and implementation of Karaoke Workshop have on the attitudes towards reading of less fluent readers in the 4th grade? | Positive change in reading attitudes. | Elementary Reading Attitudes Survey (ERAS) | McKenna & Kear (1990) |

Following the recommendations in the literature, a research trajectory was established that included the four phases of a design-based research cycle: design, enactment, analysis, and redesign (Collins, 1992; Design-Based Research Collective,

2003). Two iterations of this cycle occurred. Round One included the initial design of an intervention (Design A) with an emphasis on three treatment variables: the curriculum, the music, and the technology. Each period of enactment spanned four weeks. Qualitative and quantitative data was collected and analyzed in an attempt to determine the impact the design had on student performance. Modifications were made to the three treatment variables before the second round, resulting in Design B, which is presented in Chapter 4. After Round Two, the data was again analyzed and considered when developing Design C, which is presented with the study's findings in Chapter 5.

The methodology used to explore the research questions is detailed in this chapter and includes: the context, research design, population, sample and sampling procedures, instrumentation, data collection procedures, data analysis, limitations, and a summary of the methodology.

**Context**

This study occurred at St. Isidore of Seville Catholic School (pseudonym) in southern California, a K-8 parish school that offers an extended school calendar starting August 1st and an after-school program. This school was established in 1950 in what was, at the time, a predominantly white, middle-class community. In the decades that have followed, Hispanic and Asian families began replacing the neighborhood's Anglo families, resulting in many students for whom English is a second-language. The students and families serviced by the school are now considered mostly low to lower-middle class with 76% of students receiving free or reduced lunch (Aguilar, personal communication, July 10, 2012).

In 2006, St. Isidore of Seville Catholic School began offering after-school care to accommodate the needs of working families. The program emphasized after-school supervision and homework support. The after-school program is offered at a minimal cost to families and was not impacted by this study.

According to Aguilar (personal communication on July 10, 2012), this small school includes a single classroom for each grade-level with an average enrollment of 225 students. The student to teacher ratio is 27:1 in grades 6-8, 18:1 in grades 2-5, and 15:1 in K-1. The school is staffed, in part, by the Sister Servants of the Holy Rosary, who serve as four of the school's teachers and as the school principal. The professional staff consists of: 10 full-time teachers, a full-time principal, a part-time physical education teacher, a part-time computer teacher, a part-time music teacher, one after-school care employee, a full-time secretary/librarian, a part-time clerical assistant, and a contracted maintenance manager. A part-time counselor and a part-time school nurse are sponsored by a local hospital, while another local group provides a part-time school psychologist. The full staff consists of 21 women: sixteen Hispanic, two Asian, one White, one Native American, and one Bi-racial (Aguilar, personal communication, 2012).

The students also benefit from the services of a part-time Title I teacher for remedial reading and math funded by the local public school district. Title I teachers provide pull out intervention during the school day for students identified as at-risk. In addition to Title I and regular classroom assessments, English language proficiency is measured each year in January using the IDEA Proficiency Test and academic achievement is measured using the Iowa Test of Basic Skills.

**Research Design**

This mixed methods study followed the concurrent triangulation approach in which the researcher collected quantitative and qualitative data simultaneously in an attempt to corroborate findings within a single study (Creswell, 2003). Qualitative data was gathered in the form of scripted curriculum, video-recordings and a journal of researcher observations, while the quantitative data was gathered using measures of student performance. Figure 2 provides a visual representation of this mixed methods strategy.
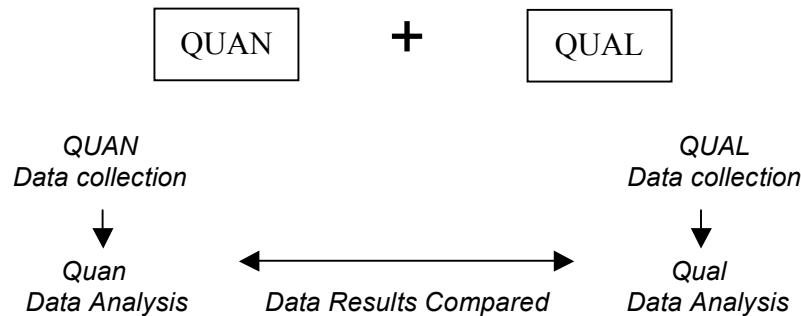


*Figure 2*.  A visual model of the concurrent triangulation approach

From Creswell, J. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches* (p. 214). Thousand Oaks, CA: Sage.

As design-based research, a number of variables were explored with the intent of improving the design of the intervention, while also contributing to the research base. During two rounds of the design-based research cycle, the impact of the intervention on three dependent variables was explored.

**Dependent variables.** The research questions guiding this study included three dependent variables: oral reading fluency, reading comprehension, and student attitudes towards reading. Oral reading fluency refers to the automaticity and accuracy

of oral reading or decoding, whereas reading comprehension refers to the reader's understanding of the meaning of text. Both skills are distinct and can be measured in different ways. During the study, each dependent variable was monitored using a single separate quantitative instrument.

Oral reading fluency and reading comprehension were measured using the Reading Curriculum-Based Measurement of Oral Reading (R-CBM) and Maze Reading Test (Maze-CBM). Student attitudes towards reading were measured using the Elementary Reading Attitudes Survey (ERAS). The procedures for gathering and analyzing this data are presented in the upcoming section on instrumentation.

**Independent variables.** Several independent variables were considered during the study and are defined in the sections that follow. These variables can be seen as either demographic variables, such as personal statistics, which were truly independent, or treatment variables, those that were manipulated by the researcher before and during the study. Data was gathered about both types of variables. The school provided some of the demographic data, whereas data concerning the treatment variables was throughout the study. The researcher collected qualitative data by video-recording the Karaoke Workshop sessions and keeping a research journal, which included a record of observations in relation to the design of the Karaoke Workshop intervention and its impact on the desired learning outcomes. Qualitative observations focused on three aspects of the design: the curriculum, the music, and the technology. Subsequent modifications of the intervention included adjustments to these variables.

*Demographic variables.* Several demographic variables were considered, including gender (male/female), English language learner status (English-

learner/English Proficient), and reading proficiency level (less fluent/fluent). With the exception of reading proficiency, which was based on the initial administration of the oral reading fluency measure, the school provided the demographic data for the participating students.

The English language learner status of students was determined through the annual administration of the IDEA Proficiency Test (IPT). This measure was used to identify students who were limited English proficient (LEP) and to monitor their annual progress. Once students reach a score of proficient on the IPT, they are redesignated as fluent in English (RFEP). The IPT is given at St. Isidore of Seville in January of each year. The ELL statuses of students used during this study were based on the results of the January 2013 administration of the IPT. For the purposes of this study, each participant was classified as either an English learner or as English proficient based on their performance on the IPT.

Table 2

*Oral Reading Fluency Norms for Grade 4 Compiled in 2005*

| Grade | Percentile | Fall WCPM* | Winter WCPM* | Spring WCPM* |
|-------|-----------|-----------|--------------|--------------|
| 4 | 90 | 145 | 166 | 180 |
| | 75 | 119 | 139 | 152 |
| | 50 | 94 | 112 | 123 |
| | 25 | 68 | 87 | 98 |
| | 10 | 45 | 61 | 72 |

*Note.* *WCPM: Words correct per minute

From: Hasbrouck, J. & Tindal, G. (2006). Oral reading fluency norms. *The Reading Teacher, 59*(7), 636-644.

Given that oral reading fluency is a strong predictor of overall reading proficiency, student proficiency with reading was determined by comparing initial student performance on the R-CBM with established fluency norms (see Table 2). According to

Hasbrouck and Tindal (2006), students who fall more than 10 WCPM under the 50th percentile for fluency may struggle when reading grade-level text. This criterion was used to identify those students who were less fluent. For instance, fourth graders reading less than 84 WCPM (10 less than the 50th percentile target of 94 WCPM) in the fall were considered less fluent. Students who met or exceeded these established targets were considered fluent readers.

**Treatment variables.** Three treatment variables were emphasized when designing the intervention: the curriculum, the technological platform, and the music. Qualitative data was collected in relation to these three variables. Modifications to the overall design involved the adjustment of these variables.

| Karaoke Workshop Instructional Routine: Round One (Design A) |
| --- |
| Karaoke Workshop Introduction and Mini-lesson (20-30 minutes): <br> • Distribute the printed lyrics and explain the focus of the mini-lesson. <br> • Use Modeling and Think-Aloud to demonstrate the strategy or skill with examples from the printed lyrics. <br> • Prompt group or student to practice the strategy or skill with additional examples from the printed lyrics. |
| Rehearsal and Independent Practice (20-30 minutes): <br> • Use repeated-reading karaoke (reading the printed lyrics multiple times to build fluency) without music. <br> • Use choral karaoke, with music and guide vocals turned on, allowing the students to hear a model of fluent reading/singing. Repeat as needed. |
| Group Performances (10-15 minutes): <br> • Turn the guide vocals off for group or individual performances of songs. |

*Figure 3:* Karaoke Workshop instructional routine for round one

*The karaoke workshop curriculum.* The instructional routine (see Figure 3) that served as the organizing structure for the entire curriculum was inspired by the work of Graves (1983) and Calkins (1991) on Writer's Workshop, a widely used framework for guiding students through independent and collaborative writing. This routine was

developed with the central components of workshop instruction in mind: a short

introduction, an extended period for independent practice, and group sharing (Calkins,

1991).

Table 3

*Karaoke Workshop: Round One Curriculum Topics*

| Mini-Lesson Topics | Grade 4 CCSS Connection | Research Connection |
|---|---|---|
| Syllabication | CCSS.ELA-LITERACY.RF.4.3.A<br>Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. | Moats, L., & Tolman, C. (2009). |
| Using Context Clues | CCSS.ELA-LITERACY.RF.4.4.C<br>Use context to confirm or self-correct word recognition and understanding, rereading as necessary. | Greenwood, S., & Flanigan, K. (2007). |
| | CCSS.ELA-LITERACY.RL.4.4<br>Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean). | |
| Noting Descriptive Details | CCSS.ELA-LITERACY.RL.4.3<br>Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions). | Hyerle, D. (2008) |
| Summarizing in Sequence | CCSS.ELA-LITERACY.RL.4.2<br>Determine a theme of a story, drama, or poem from details in the text; summarize the text. | Hyerle, D. (2008) |
| | CCSS.ELA-LITERACY.RI.4.5<br>Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text. | |
| Point of View | CCSS.ELA-LITERACY.RL.4.6<br>Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. | Giorgis, C., & Johnson, N. (2002) |

A curriculum was scripted for twelve sessions (see Appendix A). Each session

included a mini-lesson that addressed one of several topics that are commonly taught at

the 4th grade level. These topics were selected due to their inclusion in the Common

Core State Standards and their connection to existing research. It is understood that

teachers will select topics for instruction based on the needs of their particular students.

The exemplar lessons themselves were not the focus of the redesign. Table 3 provides

the topics that were taught during Round One, along with connections to the research and the Common Core State Standards.

Once the topics were identified, songs were selected based on their connection to the mini-lesson. For instance, songs with lengthy words worked well when applying syllabication strategies. Songs with foreign or slang terms provided authentic opportunities to use context clues. Duets and group numbers offered a natural context to examine point to view.

In addition to the teacher mini-lessons, each session included two karaoke-based instructional strategies provided by Gupta (2006). Choral karaoke, the whole group singing the same song together, and repeated reading karaoke, independent reading of printed song lyrics without music, were integrated into the design of the Karaoke Workshop instructional routine. Each of the 75-minute sessions followed this routine with a different teacher-led mini-lesson as the focus of each.

*The karaoke workshop technology.* Karaoke requires access to some level of technology, which is the second treatment variable that was explored in this study. After examining a variety of karaoke products and technologies, the online subscription service, The Karaoke Channel, was chosen for this study for a number of reasons; the most significant being its accessibility and song catalog. The annual subscription of $59 provided a catalog of more than 9,000 songs that could be accessed from a variety of computers, tablets, and mobile devices. The catalog included a range of musical genres, including Disney, holiday, patriotic, and other children's titles. The play list feature allowed the researcher to add specific songs to a single list for efficient access. This also limited student exposure to inappropriate song title or topics.

The platform offered a variety of features intended to customize or adapt the karaoke experience, including the ability to raise or lower the key of a song. Other factors that contributed to the selection of this tool included the availability of guide vocals to provide a model of fluent reading/singing, a large legible font, and a simple user interface.

The Karaoke Channel also offers the ability to record individual performances, although this feature was not integrated into the study. One limitation of this platform is that all text is shown in capital letters without punctuation. Unfortunately, this is a standard format for displaying karaoke lyrics and was difficult to avoid. Printed versions of song lyrics included correct capitalization and punctuation, which were added by the researcher during the design phase of the study.

Other karaoke tools and technologies were considered, but were not selected due to factors such as: cost, font-size, the use of distracting visuals/video, or a pay-per-song price structure. Karaoke technology that required specific hardware was also not considered. A web-based tool was selected so that educators could use existing computers and headphones/speakers without purchasing special hardware. It is anticipated that the availability of online karaoke resources will continue to improve. However, The Karaoke Channel has set the bar with a tool that will fit the needs of many educators.

Qualitative data was collected about the teacher use of The Karaoke Channel in a classroom setting. As the technological component, it was important to know if it would be reliable enough for frequent classroom use. During the study, the researcher operated the online service, which was connected to an amplified speaker and LCD

projector for choral karaoke and performances. The website required continuous

Internet access in order to access and play the online library. A download service is also

available, for educators who lack Internet access in the classroom. Qualitative

observations were recorded, regarding the effectiveness of the tool during the pilot. The

next section discusses the role that music played in the study and the steps that were

taken to select songs.

*The karaoke workshop music.* The third treatment variable that was explored was

the music. For this study, the songs were limited to those available within The Karaoke

Channel online platform. Initially, a songbook of 100 songs was prepared (see Appendix

B). These songs were chosen from the Children's, Disney, and Holiday genre song lists.

Several criteria were considered when selecting them.

One important consideration was the age-appropriateness of a song. Most songs

found in the Disney and Children's song lists were thematically appropriate for

elementary-aged students. There were many songs from the Holiday list that were also

appropriate in a Catholic private school setting.

In addition to age appropriateness, text readability was also considered. The

designers of Tune In to Reading used readability formulas to level text difficulty, which

was one of the impressive elements of their program. When selecting songs for use in

this study, readability formulas were used to estimate the grade-levels of the text.

Many different readability formulas exist and each places a different emphasis on

significant factors like sentence length, word length, and vocabulary (Dubay, 2004). The

Spache and Powers-Sumner-Kearl formulas were selected for this study due to their

suitability with elementary text. Songs from between the $2^{nd}$ and $5^{th}$ grade levels were

given preference for inclusion. However, several songs from above this grade-span were included for students seeking a challenge. As Table 4 shows, the results of readability analysis can vary from one formula to another, suggesting that each formula provides only an estimate of text readability.

Table 4

*Spache and Power-Sumner-Kearl Readability Results*

| Song Title | Spache Grade-Level | Powers-Sumner-Kearl |
| --- | --- | --- |
| Kiss the Girl | 3rd | 3.43 |
| Les Poissons* | 4th | 3.82 |
| Part of Your World | 3rd | 4.17 |
| Poor Unfortunate Souls | 7th | 4.33 |
| Under the Sea | 4th | 3.81 |

*Note.* * With the exception of the words in the title, all French words were removed from the lyrics before being analyzed.

Computed using open source tools provided at:
http://www.readabilityformulas.com/free-powers-sumner-kearl-test.php and http://www.readabilityformulas.com/free-spache-readability-test.php

In addition to producing varying results, readability formulas come with several limitations. To begin with, these formulas are not recommended for use with poetry or song lyrics, due to a frequent lack of conventional punctuation in this type of text (Flesch, 1949). In order to determine the readability levels of the songs used in this study, it was necessary to add punctuation. It should be noted that even with the punctuation added, some songs did not follow traditional grammar or syntax, which may have hindered formal text leveling.

Songs with foreign words, like Les Poissons from The Little Mermaid, or coined terms, such as those found in the songs Supercalifragilisticexpialidocious or Bibbidi-Bobbidi-Boo were handled differently. Words from foreign languages that did not align with English phonetic and syllabication rules were learned by memorization when they are encountered and were removed before readability analyses were conducted.

However, coined terms that aligned with English phonemic and syllabic rules were included in readability analyses and were considered an opportunity for students to practice the decoding of familiar syllable structures within unfamiliar words. It is possible that the inclusion of such words skewed the results of readability analyses. Given the limitations around using readability analysis with song lyrics, these formulas were not rigidly used to assign songs to students or used to establish a formal leveling system.

When comparing ORF assessment measures with songs at the same grade-level, it is clear that similarities and differences exist. As Figure 4 shows, both samples include common sight words and decodable monosyllabic words with occasional multi-syllabic words. However, as the song lyrics in the right column exemplify, many songs include the use of repetition, which may make the text easier to read.

| ORF measure at a 4th grade level | Song Lyrics at a 4th grade level |
|---|---|
| Jenny's father often went on business trips. Sometimes he was gone for only a few days. Other times he was gone for entire weeks. Even though he called every night, Jenny still missed her father. She was happy when he would finally come home. <br><br>Jenny always rushed to the front door when she heard her father's taxi approach the driveway. She would wait for him to open the door and jump into his arms. <br><br>"How's my girl?" her dad always asked as he gave her a big hug. "Did you miss me?" <br><br>"I always do," Jenny would answer. <br><br>"Were you a good girl? Did you listen to your mom and your teacher? Did you do all your chores?" | Frosty the Snowman was a jolly, happy soul with a corncob pipe and a button nose and two eyes made out of coal. Frosty the snowman is a fairy tale, they say. He was made of snow, but the children know how he came to life one day. There must have been some magic in that old silk hat they found, for when they placed it on his head he began to dance around. <br><br>Oh, Frosty the snowman was as live as he could be and the children say he could laugh and play just the same as you and me. Oh, thumpity thump thump, thumpity thump thump, look at Frosty go! Thumpity thump thump, thumpity thump thump, over the hills of snow. |

*Figure 4:* Grade 4 leveled text: assessment and song samples

Considering these limitations, the use of readability formulas to level song lyrics is an area that still requires more study. For this reason, readability results were not the sole factor guiding song selection and were not used to limit student access to particular

texts. They were used, however, when making decisions whether to include songs in the initial song list.

Table 5

*Karaoke Workshop: Round One Music*

| Session | Lesson Focus | Songs Used |
|---|---|---|
| 1 | Syllabication | Supercalifragilisticexpialidocious |
| 2 | Syllabication | Bibbidi Bobbidi Boo and I Want a Hippopotamus… |
| 3 | Using Context Clues | Part of Your World |
| 4 | Using Context Clues | Friend Like Me |
| 5 | Noting Descriptive Details | Daniel Boone |
| 6 | Noting Descriptive Details | Prince Ali |
| 7 | Using Context Clues | My Little Grass Shack |
| 8 | Using Context Clues | Under the Sea |
| 9 | Point of View | Feed the Birds |
| 10 | Point of View | The Three Little Kittens |
| 11 | Point of View | Jolly Holiday |
| 12 | Summarizing in Sequence | The Crocodile and Bill Grogan's Goat |

The songs used during Round One were selected due to their connection to the curriculum topics (see Table 5). From the original set of 100 songs, 14 were selected to use during the lessons. Appendix B includes the complete songbook used in this study, which includes the lyrics with punctuation and the estimated grade-level for each song. The way that songs were used during the study was adjusted between rounds. During the second round, a more student-centered approach to song selection was explored. This is discussed in Chapter 4.

The three treatment variables that were presented in this chapter collectively contribute to Design A of the intervention, which was piloted during Round One. The subsequent revisions of this design are presented in Chapters 4 and 5. The following sections will provide more details about the sample population and the data collection procedures that were followed during this study.

**Population**

The population of St. Isidore of Seville Catholic School in southern California includes a majority of children whose parents have immigrated to the United States from Mexico, El Salvador, and Guatemala. Most of the students speak a language other than English at home. The school population includes 85% Latino, 6% Filipino and 4% Asian students. Additionally, 76% of the student population qualifies for free or reduced lunches. The sample population consisted of students from the 4th grade class from St. Isidore during the 2013-2014 school year.

**Sample and Sampling Procedures**

The participants were selected using a convenience method. All students from the 4th grade (*n*=26) were invited to participate in the Karaoke Workshop after-school program. A total of 12 students submitted consent forms and started participation. From this group, two students terminated their participation before the end of Round One, leaving a sample size of ten students. Those who did not meet a target on an oral reading fluency measure were considered less fluent readers. At the beginning of the study, all 10 participants fell below this target and were considered less fluent. Those identified by the sample school as English language learners (*n*=6), were considered as such during the entire study.

**Consent Procedures**

Before conducting research at the school, several consent procedures were followed. The school principal provided written permission to conduct the research at the school site. Once written consent was provided, the researcher arranged to visit the

classroom and distribute parental and student consent forms, which were provided in both English and Spanish.

Parents and students were given a choice whether to participate in the after-school program or not. Participants were permitted to change their participation in the study at any time with no adverse effect to their grades in school.

**Instrumentation**

Three quantitative instruments were used to measure student changes in the intended learning outcomes. An instrument known as the Reading: Curriculum-Based Measurement of Oral Reading (R-CBM) was administered to measure student performance in oral reading fluency and the Maze Reading Test (Maze-CBM) was used to measure reading comprehension. These instruments were selected due to their widespread use and documented reliability and validity, which were discussed in Chapter 2. CBM measures are frequently used in educational settings to measure the short-term growth of reading skills. Both instruments are curriculum independent and include numerous alternative versions of the measures for repeated administration. In fact, Pearson's AIMSweb Pro Reading offers up to 30 leveled-passages for each grade-level (Shinn & Shinn, 2002).

A survey called the Elementary Reading Attitudes Survey (ERAS) was used to measure attitudes towards both academic and recreational reading. While there is only one version of this measure, it has been tested and validated with a large national sample. Each instrument will be explained separately and is accompanied by the research on the reliability, validity, and sensitivity of the measures.

**R-CBM.** This instrument was selected to measure student growth in oral reading fluency. When completing the R-CBM, students are given one minute to read a passage aloud to the teacher, who listens and records specific details, including individual errors to determine the number of words read correctly in a minute (WCPM). The R-CBM has substantial empirical support (Fuchs, Fuchs, Hosp, & Jenkins, 2001; Fuchs, Fuchs, & Maxwell, 1988; Hasbrouck & Tindal, 2006; Roehrig, et al., 2008; Shinn, Good, Knutson, Tilly & Collins, 1992; Wiley & Deno, 2005). R-CBM passages were developed to be curriculum independent, ensuring that achievement is assessed equitably regardless of curriculum differences and/or changes in curriculum. Most importantly, the measure meets professional standards for reliability, validity, and sensitivity to improvement as documented in over two decades of scientific testing.

Studies of test-retest reliability on the R-CBM resulted in coefficients between .82 and .97; parallel forms ranged .84 to .96 with most correlations above .90 (Marston, 1989). Additionally, Marston (1989) found inter-rater reliability of this measure to be .99. Studies investigating construct and criterion-related validity with published norm-referenced tests of achievement were moderate to high, ranging from .63 to .90 with most above .80 (Deno, Mirkin & Chang, 1982; Fuchs et al., 1988; Marston, 1989; Shinn et al., 1992).

The R-CBM was included as part of Pearson's AIMSweb Pro Reading subscription, which includes the assessment content, web-based scoring tools, data management and reporting for multiple measures including the R-CBM and Maze-CBM at a cost of $4 per student.

**Maze-CBM.** In addition to measuring oral reading fluency, the Maze-CBM was used to measure changes in reading comprehension. This measure was also included with Pearson's AIMSweb Pro Reading subscription. When taking this type of test, students have three minutes to silently read a passage at grade-level in which certain words have been replaced with three choices. Students must quickly choose the answer that makes sense and then continue reading. The number of correct responses provided in three minutes is then used to determine the student's proficiency with reading comprehension. According to Hosp et al. (2007), maze tests are better predictors of future reading performance than oral reading fluency probes for students in grades 4 and higher. The Maze-CBM was selected to due to its short, whole-group administration and its packaged availability with the R-CBM measure, along with its ability to stand up to scientific reliability and validity testing.

Shin et al. (2000) conducted a study to examine the technical adequacy of the Maze-CBM for measuring reading growth. The correlation between maze scores gathered with 1 to 9 month intervals ranged from .69 to .91 with a mean of .81. Their findings suggest that the Maze-CBM reliably assesses student growth based on repeated use at intervals from 1 to 3 months over an academic year. The validity of the Maze-CBM was also studied by Shin et al. (2000) who found a significant positive relationship between Maze-CBM scores and student performance on the California Achievement Test (p < .01). In addition to the two curriculum-based measures that target academic skills, a third measure was selected to gauge student attitudes towards reading.

**ERAS.** This widely used instrument was developed by McKenna & Kear in 1990 to measure the attitudes that children have towards reading. It was selected for use in this study due to its public availability and documented validity and reliability. According to McKenna & Kear (1990) the instrument was developed with several key criteria: 1) a normative frame of reference; 2) a set of items selected based on psychometric properties; 3) reliability and validity that has been empirically documented; 4) applicability to children in grades 1-6; 5) a meaningful yet student-friendly response format; 6) suitability for whole group administration; and 7) separate subscales for both recreational and academic reading. The measure includes twenty simple statements about reading, such as: *How do you feel about reading for fun at home?* The statements were read aloud by the researcher to ensure that the subject's own reading comprehension skills did not interfere with providing an authentic response.

After reading each statement, students must select an animated picture of the character, Garfield, who is displaying a four-point Likert-style scale of emotions ranging from extremely happy to extremely upset. Student responses are then scored in two categories, recreational reading and academic reading before being compared with a national sample for normative reference. While the measure has been designed for and tested with students in the 1st-6th grades, criticisms of the instrument question its validity with older students in an elementary setting. Despite these criticisms, there did not appear to be a suitable alternative with the same documented reliability and validity.

McKenna et al. (1995) used Cronbach's Alpha to examine the reliability of this instrument. The coefficient for the academic subscale was .81 and for the recreational subscale it was .77. Evidence of construct validity was also gathered, using a series of

tests in which subjects were grouped according to different variables. It was observed that attitude scores on all tests differed significantly in predicted directions based on this variable grouping. Two factor analyses, using the unweighted least squares method of extraction and a varimax rotation, also provided evidence of validity. When the number of factors was limited to two, 19 of the 20 items on the ERAS loaded cleanly into the subscale to which they belonged; item 13 on the instrument, which asks how students feel about reading in school, loads equally on both factors, suggesting that this particular item may be interpreted with some ambiguity.

These findings endorse the use of the ERAS to monitor changes in reading attitudes during the study. The procedures for how these quantitative measures were used are provided in the next section.

**Data Collection Procedures**

After completing the necessary consent procedures, data was collected during the enactment phase of the design-based research cycle. Round One enactment occurred over a 4-week period with three sessions each week (mid-August to mid-September). Round Two followed the same pattern and began the week after Round One ended (mid-September to mid-October). In addition to the use of quantitative measures, the researcher documented qualitative observations in a daily journal and video-recorded the Karaoke Workshop sessions for analysis. The sections that follow detail the quantitative and qualitative data collection procedures that were followed during the study.

**Quantitative data collection.** Quantitative data was gathered from students in an attempt to measure the dependent variables. Two of the three instruments were

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administered to the whole group at the same time during the first and last sessions of each round. The measure of oral reading fluency was administered individually, and required one minute per student. Table 6 shows the frequency of quantitative data collection for a single phase of enactment. This study included two rounds of the design-based research cycle.

Table 6

*Frequency of Quantitative Data Collection for a Single Round*

| Session | Quantitative Data Collection |
|---|---|
| 1 | • ERAS Pretest (whole group administration) approx. 10 minutes |
| | • Maze-CBM Pretest (whole group administration) 3 minutes |
| | • R-CBM Pretest (individual administration) 1 minute per student |
| 2-11 | • No quantitative data collected |
| 12 | • ERAS: Posttest (whole group administration) approx. 10 minutes |
| | • Maze-CBM Posttest (whole group administration) 3 minutes |
| | • R-CBM Posttest (individual administration) 1 minute per student |

**Qualitative data collection.** After each session, the researcher recorded qualitative observations about the three treatment variables in relation to the desired learning outcomes. In addition to the daily journal, the researcher video-recorded each session of Karaoke Workshop. Hatch (2002) offered several guidelines for using video data: 1) video recording can be used to preserve a record of the study, while serving as a kind of unobtrusive data; 2) video data collection can be used to compose very detailed transcripts of what happened; 3) facial expressions, nonverbal communications and emotions can be captured; and 4) research teams or other researchers can "validate" previous interpretations by examining recorded data. According to Hatch (2002), video data collection can be a primary or secondary source of data, but he cautions against it being the sole source of data.

For this study, video data collection supplemented the other forms of data. Each 75-minute session of Karaoke Workshop was recorded. A video camera was placed on a tripod in the corner of the room before the students arrived and was removed after they left. This kept the video data collection as unobtrusive as possible. After collecting the data, the video files were stored on the researcher's computer in a password-protected folder until they were needed for analysis.

This section provided specific details on when quantitative and qualitative data was collected during each enactment phase. Specific procedures for the analysis of both types of data are presented in the next section.

**Data Analysis**

After the enactment phase of the design-based research cycle, the data was analyzed with the intention of redesigning the intervention. Given the diversity in data, several different methods were used. The sections that follow present the procedures for data analysis and explain how this data was used to improve the design of the Karaoke Workshop intervention.

**Analyzing quantitative data.** This section provides specific details about how the data collected using the three quantitative measures was analyzed and how this analysis contributed to the subsequent modification of the curriculum. The oral reading fluency data provided by the R-CBM was analyzed several ways. Each administration of the R-CBM resulted in a single score, or reading rate, expressed in words correct per minute (WCPM). Student fluency scores were compared to the existing fluency norms (Hasbrouck & Tindal, 2006). Individual and mean fluency rates were analyzed for the group.

The following formula was used to determine each student's average weekly growth in fluency:

$$\text{(posttest score – pretest score) / (number of weeks – 1)}$$

The average weekly growth was determined in order to be able to compare the rate of improvement with established, published norms for R-CBM and Maze-CBM measures (Hasbrouck and Tindal, 2006; Fuchs, et al., 1988). After calculating the weekly improvement rates, the individual and group improvement rates were compared to established norms for the grade-level. Individual student scores for the R-CBM were plotted using a simple Microsoft Word line graph, showing the oral reading fluency progress of one student across multiple weeks of instruction.

The same procedures for analyzing improvement were used with the Maze-CBM results. However, instead of providing a score that reflected the number of words correctly read per minute, the Maze-CBM provided the correct number of responses given in three minutes. Scores on the Maze-CBM were plotted using the same procedure used with the R-CBM results. A trend line was computed to represent the growth in correct responses between the pre- and post-tests. Growth trends were then compared with established norms for student performance on maze tasks.

The data collected from the ERAS was analyzed according to the procedures provided with the measure. Each student was asked to respond to 20 short items, which contributed to a separate raw score of between 10 and 40 points for recreational and academic reading. These scores were compared to the norms established in a national survey of 18,138 students in the 1st-6th grades (McKenna et al., 1995). Changes in

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reading attitudes were determined by calculating the difference between pre- and post-test scores.

**Analyzing qualitative data.** This section provides specific details for how the qualitative data was used to develop a context for understanding quantitative gains, as well as to improve the overall design of the curriculum. Three treatment variables were considered. The qualitative data frames how the researcher manipulated these variables during the study. In addition to collecting qualitative observations in a daily journal, all of the sessions of Karaoke Workshop were video-recorded for future analysis.

After each session, the researcher recorded observations and reflections about the implementation, design, or impact of the curriculum on student performance. Analysis of video data included an initial viewing, in which the researcher reviewed and annotated the observations noted in the researcher's journal. Annotating the research journal while viewing the video data provided a context for interpreting the content of the journal.

**Analyzing quantitative and qualitative data.** Since the study intended to examine the impact of the design on student outcomes, while concurrently refining the design of the intervention itself, all of the data was also considered collectively when redesigning the intervention for Round Two. The findings of this data analysis for both rounds are presented in Chapter 4, along with the modifications that were made to the design during the study. These adaptations led to Designs B and C, which is included in subsequent sections.

**Limitations**

The design and procedures explained in the previous sections may have

included conditions that could constitute a potential threat to either internal or external

validity. These threats were identified and the researcher and actions to address these

limitations are presented.

One significant threat to validity involved the use of the pre-test, which can

influence student performance on future measures. In an effort to control for this,

equivalent versions were used for each administration of the R-CBM and Maze-CBM.

Unfortunately, an equivalent form of the ERAS is not available. Nonetheless, at least

three weeks passed between administrations of the ERAS, which may have minimized

this threat. Since both rounds were conducted continuously, the Round One post-test

was used as the Round Two pre-test. This minimized the number of exposures that

students were given to the measures.

Selection may also have posed a threat to validity. However, given the nature

and context of the study, random selection was not practical. In an effort to minimize

this threat, formative data analysis procedures were selected that emphasized individual

student growth. Several steps were taken to ensure that threats to participants were

minimized. The measures used were designed for students at this age. When

completing the measures, students were identified using an identification number rather

than by name. This ensured that their identities were protected.

The students were not given individual access to the Internet during this study.

The online karaoke service was displayed from a single computer that was operated by

the researcher. The 100 songs used in the study were added to the play list, eliminating

the need to search for song titles in front of students. This protected them from being exposed to inappropriate song titles during a search query.

Another risk included the embarrassment that may accompany singing around others. In an effort to minimize this embarrassment, the researcher worked to establish a positive and supportive environment with zero tolerance for students making fun of one another. Also, a collaborative tone was established during performances so that no students felt singled out or watched.

During the culmination of the Karaoke Workshop routine, students were given the chance to perform songs that were practiced for the entire group. In an effort to make more students comfortable in this setting, they were allowed to perform alone, in a group, or to lead a whole-group choral performance. Also, students were given the option to sing with or without the guide vocals as support. Most performances were choral in nature and included audience participation.

**Summary of Methodology**

This chapter included a summary of the methodology and procedures that guided the design, implementation, and evaluation of Karaoke Workshop. Through the adaptation of previous research, an intervention (Design A) was developed with the intent of impacting oral reading fluency, reading comprehension, and student attitudes towards reading. This chapter provided the context, research design, population, sample and sampling procedures, instrumentation, data collection procedures, data analysis, and limitations that accompanied this study. The findings, including specific details about the design modifications made to the Karaoke Workshop intervention, are presented in the next chapter.

**Chapter 4: Results**

This chapter presents the data that was collected during two cycles of the design-based research cycle. The study sought to answer three questions:

1. What impact did the design and implementation of Karaoke Workshop have on the oral reading fluency of less fluent readers in the 4th grade?

2. What impact did the design and implementation of Karaoke Workshop have on the reading comprehension of less fluent readers in the 4th grade?

3. What impact did the design and implementation of Karaoke Workshop have on the attitudes towards reading of less fluent readers in the 4th grade?

This chapter is divided into two sections. The first presents descriptive data on the participants of the study. The second section presents the data collected during two rounds of the design-based research cycle. This data includes qualitative results about the design of the intervention and quantitative results on its impact on specific reading skills.

**Characteristics of the Sample**

Descriptive statistics providing an overview of the sample are provided in Table 7. This includes the group averages from the initial administration of the R-CBM, Maze-CBM, and ERAS measures. The R-CBM was scored in terms of the number of words read correctly in one minute. According to Hasbrouck and Tindal (2006), the 50th percentile benchmark for the fall of 4th grade is 94 WCPM. Based on the data collected, none of the 10 participants scored within 10 words of this target. This indicated that all of the participants were considered to be less fluent readers when the study began. In fact, the 25th percentile target of 68 WCPM exceeded the mean and median scores for

the group. This suggests that the group, on average, was less fluent than many of their peers when reading grade-level text.

Table 7

*Descriptive Statistics of the Sample*

| Instrument | Mean Score | Median Score | Range |
|---|---|---|---|
| R-CBM Oral Reading Fluency (WCPM) | 63 | 65 | 47-76 |
| Maze-CBM Comprehension (# correct) | 6.5 | 6.5 | 4-9 |
| ERAS Reading Attitudes | | | |
| Recreational | 54 PR | 47 PR | 14-84 PR |
| Academic | 64 PR | 67 PR | 40-87 PR |
| Gender | Count | | |
| Female | 6 | | |
| Male | 4 | | |
| English Proficiency | Count | | |
| English-Language Learner | 6 | | |
| Proficient | 4 | | |

*Note:* PR = percentile rank; WCPM = words correct per minute; *n* = 10

After the first administration of the Maze-CBM, a correct number of responses for each student were determined. The 50th percentile target for the fall of 4th grade is 14 correct responses. However, the group mean for these participants was only 6.5 with a range of 4-9 correct responses. According to Graney et al. (2009), students with between 9 and 19 correct responses fall within one standard deviation of the median (between the 16th and 84th percentiles). However, only the highest performers in the group even hit the low-end of that range with 9 correct responses. This suggests that, like the oral reading fluency data, most of the students in the group struggled with reading comprehension at the beginning of the study.

Despite the group's below-average performance on the academic measures, many of them demonstrated a range of attitudes toward recreational and academic reading. The mean and median scores for recreational reading were neutral, around the 50th percentile, while academic reading attitudes were skewed more positively. It should

be noted that there was a diverse range of attitudes within the group, with individual scores as low as the 14<sup>th</sup> percentile, which suggests that some students in the group had more negative attitudes toward reading than others.

The group included more girls (*n*=6) than boys (*n*=4), although the group size was too small to make broad claims regarding a specific impact based on gender. The group also included a majority (60%) of English-language learners who speak Spanish in the home. Disaggregated data for these subgroups is presented in the subsequent sections. However, the small sample size also limits the claims that can be made based on English-language proficiency.

This section presented the characteristics of the sample population, including their initial performance on the quantitative reading measures. The subsequent sections present the qualitative and quantitative data from two successive rounds of implementation.

**Round One Results**

Design A was piloted with a group of less-fluent 4<sup>th</sup> graders in August 2013. The student performance data is also presented for the entire group and for each student individually. The impact of the Round One design on the reading skills of the participants was analyzed and considered when redesigning the intervention for Round Two.

Three dependent variables were explored during this study. Each was measured using a single quantitative instrument in a pre-test/post-test format. The results of the group are presented before examining the data for each student individually.

**What was the impact on the oral reading fluency of the group?** The oral

reading fluency rates of the participants were collected during the first and last sessions

using the R-CBM. During pre-testing, the students in the group scored a range of 47-76

WCPM with a group mean of 64 WCPM. A range of 61-91 WCPM was measured during

post-testing with a mean of 81 WCPM.  An average weekly improvement of 5.7 WCPM

was noted for the group.

Table 8

*R-CBM Oral Reading Fluency Scores: Round One*

|  | Pre-test | Post-test | Improvement | Weekly Improvement |
|---|---|---|---|---|
| Group Mean (*n*=10) | 64 | 81 | 17 | 5.7 |
| Female (*n*=6) | 61 | 81 | 20 | 6.7 |
| Male (*n*=4) | 69 | 82 | 13 | 4.3 |
| English-Language Learners (*n*=6) | 65 | 84 | 19 | 6.3 |
| English Proficient (*n*=4) | 63 | 77 | 14 | 4.7 |

*Note*. Scores represent words correct per minute. Expected weekly improvement is 0.9

Hasbrouck and Tindal's (2006) research estimates that the average weekly

improvement of students at this grade-level to be approximately 0.9 WCPM. As Table 8

shows, the average weekly improvement that was recorded exceeded published norms

for the grade-level and all subgroups. Despite this improvement, the post-test scores for

the group suggested that the participants would benefit from additional intervention to

develop oral reading fluency skills.

**What was the impact on the reading comprehension of the group?** The

Maze-CBM was administered to measure individual changes in reading comprehension.

The measure, when scored, provides a correct number of responses that the student

provided in three minutes. Like the R-CBM, an average weekly improvement rate was

computed for the Maze-CBM and compared to established grade-level norms. The

performance of the specific subgroups was also examined. As Table 9 shows, some

improvements in comprehension were noted.

Table 9

*Maze-CBM Reading Comprehension Scores: Round One*

| | Pre-test | Post-test | Improvement | Weekly Improvement |
|---|---|---|---|---|
| Group Mean | 7 | 9 | 2 | 0.7 |
| Female (*n*=6) | 6 | 8 | 2 | 0.7 |
| Male (*n*=4) | 7 | 10 | 3 | 1.0 |
| English-Language Learners (*n*=6) | 6 | 9 | 3 | 1.0 |
| English Proficient (*n*=4) | 7 | 8 | 1 | 0.3 |

*Note*. Score represents correct responses in three minutes. Expected weekly improvement is 0.4

According to Graney, Misal, Martinez, & Bergstrom (2009), 4th grade students must make 14 correct responses on maze passages in the fall to rank at the 50th percentile. Students with fewer than 9 correct responses are predicted to be below the 16th percentile in terms of reading comprehension. Average weekly improvement on Maze-CBM measures has been determined to be 0.4 correct responses (Fuchs, et al., 1988) with 4th graders being expected to score 20 correct responses by the spring of the school year (50th percentile).

The group mean of 7 during pre-testing and 9 during post-testing indicated an average improvement of 2 correct responses during Round One. This slightly exceeded the expected improvement over a typical 3-week period. While none of the students reached the target of 14 correct responses, half were within one standard deviation of the 50th percentile. Disaggregating by subgroup revealed a potentially greater impact on comprehension for male subjects, complimenting the greater impact on fluency observed for females. However, a lesser impact on reading comprehension was noted for English-proficient students. These results suggested that the design and implementation of Karaoke Workshop had an impact on the reading comprehension of some participants.

**What was the impact on the reading attitudes of the group?** In addition to the two academic measures, the study sought to examine the intervention's impact on

student attitudes towards reading. The students completed the Elementary Reading

Attitudes Survey (ERAS) during the first and last sessions. When scoring the ERAS,

each student received a separate score for recreational and academic reading attitudes.

Table 10

*Elementary Reading Attitudes: Round One*

| | Pre-test | | Post-test | | Change | |
|---|---|---|---|---|---|---|
| | Recreational | Academic | Recreational | Academic | Recreational | Academic |
| Group Mean (*n*=10) | 30 | 29 | 25 | 29 | -5 | 0 |
| Female (*n*=6) | 30 | 30 | 26 | 29 | -4 | -1 |
| Male (*n*=4) | 29 | 29 | 24 | 30 | -5 | 1 |
| English-Language Learners (*n*=6) | 30 | 29 | 25 | 29 | -5 | 0 |
| English Proficient (*n*=4) | 29 | 31 | 26 | 30 | -3 | -1 |

*Note.* 50th percentile for recreational reading is 29 and for academic reading is 26.

According to McKenna et al. (1995), 4th graders with a raw score of 29 or less on

the recreational reading section and 26 or less on the academic reading section fall

below the 50th percentile, suggesting less positive attitudes towards reading. The raw

scores provided by the ERAS, always between 10 and 40, reflect individual reading

attitudes, with greater numbers indicating more positive attitudes towards reading.

As Table 10 shows, when examining the group mean, there was a decline in

attitudes towards recreational reading with no change in academic reading attitudes.

These diminishing recreational reading attitudes match the findings of McKenna et al.

(1995), who claim that reading attitudes typically decline from 1st to 6th grade. When

examining the performance of particular demographic subgroups, it was noted that this

general decline in recreational reading attitudes occurred despite gender or language-

proficiency. Critics of the ERAS argue that the measure itself is prone to error. This

limitation is addressed in Chapter 5. Nonetheless, based on this measure, there

appeared to be a decline in the recreational reading attitudes of the participants during

Round One.

**What was the impact on the individual students?** In order to better understand the impact that Round One had on the reading skills of the subjects, the results for each student were examined separately. This provided additional insight that was not attained when examining student performance on each measure separately.

*Student 1.* This student is a male English-language learner who attended all 12 sessions of Round One. When completing the R-CBM during the first session, he read 67 words correctly in one minute. This score fell just below the 25th percentile for the fall of 4th grade. After the post-test, an improvement of 6 WCPM was noted. While this rate of fluency improvement was one of the smallest in the group, it was still double the typical rate of improvement.

When examining his reading comprehension scores from the Maze-CBM, it was noted that he went from 4 correct responses to 10. With an improvement of 6 in three weeks, this student experienced the greatest comprehension increase in the group. Given these results, it appeared that this student made significant improvement in both oral reading fluency and reading comprehension, with a more pronounced improvement in comprehension.

When considering his reading attitudes scores from the ERAS, it was noted that he began with recreational and academic reading attitudes at the 14th and 40th percentiles respectively. Both would be considered less positive, but his recreational attitudes could even be considered negative. After Round One, his recreational attitudes remained negative, at the 11th percentile, but his academic reading attitudes had risen to the 64th percentile. In summary, the data suggests that he demonstrated improvements in fluency and comprehension after Round One.

***Student 2.*** This student is a female English-proficient learner who attended 11 of the 12 sessions during Round One. When completing the R-CBM during the first session, she read 60 words correctly in one minute. This score fell below the 25th percentile target of 67 WCPM. After the post-test, an improvement of 12 WCPM was noted. This rate of fluency improvement was four times the typical rate of improvement.

However, when examining her reading comprehension scores from the Maze-CBM, she scored the same on both the pre-test and the post-test. These results suggest that, while making significant improvements in fluency, that Student 2 did not experience any improvement in reading comprehension.

When considering her reading attitudes scores, it was noted that she began with recreational and academic reading attitudes at the 29th and 46th percentiles respectively. After Round One, her recreational attitudes remained less positive, at the 23rd percentile, but her academic reading attitudes jumped to the 75th percentile. This suggested an improvement in academic reading attitude. In summary, the data suggests that she demonstrated improvements in fluency and academic reading attitude after Round One.

***Student 3.*** This student is a female English-language learner who attended all 12 sessions of Round One. When completing the R-CBM during the first session, she read 76 words correctly in one minute. After the post-test, an improvement of 13 WCPM was noted. This rate of increase was four times the typical rate of improvement. After the Round One post-test, she no longer met the criteria established in the study to be considered a less fluent reader. Her fluency rate of 89 WCPM fell within 10 words of the 50th percentile target for the fall of 4th grade.

She also demonstrated improvements in comprehension, based on her Maze-CBM scores, with a pre-test score of 7 and a post-test score of 9. This rate of improvement exceeded the published norms and suggested that Student 3 had experienced a slight improvement in comprehension.

When considering her reading attitudes, it was noted that she began Round One with a neutral recreational reading attitude at the 47th percentile and positive academic attitude at the 70th percentile. After Round One, her recreational attitude jumped to the 66th percentile with an academic reading attitude at the 80th percentile. This suggested an improvement in both recreational and academic reading attitudes. In summary, the data suggests that she demonstrated improvements in fluency, comprehension, and reading attitudes after Round One.

*Student 4.* This student is a female English-proficient student who attended all 12 sessions of Round One. When completing the R-CBM during the first session, she read 75 words correctly in one minute. After the post-test, an improvement of 16 WCPM was noted. This rate of fluency improvement was five times the typical rate of improvement. After the Round One post-test, she no longer met the criteria established in the study to be considered a less fluent reader. Her fluency rate of 91 WCPM fell within 10 words of the 50th percentile target for the fall of 4th grade.

Despite her significant improvement in fluency, her improvements in comprehension were slight. Her Maze-CBM scores, with a pre-test score of 6 and a post-test score of 7, remained at the lower end of the group. The typical weekly improvement of 0.4 for grade four students could account for this improvement,

suggesting that she did not experience any improvement in reading comprehension during Round One.

When considering her reading attitudes scores, it was noted that she began with positive recreational and academic reading attitudes at the 72$^{nd}$ and 64$^{th}$ percentiles respectively. However, after Round One, her recreational attitude dropped to the 2$^{nd}$ percentile with her academic reading attitude reaching the 35$^{th}$ percentile. These dramatic changes did not reflect the student's engagement levels during Round One. As a result, these findings are questionable. It is possible that the student was having a challenging day or misinterpreted the responses during the post-test. The data for this particular student was the most dynamic of the entire group and may exemplify some of the criticisms of the ERAS that are found in the literature. In summary, the data suggests that she demonstrated an improvement in fluency only after Round One.

*Student 5.* This student is a female English-language learner who attended all 12 sessions of Round One. When completing the R-CBM during the first session, she read 58 words correctly in one minute, which fell significantly short of the 25$^{th}$ percentile target of 68 WCPM. After the post-test, an improvement of 23 WCPM was noted. This rate of fluency improvement was eight times the typical rate of improvement.

Along with her significant improvement in fluency, an improvement in comprehension was noted. Her Maze-CBM scores, with a pre-test score of 4 and a post-test score of 7, remained at the lower end of the group. Nonetheless, her weekly improvement exceeded the expected rate.

When considering her ERAS scores, it was noted that she started Round One with fairly neutral recreational and academic reading attitudes at the 47$^{th}$ and 52$^{nd}$

percentiles respectively. However, after Round One, her recreational attitude dropped to the 19th percentile with her academic reading attitude falling to the 29th percentile. Like Student 4, these changes in attitudes do not reflect the student's engagement level during the sessions. In summary, the data suggests that she demonstrated improvements in fluency and comprehension after Round One.

*Student 6.* This student is a male English-language learner who attended 11 out 12 sessions during Round One. When completing the R-CBM during the first session, he read 63 words correctly in one minute, which fell short of the 25th percentile target of 68 WCPM. After the post-test, an improvement of 23 WCPM was noted. This rate of fluency improvement was eight times the typical rate of improvement. After the Round One post-test, he no longer met the criteria established in the study to be considered a less fluent reader. His fluency rate of 86 WCPM fell within 10 words of the 50th percentile target for the fall of 4th grade.

Along with his significant improvement in fluency, an improvement in comprehension was noted. His Maze-CBM scores, with a pre-test score of 9 and a post-test score of 12, were the highest in the group. The weekly improvement noted during Round One exceeded typical improvement rates.

When considering his reading attitude scores, it was noted that he started Round One with a positive recreational reading attitude at the 84th percentile and a neutral academic reading attitude at the 46th percentile. However, after Round One, his recreational attitude dropped to the 41st percentile with his academic reading attitude remaining more neutral at the 46th percentile. This data suggests that Student 6 had a significant decline in his recreational reading attitude during Round One. In summary,

the data suggests that he demonstrated improvements in fluency and comprehension after Round One.

**Student 7.** This student is a male English-language learner who attended 11 out 12 sessions during Round One. When completing the R-CBM during the first session, he read 76 words correctly in one minute. After the post-test, an improvement of 9 WCPM was noted. Despite being one of the smallest rates of improvement in the group, his increase was still three times the typical rate of improvement. After the Round One post-test, he no longer met the criteria established in the study to be considered a less fluent reader. His fluency rate of 85 WCPM was within 10 words of the 50th percentile target for the fall of 4th grade.

Along with his improvement in fluency, an increase in comprehension was also noted. His Maze-CBM scores, with a pre-test score of 8 and a post-test score of 11, were among the highest in the group. The weekly improvement in comprehension also exceeded typical improvement rates.

When considering his reading attitude scores, it was noted that he started Round One with positive recreational and academic reading attitudes at the 66th and 83rd percentiles respectively. However, after Round One, his recreational attitude dropped to the 11th percentile with his academic reading attitude remaining at the 83rd percentile. Despite high engagement levels, this data suggests that Student 6 has experienced a significant decline in his recreational reading attitude. In summary, the data suggests that he demonstrated improvements in fluency and comprehension after Round One.

**Student 8.** This student is a female English-language learner who attended all 12 sessions of Round One. When completing the R-CBM during the first session, she

read 51 words correctly in one minute. After the post-test, an improvement of 38 WCPM was noted, which was more than 14 times the typical improvement rate. After the Round One post-test, she no longer met the criteria established in the study to be considered a less fluent reader. Her post-test fluency rate of 89 WCPM fell within 10 words of the 50th percentile target for the fall of 4th grade.

Despite her significant improvement in fluency, Student 8 was the only participant who experienced a decrease in reading comprehension during Round One. Her Maze-CBM scores, with a pre-test score of 8 and a post-test score of 7, suggest that she may continue to struggle with comprehension.

When considering her reading attitudes scores, it was noted that she started Round One with a neutral recreational reading attitude at the 47th percentile and a fairly positive academic attitude at the 75th percentile. However, after Round One, her recreational attitude dropped to the 9th percentile with her academic reading attitude falling to the 64th percentile. This data suggests that Student 8 has experienced a significant decline in her recreational reading attitude, despite high engagement levels and an improvement in reading fluency. In summary, the data suggests that she demonstrated an improvement in fluency only after Round One.

***Student 9.*** This student is a male English-proficient student who attended all 12 sessions of Round One. When completing the R-CBM during the first session, he read 70 words correctly in one minute. After the post-test, an improvement of 14 WCPM was noted, which was more than five times the typical improvement rate. After the Round One post-test, he no longer met the criteria established in the study to be considered a

less fluent reader. His fluency rate of 84 WCPM fell within 10 words of the 50th percentile target for the fall of 4th grade.

In addition to a significant improvement in fluency, Student 9 also demonstrated a slight improvement in reading comprehension. His Maze-CBM scores, with a pre-test score of 6 and a post-test score of 8, indicated improvement that exceeded published norms.

When considering his ERAS scores, it was noted that he started Round One with a negative recreational reading attitude at the 19th percentile and a positive academic attitude at the 79th percentile. However, after post-testing, his recreational attitude rose to the 23rd percentile with his academic reading attitude dropping to the 70th percentile. In summary, the data suggests that he demonstrated improvements in fluency and comprehension after Round One.

*Student 10.* This student is a female English-proficient student who attended all 12 sessions of Round One. When completing the R-CBM during the first session, she read 47 words correctly in one minute, which was the lowest in the group. After the post-test, an improvement of 14 WCPM was noted, which was more than five times the typical improvement rate.

In addition to a significant improvement in fluency, Student 10 also demonstrated an improvement in reading comprehension. Despite being the lowest in the group, her Maze-CBM scores, with a pre-test score of 4 and a post-test score of 7, suggested improvement that exceeded published norms.

While demonstrating significant improvements in both fluency and comprehension, Student 10 achieved the lowest performance in these areas.

Nonetheless, her attitude scores were the highest and most stable in the group. Her recreational and academic reading attitudes were at the 84th and 87th percentile for both administrations of the ERAS. These results suggest that Student 10 has maintained a positive attitude towards reading, despite experiencing difficulties with fluency and comprehension. In summary, the data suggests that she demonstrated improvements in fluency and comprehension after Round One.

**Summary of quantitative results.** When evaluating the impact on the three dependent variables, several findings became clear. Round One of Karaoke Workshop made a significant and positive impact on the oral reading fluency of all of the participants. Many of the students also demonstrated an improvement in reading comprehension that exceeded the published norms. Unfortunately, the first round of ERAS administration produced inconsistent results, some students seemed to have dramatic shifts in reading attitudes that were not consistent with their behavior and engagement levels.

**Round One Design Modifications**

When considering the quantitative and qualitative data together, several observations were made. The teacher-centered curriculum approach that was used during Round One made a positive and significant impact on the oral reading fluency of the participants. This was likely due to the inclusion of the choral karaoke and repeated reading karaoke components of the curriculum. For this reason, these components were included in the Round Two design of the intervention.

Improvements in comprehension were also noted, but they were not as pronounced as the improvements in fluency. This was surprising, due to the emphasis

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on providing direct instruction in comprehension topics. One concern that was noted in the research log after viewing the video data, involved the length of time spent on the mini-lessons and the amount of continuous teacher planning that a mini-lesson emphasis would require for a long-term intervention. With this in mind, Design B explored a framework that was less teacher-centered and did not require the same amount of continuous planning on the part of the teacher.

| Karaoke Workshop Instructional Routine: Round Two (Design B) |
| --- |
| Song and Group Selection (10-15 minutes): <br> • Distribute the printed songbooks. <br> • Prompt students to choose a song and decide whether to rehearse alone or in a group. |
| Rehearsal and Independent Practice (20-30 minutes): <br> • Prompt students to use repeated-reading karaoke without music to build fluency. <br> • Practice the song a capella, singing without music. |
| Group Performances (20-30 minutes): <br> • Perform songs, with or without guide vocals, using karaoke technology. <br> • Request choral karaoke of songs, with or without guide vocals, for whole group performance. |

*Figure 5:* Karaoke Workshop instructional routine for round two

This student-centered routine was followed during Round Two and required no scripting of lessons. Instead, the students engaged in a consistent routine using songs that they selected themselves. The most significant changes to the design were the removal of the mini-lesson and the addition of student-selected text in a collaborative setting. The impact of this modified design is discussed in the next section.

**Round Two Results**

Quantitative and qualitative data were gathered over four weeks of piloting Design B. During the second round, songbooks (see Appendix B) were printed that included the 100 titles prepared during the initial design phase, only 14 of those songs were originally used during Round One. The collaborative song selection phase was an

addition to Design B and included time for students to browse the printed songbooks. This was included, due to the significant support in the literature for the integration of collaborative learning experiences. After 15 minutes, the students were asked to submit song titles for the day's performance and then begin rehearsing. Four or five songs were performed at the end of each session. Some students worked on improving their reading of the song, while others planning choreography for specific lines of text. Despite their styles, the rehearsal included numerous repeated readings of the lyrics.

Table 11

*Karaoke Workshop: Round Two Music*

| Session | Songs Used |
|---|---|
| 1 | Hoedown Throwdown, Life is a Highway, Part of Your World, Supercalifragilisticexpialidocious, and This Land is Your Land |
| 2 | Beauty and the Beast, Three Little Kittens, You're a Grand Old Flag, and You're a Mean One, Mr. Grinch |
| 3 | Ain't Got No Home, Get'cha Head in the Game, Hoedown Throwdown, Over the Rainbow, and There's A Hole in the Middle of the Sea |
| 4 | Hakuna Matata, Just a Girl, Little Bunny Foo Foo, and Part of Your World |
| 5 | Every Part of Me, He Lives in You, Hoedown Throwdown, Life is a Highway, and Warthog Rhapsody |
| 6 | America the Beautiful, Girl Power, I Just Can't Wait to Be King, and Little Bunny Foo Foo. |
| 7 | Hoedown Throwdown, Life is a Highway. Supercalifragilisticexpialidocious, Take Me Out to the Ballgame, and Under the Sea |
| 8 | Ain't Got No Home, Frosty the Snowman, He Lives in You, Part of Your World, and Under the Sea |
| 9 | Bet On It, Les Poissons, Over the Rainbow, The Hokey Pokey, and You're a Mean One, Mr. Grinch |
| 10 | Bet On It, Frosty the Snowman, Josie and the Pussycats, Life is a Highway, and The Red, White and Blue |
| 11 | Jingle Bell Rock, Just a Girl, Over the River and Through the Woods, Part of Your World, and Swanee River |
| 12 | Bet On It, Beyond My Wildest Dreams, Every Part of Me, Hakuna Matata, and He Lives in You |

As Table 11 shows, providing students with a wider choice of songs resulted in less repetition, but a number of favorite songs were still repeated. Students were not permitted to perform a song more than time. Exceptions were made when students wanted to perform a song alone that they had previously performed with a group. The

impact of this modified design on the three dependent variables is presented in the next sections. The impact on the group and on the individual students is presented.

**What was the impact on the oral reading fluency of the group?** Rather than over-expose the students to the quantitative measures, the Round One post-test scores were used as pre-test data for Round Two. A final oral reading fluency measure (R-CBM) was then administered on the last session of Round Two, 4 weeks after the pre-test data was collected. For this reason, Round Two improvement is over a 4-week period, compared to the 3 weeks between testing that occurred during Round One.

Table 12

*R-CBM Oral Reading Fluency Scores: Round Two*

|  | Pre-test | Post-test | Improvement | Weekly Improvement |
|---|---|---|---|---|
| Group Mean (*n*=10) | 81 | 94 | 13 | 3.3 |
| Female (*n*=6) | 81 | 93 | 12 | 3.0 |
| Male (*n*=4) | 82 | 96 | 14 | 3.5 |
| English-Language Learners (*n*=6) | 84 | 99 | 15 | 3.8 |
| English Proficient (*n*=4) | 77 | 87 | 10 | 2.5 |

*Note*. Scores represent words correct per minute. Expected weekly improvement is 0.9

As Table 12 shows, the group and subgroups continued to demonstrate improvements in fluency. Although growth was not as pronounced as Round One, the group average of 94 WCPM matched the 50th percentile target for the fall of 4th grade. This suggested that the reading fluency of the group has reached the grade-level target.

Once again, it appeared that the impact on the oral reading fluency of English-language learners was slightly greater than the impact on English-proficient students. A greater impact on the boys was observed this round as well.

**What was the impact on the reading comprehension of the group?** Reading comprehension was again measured using the Maze-CBM. Like the R-CBM, an additional pre-test was not administered. The Maze-CBM was administered on the final session of Round Two, 4 weeks after the previous administration.

As Table 13 shows, at the beginning of Round Two, the group average was 9 correct responses.  By the end of Round Two, the group average was 13.  This improvement exceeded Round One, despite the lack of comprehension instruction provided during Round Two. This could be attributed to the residual impact of the Round One gains or it could reflect the changes in the design that were piloted during the second round. In either case, the results suggest that improvements in comprehension can occur without the direct instruction of comprehension topics.

Table 13

*Maze-CBM Reading Comprehension Scores: Round Two*

|  | Pre-test | Post-test | Improvement | Weekly Improvement |
|---|---|---|---|---|
| Group Mean (*n*=10) | 9 | 13 | 4 | 1.0 |
| Female (*n*=6) | 8 | 11 | 3 | 0.8 |
| Male (*n*=4) | 10 | 17 | 7 | 1.8 |
| English-Language Learners (*n*=6) | 9 | 13 | 4 | 1.0 |
| English Proficient (*n*=4) | 8 | 13 | 5 | 1.3 |

*Note*. Scores represent correct responses in three minutes. Expected weekly improvement is 0.4

Disaggregating the data by gender showed greater improvement in reading comprehension for males than females. Although all of the subgroups demonstrated greater than expected growth during Round Two, it is likely that the exceptional performance of one particular student, which is presented in the next section, skewed the data for the male and English-proficient subgroups.

**What was the impact on the reading attitudes of the group?** During the final session of Round Two, the students completed the ERAS one more time. As was noted during Round One, the attitudes of some students seemed to fluctuate over time, while others remained stable. When considering the group as a whole, these fluctuations seemed to exist, but to a smaller degree. The final post-test scores for this group indicated a slight improvement in recreational reading attitudes during Round Two with slightly declining attitudes towards academic reading (see Table 14).

Table 14

*Elementary Reading Attitudes: Round Two*

| | Pre-test | | Post-test | | Change | |
|---|---|---|---|---|---|---|
| | Rec. | Acad. | Rec. | Acad. | Rec. | Acad. |
| Group Mean (*n*=10) | 25 | 29 | 27 | 28 | 2 | -1 |
| Female (*n*=6) | 26 | 29 | 29 | 29 | 3 | 0 |
| Male (*n*=4) | 24 | 30 | 24 | 26 | 0 | -4 |
| English-Language Learners (*n*=6) | 25 | 29 | 25 | 25 | 0 | -4 |
| English Proficient (*n*=4) | 26 | 30 | 32 | 31 | 6 | 1 |

*Note*. 50th percentile for recreational attitudes is 29 and for academic attitudes is 26.

It is possible that the student-centered text emphasis and collaborative learning strategies emphasized during Round Two had a positive impact on the recreational reading attitudes of the participants, while their academic reading attitudes experienced a small decline. An examination of the impact on the subgroups indicated a positive impact on the recreational reading attitudes of the female and English-proficient participants. It is important to note, however, that as a member of both subgroups, one student's increase of 10 points on the recreational reading section likely skewed this data. Considering she showed a decrease of 16 points during Round One, it is likely that her fluctuating attitudes have impacted the analysis and interpretation of the group and sub-group attitudes throughout the study.

**What was the impact on the individual students?** Using the same procedures for quantitative data analysis followed during Round One, the performance of each student during Round Two was examined. Additionally, the cumulative impact of both rounds was considered when determining the impact of Designs A and B. The subsequent sections present the individual data for each of the 10 participants.

*Student 1.* This student is a male English-language learner who attended all 12 sessions of Round Two. In the 4 weeks between administrations of the R-CBM, his

score went from 73 to 92 WCPM. This exceeded the rate of fluency improvement that he experienced during Round One. As Figure 6 shows, his fluency improvement became more pronounced during Round Two. After the second month of intervention, Student 1 was no longer considered less fluent.
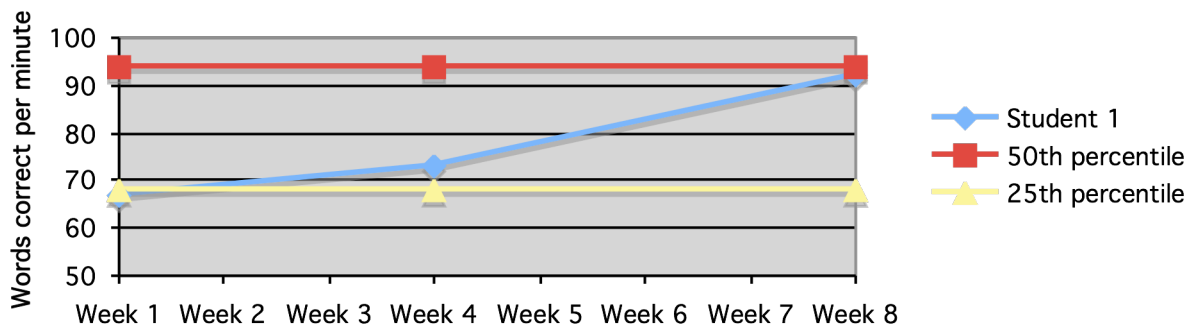


*Figure 6:* Improvement in oral reading fluency for Student 1

When examining his reading comprehension scores from the Maze-CBM, it was noted that he went from 10 correct responses to 15, with an improvement of 5 over 4 weeks. In addition to exceeding the estimated weekly improvement rate, Student 1 managed to perform above the 50th percentile target of 14 correct responses. This, coupled with his improvement in oral reading fluency, suggests that Student 1 made significant improvements in both academic areas during the 2-month study.
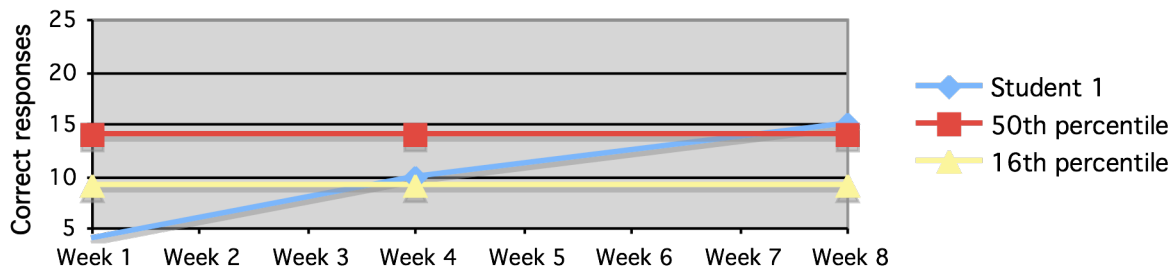


*Figure 7:* Improvement in reading comprehension for Student 1

When considering his reading attitude scores from the ERAS, it was noted that after a drop in attitudes following Round One, his recreational reading attitude remained unchanged, at the 11th percentile. After Round Two his academic reading attitude plummeted to the 25th percentile. This did not match his engagement level during Round Two, nor did it align with the academic improvements that he demonstrated during the same period. In summary, he demonstrated notable improvements in fluency and comprehension during both rounds despite changes to the design of the intervention.

*Student 2.* This student is a female English-proficient learner who attended all of the 12 sessions during Round Two. Her R-CBM scores increased from 72 WCPM to 82 WCPM. While this rate of improvement exceeded the published norms, her post-test score suggests that she may still struggle with fluency issues when reading grade-level text.
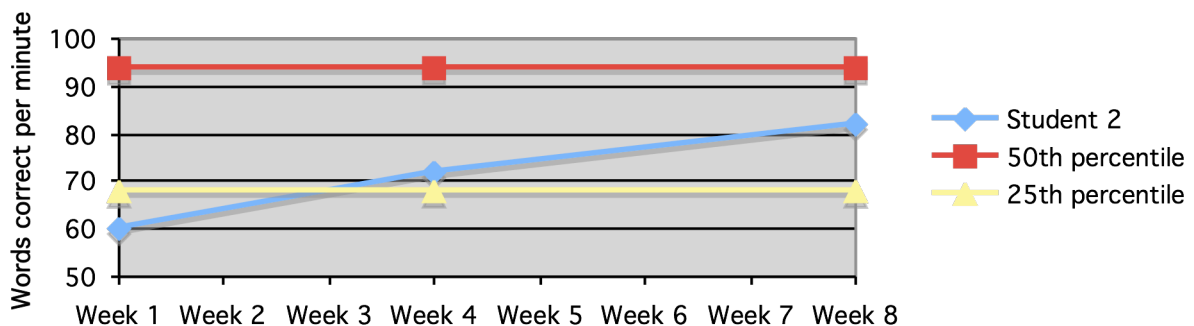


*Figure 8:* Improvement in oral reading fluency for Student 2

As Figure 8 shows, Student 2 experienced a continuous and positive improvement in fluency since beginning participation in the after-school intervention. However, when examining her reading comprehension scores from the Maze-CBM, she showed almost no improvement in reading comprehension.
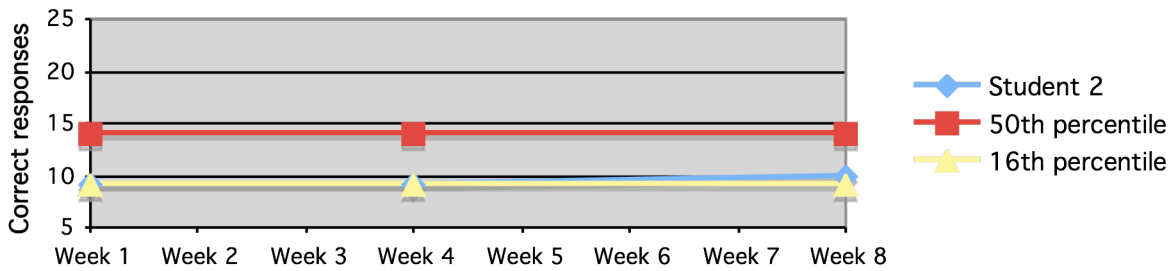
*Figure 9:* Improvement in reading comprehension for Student 2

When examining Figure 9, the line showing her improvement is almost hidden by the 16th percentile benchmark line. After two months, she only showed an improvement of 1 correct response. This suggests that the intervention made no impact on her reading comprehension skills.

After considering her reading attitudes scores, it was noted that she demonstrated slight improvements in her attitudes towards recreational and academic reading with post-test scores at the 47th and 79th percentiles, respectively. These results suggest that despite any academic difficulties that she has with reading, that she has retained a positive attitude toward reading and that the intervention may have contributed to the improvements in attitude that were measured. In summary, she only made a notable improvement in fluency, but it was sustained through both rounds despite changes in the design of the intervention.

**Student 3.** This student is a female English-language learner who attended 11 out of 12 sessions during Round One. She demonstrated the greatest improvement on the R-CBM, increasing from 89 to 112 WCPM over four weeks. Her performance exceeded the 50th percentile target for the fall and winter of 4th grade. This suggests that Karaoke Workshop has made a positive impact on the oral reading fluency of Student 3 (see Figure 10).
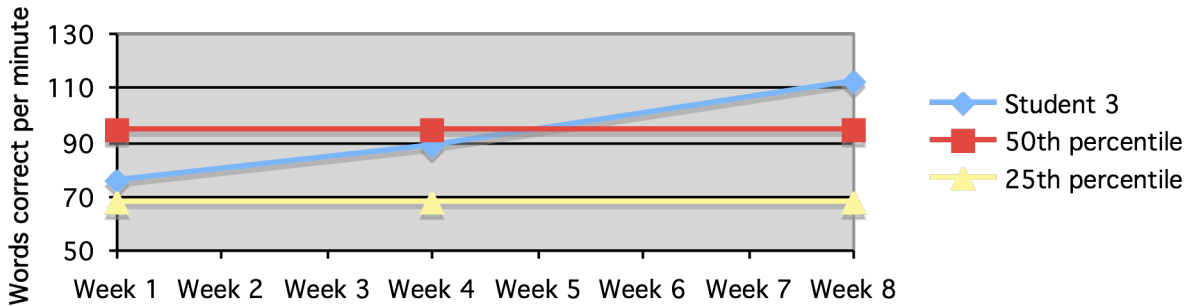
*Figure 10:* Improvement in oral reading fluency for Student 3

Her continuous improvement was not limited to fluency. She also demonstrated improvement in comprehension. Based on her Maze-CBM scores, she went from 9 to 12 correct responses in four weeks, which is twice the expected improvement rate (see Figure 11). While still below the 50th percentile in comprehension, it was clear that the student experienced consistent improvement during both rounds.
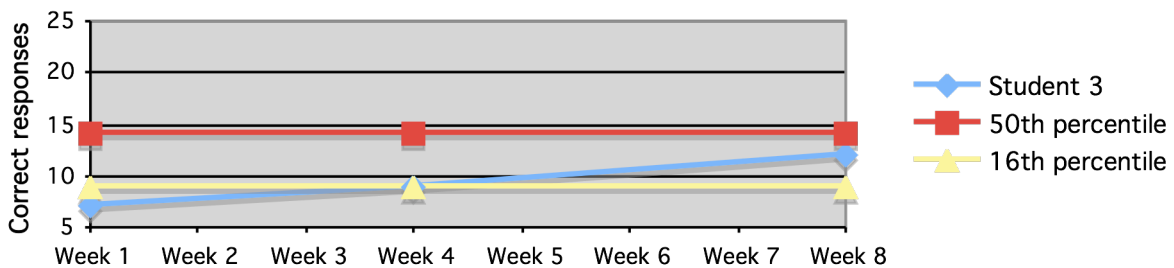


*Figure 11:* Improvement in reading comprehension for Student 3

When considering her ERAS scores, it was noted that her reading attitudes improved with each administration. By the end of the study, her recreational and academic attitudes had reached the 88th and 87th percentiles. In fact, Student 3 demonstrated consistent improvement on all reading outcomes during both rounds of the study.

**Student 4.** This student is a female English-proficient student who attended 11 out of 12 sessions during Round Two. She showed one of the smallest improvements in

oral reading fluency moving from 91 to 100 WCPM. Nonetheless, this improvement was more than double the estimated rate and propelled her beyond the 50$^{th}$ percentile target for fluency.

Despite her significant improvement in fluency, her improvement in comprehension remained slight. Her Maze-CBM scores went from 7 to 9 correct responses in 4 weeks, which barely exceeded the norm. After three administrations of the Maze-CBM, it is believed that the design and implementation of Karaoke Workshop has made little impact on the reading comprehension skills of Student 4 (see Figure 13).
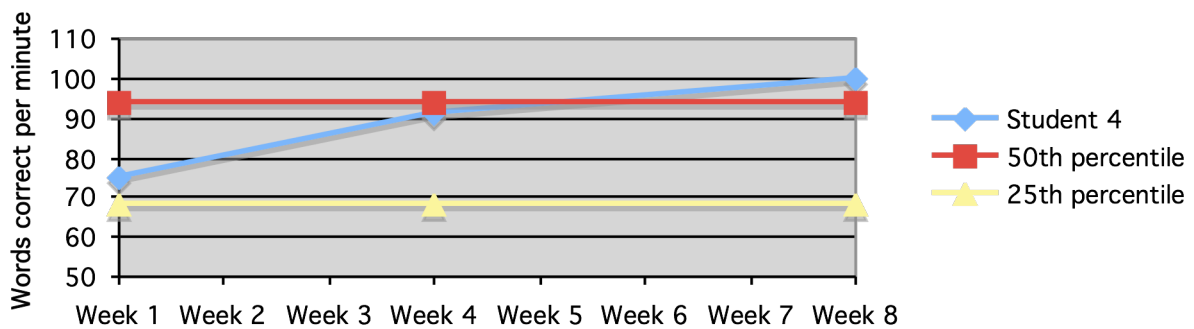


*Figure 12:* Improvement in oral reading fluency for Student 4
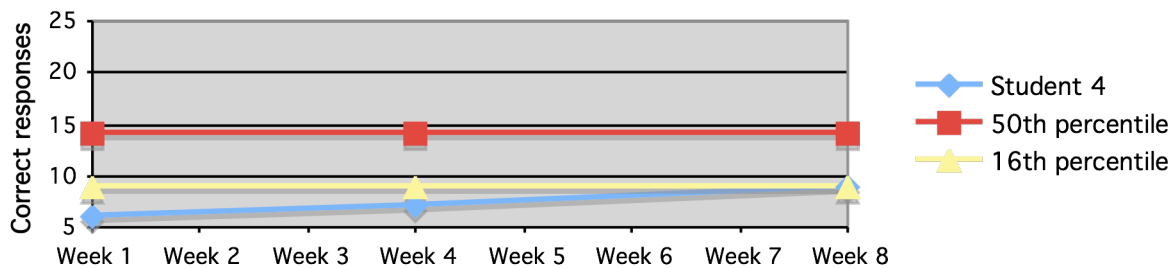


*Figure 13:* Improvement in reading comprehension for Student 4

When considering her reading attitudes scores, it was noted that she has had fluctuating attitudes since the first administration of the ERAS. As of the final administration, she scored at the 35$^{th}$ and 1$^{st}$ percentile for recreational and academic reading attitudes. The ERAS results of this student, in particular, have been inconsistent

and difficult to analyze and likely skewed the group and subgroup data. Limitations with regards to the ERAS are discussed in Chapter 5 as one of the findings of the study.

In summary, she only made notable improvement in fluency during both rounds of the study.

**Student 5.** This student is a female English-language learner who attended all 12 sessions of Round Two. After strong improvement during Round One, her R-CBM scores went from 81 to 91 WCPM during Round Two. After a second round of Karaoke Workshop, she was no longer considered less fluent, according to the criteria established in this study.
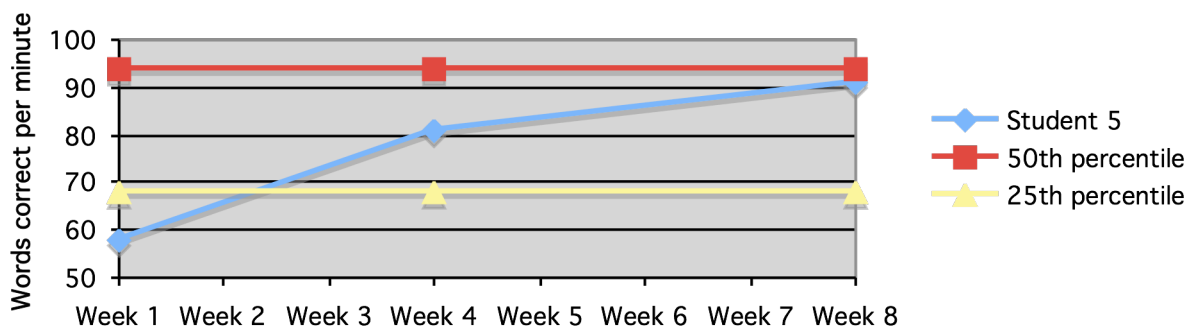


*Figure 14:* Improvement in oral reading fluency for Student 5

When examining Figure 14, it was noted that she demonstrated a more dramatic improvement in fluency during Round One. However, she continued to show improvement that exceeded published norms. When considering her Maze-CBM scores, it was noted that she made a significant improvement, from 7 to 11 correct responses. These results suggest that Student 5 has made significant academic improvements during both rounds of Karaoke Workshop. Her improvements in comprehension were stable across both rounds (see Figure 15), while her improvements in fluency were more pronounced during Round One.
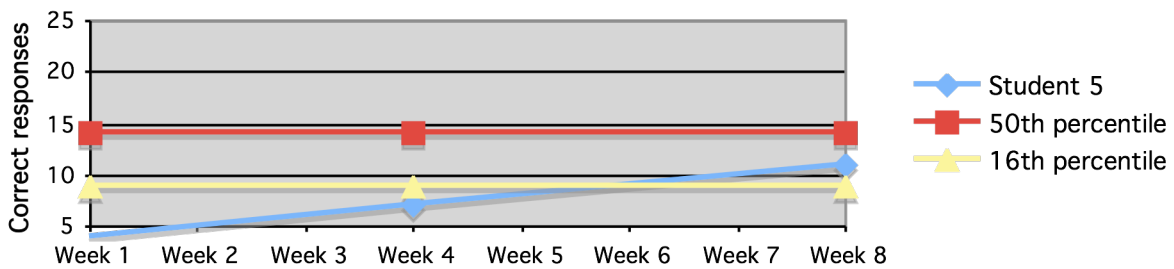
*Figure 15:* Improvement in reading comprehension for Student 5

After a drop in ERAS scores following Round One, it was noted that she ended Round Two with fairly neutral reading attitudes at the 41st and 46th percentiles. While the ERAS tool has proven to be unreliable with certain students, it is possible that her academic struggles with reading have contributed to a neutral attitude towards reading. In summary, she demonstrated notable improvements in fluency and comprehension during both rounds of the study.

**Student 6.** This student is a male English-language learner who attended 10 out of the 12 sessions during Round Two. This student demonstrated one the greatest rates of improvement in the second round moving from 86 to 107 WCPM. After the post-test, he was one of the most fluent readers in the group.
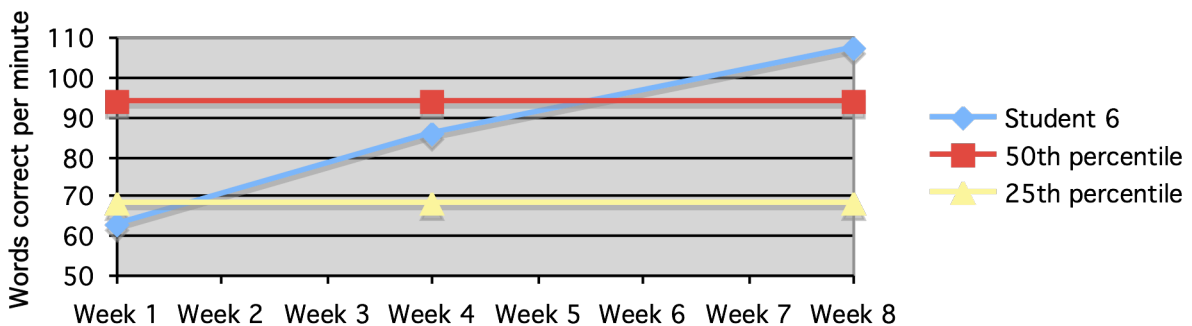


*Figure 16:* Improvement in oral reading fluency for Student 6

As Figure 16 shows, Student 6 demonstrated strong, consistent, and positive improvements in fluency across both rounds. He started at-risk of reading difficulty and

concluded as a fluent reader. This improvement in fluency was matched by his improvement in reading comprehension (see Figure 17). After a second round of Karaoke Workshop, Student 6 went from 12 correct responses on the Maze-CBM to 18 correct responses, which demonstrated a significant improvement in reading comprehension.
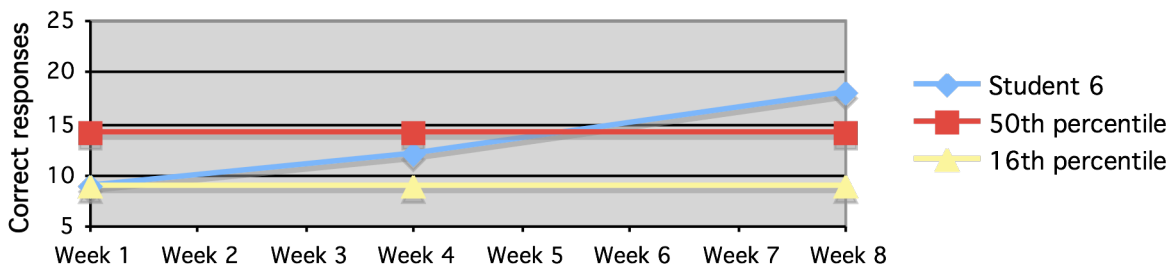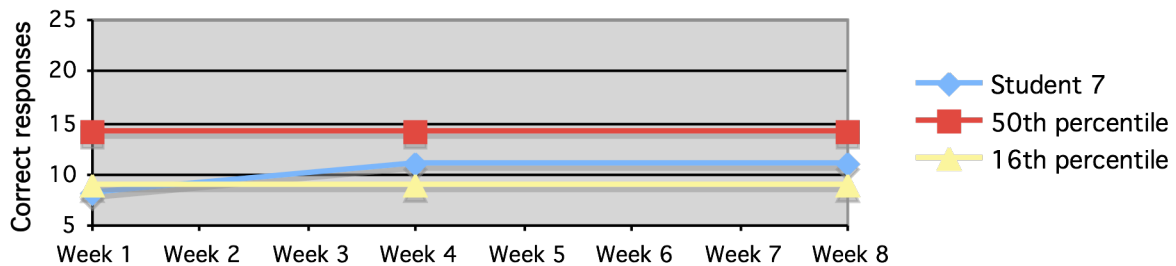


*Figure 17:* Improvement in reading comprehension for Student 6

When considering his reading attitudes scores, it was noted that his ERAS scores remained mostly stable after Round Two at the 41$^{st}$ and 35$^{th}$ percentiles. This suggests that despite the positive academic advances, that Student 6 may still possess slightly negative attitudes towards reading. In summary, he demonstrated notable improvements in fluency and comprehension during both rounds of the study.

**Student 7.** This student is a male English-language learner who attended all 12 sessions of Round Two. After completing the R-CBM, he went from 85 to 96 WCPM in four weeks, which exceeded the published estimates. After two rounds of Karaoke Workshop, he passed the 50$^{th}$ percentile target for the fall of 4$^{th}$ grade.
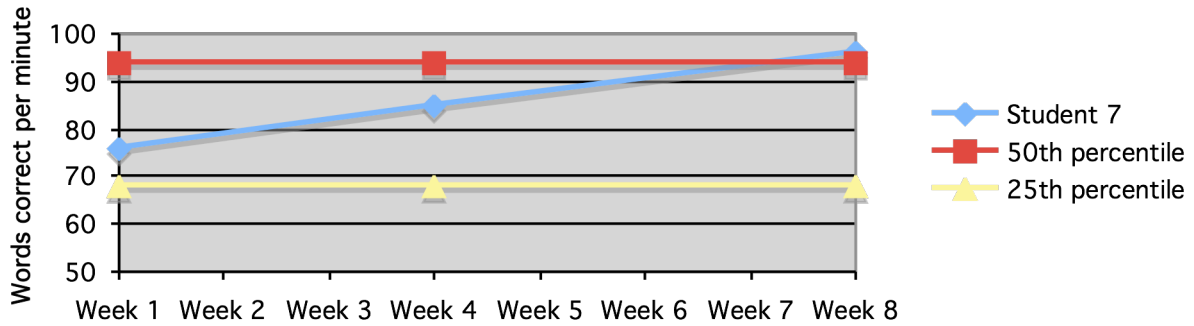
*Figure 18:* Improvement in oral reading fluency for Student 7

When examining Figure 18, it was noted that he experienced a consistent and positive improvement in fluency across both rounds. This improvement was not consistent when examining his reading comprehension scores (see Figure 19). His Maze-CBM score was 11 correct responses at both the beginning and end of Round Two. This suggests that, despite his improvements in fluency, Student 7 did not experience an improvement in comprehension during Round Two.
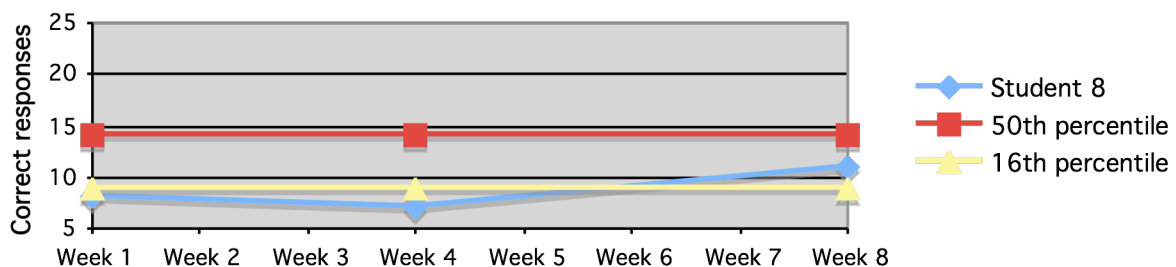


*Figure 19:* Improvement in reading comprehension for Student 7

When considering his reading attitudes scores, it was noted that his attitudes remained skewed after Round Two with a recreational reading attitude at the 9th percentile and an academic attitude at the 75th percentile. It is possible that the teacher-centered approach to Design A is more successful with a student who prefers reading in academic environments. If that were the case, then the student-centered approach used

with Design B may not be as appealing to a learner like Student 7. Nonetheless, he demonstrated a notable improvement in his fluency during both rounds of the study.

   *Student 8.* This student is a female English-language learner who attended 11 of the 12 sessions during Round Two. She went from reading 89 WCPM to 96WCPM, which exceeded the 50$^{th}$ percentile target for the fall of 4$^{th}$ grade. After a significant jump during Round One, it was noted that her improvement in the second round paled in comparison to the first (see Figure 20).
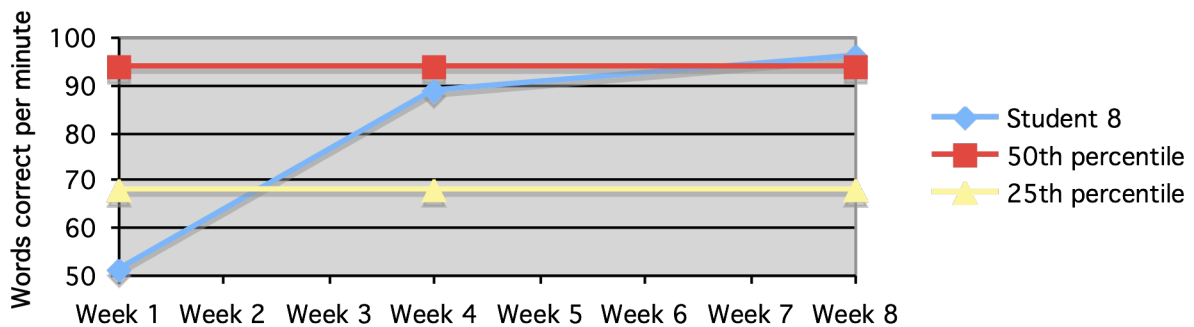


*Figure 20:* Improvement in oral reading fluency for Student 8

   The opposite was true of her reading comprehension performance, with an improvement from 7 to 11 correct responses on the Maze-CBM during Round Two. When considering both rounds together (see Figure 21), it is questionable whether Student 8 made substantial progress in comprehension, yet her improvement in fluency is without question.



*Figure 21:* Improvement in reading comprehension for Student 8

When considering her ERAS scores, it was noted that her recreational attitude remained quite negative at the 9th percentile but her academic reading attitude soared at the 83rd percentile. Like Student 7, Student 8's attitudes are skewed excessively towards academic reading, which may explain the stronger impact of the teacher-centered design. In summary, she demonstrated a notable improvement in fluency during both rounds of the study.

**Student 9.** This student is a male English-proficient student who attended all 12 sessions of Round One. With an improvement of only 5 WCPM on the R-CBM, Student 9 showed the least improvement in fluency during Round Two. After a second round, he was reading 89 WCPM, which exceeded the criteria used in the study to define less fluent readers.
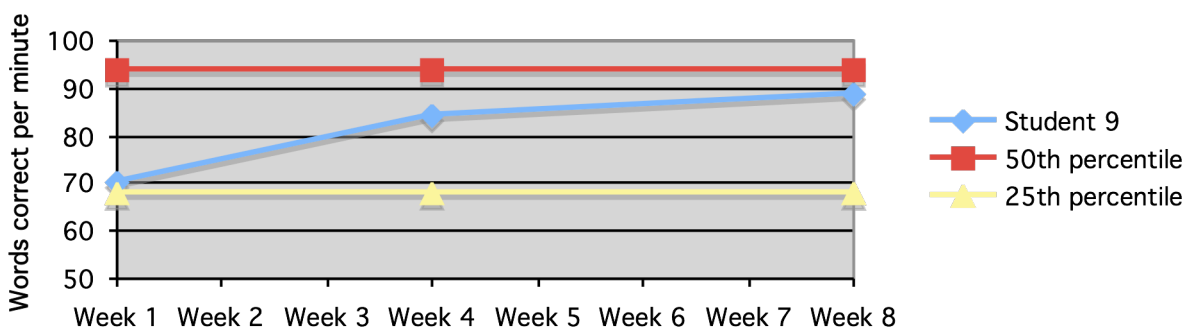


*Figure 22:* Improvement in oral reading fluency for Student 9

When comparing his Round One fluency improvement with Round Two, it was noted that the first round made a greater impact. However, when examining his performance on the Maze-CBM, the opposite was noted (see Figures 22 and 23). Student 9 had such a strong post-test score on the Maze-CBM that he very likely skewed the data for the male and English-proficient subgroups. Regardless of the score itself, Student 9 clearly made improvement in reading comprehension.
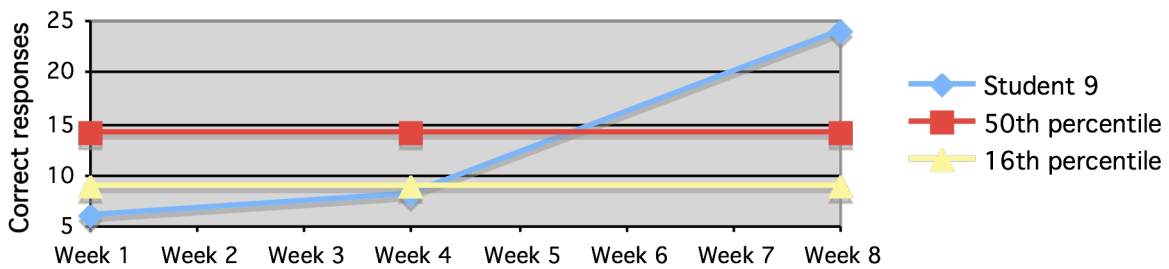
*Figure 23:* Improvement in reading comprehension for Student 9

When considering his ERAS scores, it was noted that despite starting with a positive academic reading attitude, that by the end of Round Two, fairly negative or neutral attitudes towards recreational and academic reading were observed at the 29th and 40th percentiles. Despite showing no improvements in reading attitudes, he demonstrated significant improvements in academic outcomes during both rounds of Karaoke Workshop.

**Student 10.** This student is a female English-proficient student who attended 11 out of 12 sessions during Round Two. She improved from 61 to 76 WCPM on the R-CBM during Round Two. She started and finished as the least fluent reader in the group, yet she demonstrated improvement above published norms during both rounds.
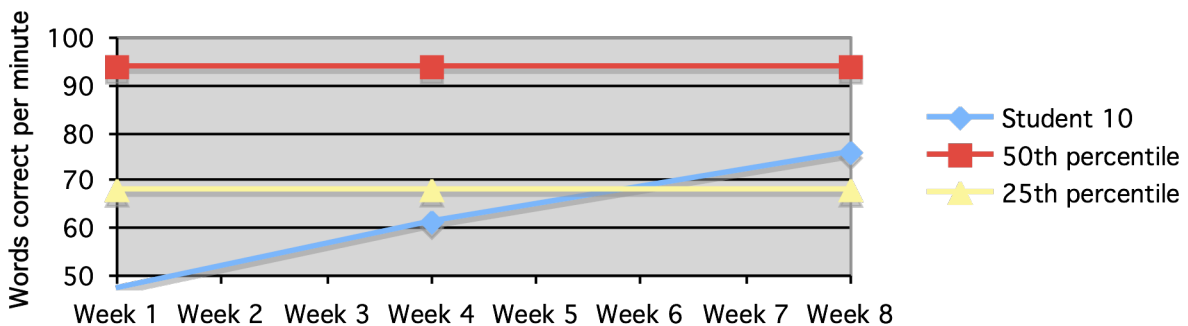


*Figure 24:* Improvement in oral reading fluency for Student 10

Figure 24 shows her consistent improvement despite changes during both rounds. As the least fluent reader in the group, it was understandable that she struggled with reading comprehension. However, Student 10 managed to improve from 7 to 10 correct responses on the Maze-CBM during Round Two (see Figure 25). Like her fluency improvement, her increases in reading comprehension were steady through both rounds.
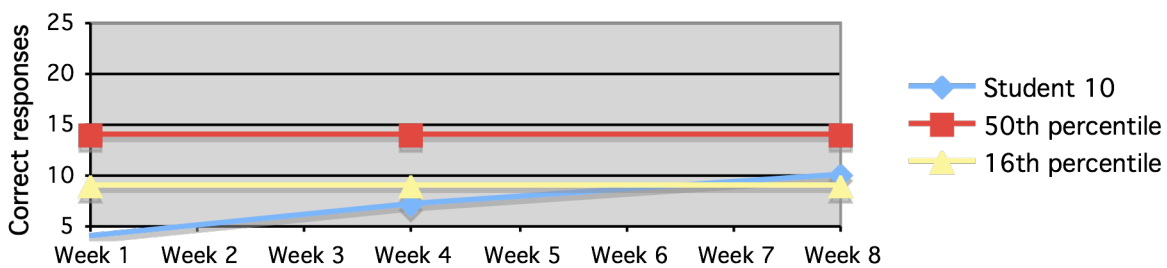


*Figure 25:* Improvement in reading comprehension for Student 10

Despite being the lowest performer academically, her recreational and academic reading attitudes remained at the 84th and 87th percentile for every administration of the ERAS. This suggests that Student 10 has maintained a positive attitude towards reading, despite experiencing difficulties with reading. The results also suggest that Karaoke Workshop is effective at improving the fluency and comprehension skills of those students who struggle the most. In summary, despite being the lowest scoring student in both academic areas, her improvement was consistent over both rounds.

**Summary of quantitative results.** After analyzing the quantitative data gathered during Round Two, several additional findings were noted. Like Round One, the design and implementation had a positive impact on the fluency of every single participant. This is most likely due to the amount of repeated oral reading that is offered through the choral and repeated reading karaoke components of the instructional routine. However,

during Round Two, a greater impact on comprehension was observed. This could be due to the residual impact of the Round One gains or it could be attributed to the adjustments made to the curriculum found in Design B, including the use of student-selected text within a collaborative structure.

**Round Two Design Modifications**

After reviewing the quantitative and qualitative data from both phases of enactment, several findings emerged that collectively informed a third design. Rather than making subtle adjustments to the curriculum between rounds, two distinct approaches were explored, each providing insight into alternative ways to use karaoke in the classroom.

When considering a final design, it was important to find a way to keep the elements that were most successful. For instance, the choral and repeated reading karaoke strategies were most likely responsible for the improvements in oral reading fluency that were observed during both rounds. A third design would need to include these components.

Improvements in comprehension were also noted during both rounds even after direct comprehension instruction had stopped. This suggests that, while instruction may lead to improvement, it was not necessary for comprehension instruction to be provided in order for comprehension improvement to continue. Four of the ten participants did not experience an improvement in comprehension, which suggests that the impact on comprehension was not as direct as the impact on fluency. With this in mind, Design C will include a comprehension component, but not necessarily on a daily basis. This will

provide an opportunity for teachers to explore how to best meet the comprehension needs of their students.

When analyzing the qualitative data during both rounds, it was noted that the technology worked well during every session. After using the tool with the same group of students for 24 sessions, it was considered a reliable option for frequent classroom use. Design C will continue to include this tool, but may also go beyond the teacher-only use of the technology. Given the reliability of the tool and the growing availability of technology in the classroom, the final design will consider how student use of The Karaoke Channel Online could be integrated into the existing design.

This chapter presented the results of two rounds of Karaoke Workshop. The following chapter includes a summary of the key findings of the study, the proposed final design, the limitations of the study, and the implications for further research.

**Chapter 5: Findings**

This chapter presents the findings after 8 weeks of piloting a karaoke-based reading intervention. This study sought to answer three questions:

1. What impact did the design and implementation of Karaoke Workshop have on the oral reading fluency of less fluent readers in the 4th grade?

2. What impact did the design and implementation of Karaoke Workshop have on the reading comprehension of less fluent readers in the 4th grade?

3. What impact did the design and implementation of Karaoke Workshop have on the attitudes towards reading of less fluent readers in the 4th grade?

The previous chapter presented the results of two successive rounds of enactment and data collection. Several key findings have emerged from this study. One of these findings includes the third design of the Karaoke Workshop intervention (Design C). This chapter presents these key findings, along with a discussion of the study's limitations, implications for the field, and suggestions for additional research.

**Key Findings**

The data collection and subsequent analysis led to several key findings in relation to the dependent and treatment variables that were studied. In addition to presenting the findings of the quantitative analysis, Design C is presented including recommendations for educators to consider when choosing the curriculum, the music, and the technology. As a design-based study, one of the purposes of this research was to develop theories of learning in a natural context. The first two findings include these theories.

**Karaoke has a positive impact on the oral reading fluency of struggling readers.** It was observed that both teacher-centered and student-centered approaches to the implementation of Karaoke Workshop led to significant improvements in the oral reading fluency of participants.

Across the 8-week study, the average weekly improvement rates of individual students were between three and seven times the rate suggested by Hasbrouck and Tindal (2006). As Figure 26 shows, the improvement of the group was steady and continuous with fluency improvements slightly more pronounced during Round One. It is unclear whether the Round Two improvements can be attributed to Round One participation, the modified curriculum, or a combination of both. What is clear is that the intervention made a consistent and positive impact on the oral reading fluency of every participant.
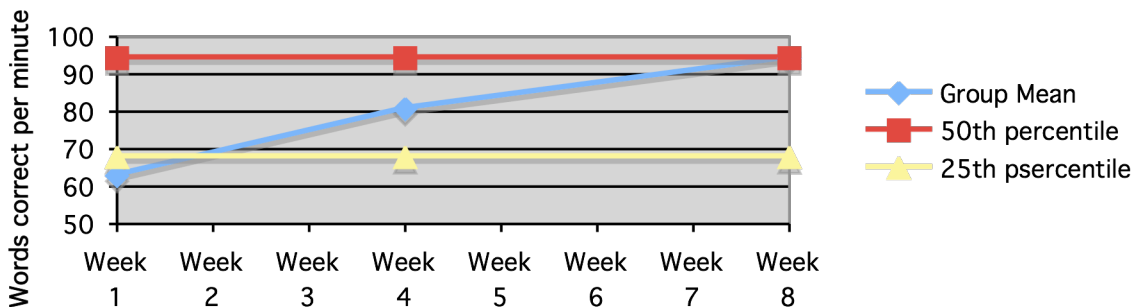


*Figure 26:* Average improvement in oral reading fluency

Six out of 10 participants were considered to be fluent readers by the end of the first month and two more had met that goal after the second month. The benchmark target for the fall of 4th grade was 94 WCPM. Hasbrouck and Tindal (2006) suggest that fluent readers are able to score within 10 words of this target. At the beginning of the study, the group mean was 64 WCPM. After 8 weeks of Karaoke Workshop, the group

mean had increased to 94 WCPM. Only two students did not score within 10 words of the 50th percentile target and those students still demonstrated substantial improvement.

When examining the data for the subgroups, it was noted that females and English-language learners experienced greater improvement than their counterparts. However, all of the subgroups made significant improvement that exceeded published norms.

Despite dramatic changes between Designs A and B, positive improvements in fluency accompanied both. It is difficult to attribute the improvements that were observed during Round Two to Design B alone, since the participants had all spent the month prior participating in Round One. Additional research is needed to better understand the separate impact of teacher and student-centered variations of Karaoke Workshop.

With all of this in mind, the key finding of this study highlights the positive impact that karaoke has on the oral reading fluency of less-fluent readers. This conclusion supports the findings of the Tune In to Reading research, which had previously highlighted this impact (Biggs et al., 2008; University of South Florida, 2005, 2006 & 2009).

**Karaoke music can be used effectively in the direct instruction of comprehension strategies and skills.** Another key finding is that, in additional to oral reading fluency, a majority of the participants made significant improvements in reading comprehension. Six of the 10 participants exceeded the weekly growth expectation of

0.4 correct responses with rates between 0.9 and 2.6 (or two to seven times the expected growth rate).
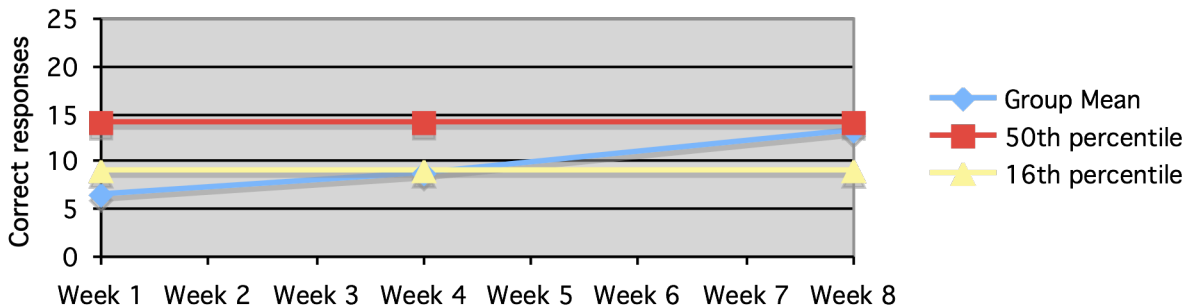


*Figure 27:* Average improvement in reading comprehension

A mean weekly growth rate of 0.7 correct responses was determined for Round One, with a weekly improvement rate of 1.3 determined for Round Two, both exceeded the average weekly improvement of 0.4, suggested by Fuchs et al (1988). While, there was a slight difference when comparing the rates of improvement between rounds, it cannot be determined whether the Round Two increases were influenced by the comprehension mini-lessons that were provided during Round One. One finding is clear; karaoke songs can be used in the direct instruction of comprehension strategies. It is just not clear whether comprehension instruction is required in order for these improvements in comprehension to occur.

**A teacher-led intervention can be designed through the purposeful integration of curriculum, music, and technology.** As a design-based research study, one of the important findings is the design itself. After two rounds of piloting distinct variations of the Karaoke Workshop intervention, a final design is proposed that capitalizes on the strengths of both previous designs. It is suggested that educators

consider these three treatment variables when planning their own karaoke-based

reading intervention.

**The karaoke workshop curriculum.** During this study, the design of the

curriculum shifted from a scripted plan to a broad routine. This is not to suggest that the

scripted lessons were ineffective, since the quantitative data suggests that they were. In

fact, these lessons serve as exemplars for how to structure lessons around the routine.

However, when offering a design that other teachers can pick up and try, a broad

instructional routine is more practical to implement in a range of settings.

| Teacher-Directed Comprehension Lesson |
|---|
| Introduction:<br>• Distribute printed song lyrics and explain the focus of the lesson.<br>• Use Modeling and Think-Aloud to demonstrate the strategy or skill with examples from the song.<br>• Prompt group or student to practice the strategy or skill with additional examples from the printed lyrics. |
| Rehearsal and Independent Practice:<br>• Use repeated-reading karaoke (reading the printed lyrics multiple times to build fluency) without music. Have students read to a peer or with the teacher.<br>• Use choral karaoke, with music and guide vocals turned on, allowing the students to hear a model of fluent reading/singing. Repeat as needed. |
| Individual or Group Performances:<br>• Turn the guide vocals off for group or individual performances (optional). |

*Figure 28:* Instructional routine for teacher-directed comprehension lesson

Design C proposes a collection of instructional routines for using karaoke in the

classroom. The first (see Figure 28) is a modified version of the routine used during

Round One. This routine can be followed when using karaoke to teach or review

specific comprehension topics, including lengthier anchor lessons that can be

referenced later. See Appendix A for exemplar lessons that were scripted for Round

One that follow this instructional routine.

| Instructional Routine for Independent/Collaborative Rehearsal |
|---|
| Song and Group Selection:<br>• Distribute the printed songbooks.<br>• Prompt students to choose a song and decide whether to rehearse alone or in a group. |
| Rehearsal and Independent Practice:<br>• Prompt students to use repeated-reading karaoke without music to build fluency.<br>• Practice the song a capella, singing without music. |
| Group Performances:<br>• Perform songs, with or without guide vocals, using karaoke technology.<br>• Request choral karaoke of songs, with or without guide vocals, for whole group performance. |

*Figure 29:* Instructional routine for independent/collaborative rehearsal

During this study, it was unclear whether the Round Two comprehension gains would have occurred without the Round One direct instruction. It was clear, however, that comprehension growth continued after the direct-instruction stopped. For this reason, Design C includes instructional routines to guide two forms of student-centered activity. Like the approach studied during Round Two, the final design includes a protocol for independent and collaborative song selection and rehearsal using printed songbooks (see Figure 29). This allows teachers to provide a structured rehearsal without providing individual student access to technology.

However, with computer and mobile technology access improving in classrooms, a structured routine has also been provided for students using The Karaoke Channel Online (see Figure 30). One of the student-centered protocols offers opportunities to collaborate with peers, while the other provides an opportunity for students to engage with technology. Two additional variables must be considered when using karaoke in the classroom. Without music and technology, there is no karaoke. The next sections provide suggestions when selecting music and technology for use in the classroom.

| Instructional Routine for Independent Online Rehearsal |
|---|
| Song Selection: |
| • Browse Play list of songs. Listen to songs once or twice. |
| • Choose a song for rehearsal. |
| Rehearsal and Independent Practice: |
| • Practice the song with or without guide vocals. |
| Performances: |
| • When comfortable, perform songs, with or without guide vocals, for the group. |

*Figure 30:* Instructional routine for independent online rehearsal

***The karaoke workshop music.*** Song selection is text selection. When choosing

songs for instructional impact, several guidelines should be considered:

- Choose songs that can function as printed text and include a range of words.

- Formal text leveling can be used to estimate the difficulty of printed lyrics (if

  punctuation is added). However, this does not account for a song's tempo, which

  can increase difficulty.

- Songs are fun and children enjoy singing them. For this reason, students will

  eagerly attempt difficult songs.

- Song lyrics are text and include many of the same elements found in other forms

  of text, such as description, narration, point of view, or the use of figurative

  language.

Appendix B was designed with these principles in mind and serves as an exemplar

for how educators can use songs as text. Teachers who are interested in using karaoke

in the classroom should begin to compile their own music and songbooks, much like a

teacher who wants to use more reader's theatre should start finding scripts.

***The karaoke workshop technology.*** After months of studying karaoke technologies, one tool was selected for use during this study. The Karaoke Channel Online was selected for numerous reasons including:

- An online library of over 9,000 songs with categories including Children, Disney, and Holiday

- Availability through an array of computer and network technologies, including tablets and mobile phones

- A large font with synchronized lyrics

- Customization features that include guide, or lead vocals

- A Play list feature that allows users to keep songs in a favorites folder

While this could certainly appear to be a testimonial for The Karaoke Channel, these are merely factors to consider when examining any brand of karaoke technology. Following two rounds of teacher piloting, the newest instructional design includes a protocol for having students independently use The Karaoke Channel Online.

When giving students individual access to network technology, additional features become significant. Based on their current system configuration, one account can be used at multiple workstations simultaneously, allowing a teacher account to be entered into all of the computers in one classroom. This may not always be the case and would be an important consideration when selecting future karaoke technology for individual student use. Specific features that should interest teachers include:

- The text should in a legible font and size, if available, some kind of synchronization with the music, such as a bouncing ball or color change.

- Guide vocals are important, so that the lead vocals can be used when learning a song but can be removed later. They provide a model of fluency for students working alone. This also allows the teacher to manipulate the difficulty level by turning the vocals off during choral karaoke.

- A play list feature of some sort is critical, if the teacher wants any control over what is being rehearsed. Keyword searches expose students to other song titles that are not on the intended reading list.

Karaoke requires some form of technology, but the technology itself should not become a barrier. It is important for teachers to consider how they plan to use the technology and what features are significant. As teachers struggle to find effective ways to integrate technology into the curriculum, karaoke offers a positive and purposeful solution.

**Summary of key findings.** This chapter presented the key findings of this design-based research study. The results of this study contribute to the existing body of research and suggest that the activity of karaoke has a positive impact on reading fluency. The results also suggest that songs are suitable text when teaching a range of comprehension topics. As a design-based research study, one of the key findings was the design, which was presented in relation to the three treatment variables manipulated during the study.

## Limitations of the Study

There are several limitations to this study, which mainly involve the sample and whether the findings can be generalized to other settings. A convenience sampling method was used with a small sample size, which makes the findings difficult to

generalize to broader settings. As a design-based research study, these limitations were understood and accepted as a consequence of studying learning in a natural setting.

Another limitation lies in the type of participant who took part in the study. The participants volunteered based on an interest in karaoke and singing. It is likely that student engagement was thus influenced by this interest. As a result, the academic improvements that were observed may be more likely when students have an interest in the activity of karaoke. It is unknown if similar improvements would occur with students who have less interest in karaoke or singing.

While the impact on student reading attitudes was explored, no clear findings were made. When examining student responses on the ERAS from the beginning to the end of the study, the group mean reflected a slight drop in both recreational and academic reading attitudes (see Table 16). This matches the findings of McKenna et al. (1995) who found that attitudes generally decline from 1st to 6th grade. Given the data collected during the study, it does not seem that the intervention made a significant impact on recreational or academic reading attitudes, despite a clear impact on reading abilities.

Lastly, it is also possible that the academic improvements observed were influenced by other factors not addressed in the study. Future research on the topic can control for outside factors using a larger, more representative sample. Despite the limitations presented, this study makes a unique contribution to the existing literature on the use of karaoke in the classroom.

**Implications for the Field**

  This study makes several contributions to reading researchers and educators. Building on the Tune In to Reading research, this study demonstrated the positive impact that karaoke can have on reading fluency and comprehension. While additional study is needed to identify best practices with regards to the instructional use of karaoke, the findings of this study are encouraging. Enough evidence exists currently to inspire teachers to integrate karaoke-based strategies in after-school and classroom settings.

  This study serves as an exemplar of the effective integration of karaoke with core learning goals. Several suggestions are offered for practitioners regarding the use of karaoke in the classroom, that were integrated into Design C:

1. Karaoke can be integrated in the classroom without individual student access to technology. The teacher can control and display karaoke versions of songs for choral karaoke or student performances.

2. Students can work with printed song lyrics for textual analysis and repeated reading before moving on to choral or individual performances.

3. Karaoke technology that includes remove-able guide vocals provides the optimal opportunity for teacher scaffolding and customization. Teachers can turn the guide vocals *on* for a model of fluent reading/singing or turn them *off* to increase the difficulty.

4. Song lyrics can accompany the direct instruction of specific comprehension skills, such as syllabication or the use of context clues.

This research also serves as an exemplar for the integration of music within the core curriculum. Many schools have adopted an emphasis on core academic subjects and high-stakes testing, this study exemplifies a successful way to integrate the arts, while meeting high-stakes goals. Additional research will lead to the identification of best practices, which can further guide the efficient use of karaoke in the classroom. The results of this study, coupled with the previous findings of the Tune In to Reading research, provide a compelling rationale for using karaoke to improve the skills of less fluent and struggling readers.

**Suggestions for Future Research**

This section presents several suggestions for future research on karaoke in the classroom. Given the emerging state of the research on the topic, this study makes a contribution to the emerging knowledge base. Future studies should take a closer examination at the specific impact that karaoke can have on reading skills. Additional studies on specific instructional approaches could be conducted with larger, more representative, populations of students. Future studies could also explore the individual student use of particular karaoke technologies, such as The Karaoke Channel online.

It would also be of value to examine the impact of karaoke-based strategies over a longer period of time. A longitudinal study could lead to a more detailed understanding of the long-term impacts. Such a study could include treatment and control groups of students, which could lead to more definitive understanding of the academic impact of karaoke. The body of research on the use of karaoke in the classroom is still emerging, but the initial findings are promising. The use of karaoke in the classroom can lead to

improvements in reading. In order for educators to make the best use of karaoke in the classroom, additional research must occur and best practices must be identified.

**Conclusion**

The purpose of this study was to design, pilot, and evaluate the effectiveness of a teacher-led intervention, called Karaoke Workshop, where students refined key reading skills using karaoke music. Using a design-based research methodology, an intervention was developed that integrated three treatment variables (curriculum, music, and technology). This intervention was piloted with a group of less-fluent 4th graders across an 8-week period that consisted of two distinct rounds.

The impact of the intervention on three key outcomes was observed leading to several key findings and an improved design. The most significant finding validated the impact that karaoke has on the oral reading fluency of struggling readers. The intervention made a positive impact on the fluency of every participant, whether teacher or student-selected text was used. The Karaoke Workshop intervention also made a positive impact on the reading comprehension of six out of 10 participants.

Given the current educational landscape, where arts instruction is often shadowed by an emphasis on the core curriculum and high-stakes testing, it is necessary for educators to explore ways to integrate the arts that contribute to high-stakes outcomes. The use of karaoke-based strategies, such as those piloted in this study, offer a potential solution to meeting the needs of less fluent readers, while concurrently integrating music. While additional research is needed to identify a set of best practices, this study takes a step towards establishing karaoke as an effective instructional practice.

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# Appendix A: Karaoke Workshop Round One: Curriculum

## SESSION #1: SYLLABICATION

**Introduction and Mini-lesson:**

1. Explain to students that sometimes songs include words that are hard to read or pronounce. Sometimes these words are real and sometimes they are nonsense. Other times, unfamiliar names can seem like nonsense. In all cases, in order to sing a song, you must be able to pronounce the words. This session will involve the use of syllabication to help read and pronounce unknown words.

2. Provide printed lyrics for *Supercalifragilisticexpialidocious* from the Disney film, *Mary Poppins*. In addition to the title itself, the song includes numerous multisyllabic words. Dividing words into their syllables will make the words easier to read. This strategy is sometimes known as syllabication.

3. Display the following words from the song:

   - supercalifragilisticexpialidocious, even, something, atrocious, always, precocious, diddle, because, afraid, aching, everywhere, clever, backwards, dociousaliexpiesticfragicalirepus, dismay, summon, better, carefully, example, lovely

4. Model how to use a symbol such as (/) or (-) to denote the breaks between syllables for the first half of the words. Model adding these symbols, explaining particular syllabication rules as needed (ie. Such as separating double consonants in words like *diddle*, *summon* and *better*).

5. Guide students to add syllable breaks for the second half of the words. Question students about particular syllabication rules, as needed (ie. Which syllables are open, producing a long vowel sound? Which syllables are closed, producing a short vowel sound?).

6. Debrief the strategy of syllabication and answer additional student questions. Remind students that they may see words that they cannot pronounce while rehearsing today. They should apply this strategy when that happens.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

- Play song with guide vocals so that the students can hear the melody and rhythm. Repeat as desired. Remove the guide vocals to increase difficulty.

**SESSION #2: SYLLABICATION**

**Introduction and Mini-lesson:**

1. Remind students of the importance of syllabication when reading unfamiliar words. Ask students to form groups of 2 or 3 in order to practice the strategy collaboratively.

2. Distribute the lyrics for the song, *Bibbidi-Bobbidi-Boo*, from the Disney animated film, *Cinderella*. Ask the groups to underline all of the multi-syllabic words. It is not necessary to underline the same word more than once**.**

3. Now ask the groups to use symbols to show how these words can be broken into syllables. Ask the groups to practice reading the words and the song aloud. Call on groups to share their syllable divisions and pronunciations. Complete one choral reading of the song.

4. Distribute the lyrics for the children's song, *I Wanna Hippopotamus for Christmas*. Ask the students to independently underline all of the multi-syllabic words and use syllable breaks to show how the syllables are divided. Provide corrective feedback to individual students as needed.

5. Debrief the strategy of syllabication and answer additional student questions. Remind students that they may see words that they cannot pronounce while rehearsing today. They should apply this strategy when that happens.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

- Play both songs with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

## SESSION #3: USING CONTEXT CLUES

**Introduction and Mini-lesson:**

1. Explain to students that sometimes readers can pronounce words without understanding the meaning of the words. Remind students that using context clues is one strategy that can be used to help clarify the meaning of unfamiliar words or phrases. The next two mini-lessons will emphasize the use of context clues to clarify the meaning of terms.

2. Explain to students that you will be completing a simple graphic organizer as you read the song, *Part of Your World,* from the Disney animated film, *The Little Mermaid.* During the first read, add the terms below:

| term or phrase | context clues | synonym or meaning |
|---|---|---|
| collection's | | |
| trove | | |
| untold | | |
| gadgets gizmos whozits whatzits thingamabobs | | |
| aplenty galore | | |
| bet'cha | | |
| reprimand | | |

3. For each term, the teacher must provide a "think-aloud" while completing the remaining columns of the organizer. A script for this has been included:

| Term | Script for 'Think-aloud" |
|---|---|
| collection's | "I already know the word *collection*, but I've never seen *'s* used with it. I don't think it looks like a possessive because *collection's complete* doesn't really make sense that way. Maybe it's a contraction, which means that it has been shortened. Does anyone know what *collection's* is short for? (collection is) Does anyone have an idea of why the author chose to use a contraction here instead of saying both words? (Maybe to sound like everyday speech….or maybe the author was trying to save a syllable.)" |
| trove | "I have heard of the word *trove* before, but I can't remember where. Sometimes it is helpful to look in the lyrics for context clues. Does anyone see a context clue that can help us clarify the meaning of *trove*? (The trove includes *treasures*…We already know that she has a *collection* of *wonderful things*…maybe a trove is a collection of treasures…)" |
| untold | "I know the prefix *un-* means not and I know that *told* is the past tense of tell, but it doesn't make sense to just think treasures not told…What is something else that is not told? (a secret) Maybe *treasures untold* is just another way of saying secret treasures." |
| Gadgets gizmos whozits whatzits thingamabobs | "These words are very confusing the way that they are all used together. I am not sure if they are all even real words. I have heard of a gadget before and I know it is a thing, a device of some kind. My guess is that a thingamabob is also a thing. So far in the song, we have learned that she has quite a collection of treasures. Maybe these are all words to describe the things in her collection. Does anyone have any prior knowledge with these words to help us clarify what they mean? As I read the rest of the song, I notice that she has forgotten a lot of different words. Maybe she doesn't know what the things in her collection are called and so she uses silly words like these instead." |
| Aplenty galore | "These words are also confusing from the same sentences. But now that I have figured out the other words, these seem less confusing. The way she uses them is almost like they are |

| | synonyms. I see the word *plenty* inside the word *aplenty*. Are these words related or even the same? What other context clues help? (*everything* and *twenty* both imply that she has a lot of things in her collection) I think that these words both tell that she has a lot in her collection." |
|---|---|
| Bet'cha | "I have never seen this word before. But when I say it aloud, it does does remind me of two words that I have said, *bet you*. Let's substitute these into the sentence and see if it makes sense. *Bet you on land, they understand…* Yes, I think that is what it means. Why would the author use this word instead of just putting *bet you* in the lyrics? (maybe to sound the way people speak)" |
| reprimand | "Now this word has me stumped. She bets that they don't do this to the girls on land. Here is where I need to use my *prior knowledge*, which I realize that everyone does not have about every topic. I remember in the scene before she sings this song that she got in trouble with her father who yells at her. Does anyone think they can predict what *reprimand* means with that prior knowledge? (scold or lecture) If that is what *reprimand* means, do you think Arielle is correct when she says that girls on land do not get reprimanded?" |

4. The example below shows what the chart may look like:

| term or phrase | context clues | synonym or meaning |
|---|---|---|
| collection's | 's (contraction) | collection is |
| trove | treasures | A collection of treasures |
| untold | prefix –un<br>treasures untold… | secret |
| gadgets<br>gizmos<br>whozits<br>whatzits<br>thingamabobs | things<br>collection<br>treasures | silly words for things |
| aplenty<br>galore | plenty<br>everything<br>twenty | a lot |
| bet'cha | (contraction) | bet you |
| reprimand | Arielle had just gotten into trouble.<br>…reprimand their daughters | scold<br>lecture |

5. Ask the students to explain what the song means, now that we have clarified the unfamiliar terms.

6. Debrief the strategy of using context clues and answer additional student questions about it. Remind students that they may see words that they do not know while rehearsing today. They should apply this strategy when that happens.

**Independent Practice:**

• Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.
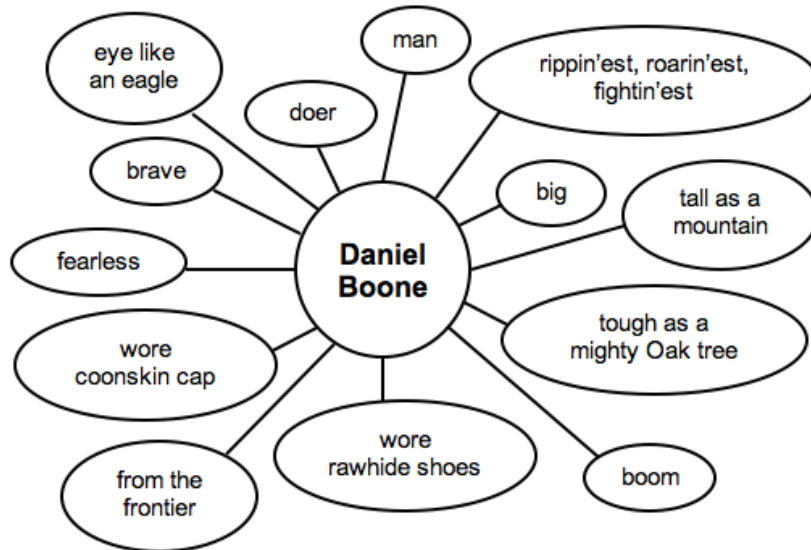
**Performance:**

• Play song with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

| SESSION #4: USING CONTEXT CLUES |
|---|

**Introduction and Mini-lesson:**

1. Remind students that using context clues is one strategy that can be used to help clarify the meaning of unfamiliar words or phrases. Ask students to form groups of 2-3 in order to practice this strategy collaboratively.

2. Ask the groups to create one graphic organizer for the group.

| Term or phrase | context clues | synonym or meaning |
|---|---|---|
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

3. Distribute the song lyrics for *Friend Like Me* from the Disney animated film, *Aladdin.* Have the groups read the entire song one time.

4. Explain that the words in italics are not English words, but can be clarified using context clues. Ask the groups to list all italicized words and any other unfamiliar words in the first column of the organizer.

5. Have the groups work together to find the context clues and predict the meaning of the words. The groups should complete the remaining two columns of the organizer as they work. The teacher should move around providing corrective feedback to the groups as needed.

6. Discuss the context clues and meanings as a class. Ask the students to explain what the song means, now that they have clarified the unfamiliar terms.

7. Debrief the strategy of using context clues and answer additional student questions about using the strategy. Remind students that they may see words that they do not know while rehearsing today. They should apply this strategy when that happens.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

- Play song with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

## SESSION #5: NOTING DESCRIPTIVE DETAILS

**Introduction and Mini-lesson:**

1. Explain to students that sometimes song lyrics, like other forms of writing, include descriptions of people, places, and things. It is important to notice and remember important descriptive details because this aids in overall comprehension, whether you are listening or reading. The strategy of *noting details* is critical when reading a variety of different types of texts.

2. Explain to the students that they are going to participate in an activity that requires them to listen to a short song. The teacher will display and read aloud the text from a song. The text will then be removed immediately. The students will be asked to recall descriptive details from the text. The teacher will model how to create a Bubble Map that includes the descriptive details. Samples of these graphic organizers are provided below.

3. Cue up and display the traditional song, *Daniel Boone*. Be sure to have the sound ready before pressing play. After playing the song one time, ask the students what additional details they remember about Daniel Boone from the song.



4. Debrief the strategy of noting details and answer additional student questions about it. Remind students to try to note details while reading songs during rehearsal.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

- Play songs with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

## SESSION #6: NOTING DESCRIPTIVE DETAILS

**Introduction and Mini-lesson:**

1. Remind students that sometimes song lyrics, like other forms of writing, include descriptions of people, places, and things. It is important to notice and remember important descriptive details because this aids in overall comprehension, whether you are listening or reading. The strategy of *noting details* is critical when reading a variety of different types of texts.

2. Explain to the students that they are going to participate in an activity that requires them to notice and remember descriptive details from a song. The teacher will display and read aloud the text from a song. The text will then be removed immediately. The students will be asked to recall descriptive details from the text and record in a Bubble Map.

3. Cue up and display the traditional song, *Prince Ali*, from The Karaoke Channel Online. Be sure to have the sound ready before pressing play. Have the students ready in groups of 2-3. The group should be prepared to draw a bubble map after listening to the lyrics.

4. Distribute the lyrics. Prompt the students to refer to the printed lyrics to check their work. Encourage the groups to add details from the printed lyrics.

5. Debrief the strategy of noting details and answer additional student questions about it. Remind students to try to note details while reading songs during rehearsal.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

- Play both songs with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

| **SESSION #7: USING CONTEXT CLUES** |
|---|

**Introduction and Mini-lesson:**

1. Remind students that in the previous lesson, we noted details about people in songs and recorded those details in a bubble map. Explain that songs also include descriptive details that can be used as context clues.

2. Explain that in today's version of the activity, the students will be able to look at the printed song lyrics to use context clues to figure out the meaning of unknown terms.

3. Distribute the lyrics of the traditional song, *My Little Grass Shack*. The italicized words are Hawaiian. Students should be encouraged to use the previously taught strategies of syllabication and using context clues in order to accurately pronounce and comprehend these words. However, accurate pronunciation of the Hawaiian words is not necessary.

4. Debrief the strategy of using context clues and confirm student predictions about the meaning of unknown terms.

**Independent Practice:**

• Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

• Play both songs with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

## SESSION #8: USING CONTEXT CLUES

**Introduction and Mini-lesson:**

1. Remind students that in the previous lesson, we worked with context clues. The song that will be used during this session is very complex and includes numerous opportunities to apply context clues.

2. Distribute the lyrics of the Disney song, *Under the Sea*, from the film, *The Little Mermaid*. Direct students to read both verses and circle the unknown terms.

3. As they may notice, the second verse is filled with unfamiliar terms. The overall context of the song must be considered when clarifying these terms. The first verse just contrasts life under the sea and life on land. The humor in the verse comes from the assumptions that are made about life on land.

4. The second verse is a linguistic jam-session, each reference includes a musical term juxtaposed with an ocean word (The newt play the flute…The carp play the harp). Given the rapid tempo, it is difficult to keep up with the words, let alone the meaning, but includes numerous opportunities to clarify word meaning.

5. Debrief the strategy of using context clues and confirm student predictions about the meaning of some of the terms from the song.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

- Play the song with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

## SESSION #9: POINT OF VIEW

**Introduction and Mini-lesson:**

1. Explain to students that song lyrics can include dialogue or conversation, like traditional narrative text.  This dialogue can include speaker tags, such as "he said", but an author can choose to leave them out as well.  Even when they are included, they are sometimes in the middle of or after the quote.  Proficient readers use context clues to understand both the point of view of the narrator and characters.  This is true of songs as well.  The next two sessions will emphasize the strategy of identifying author and character point of view and how it can be used to improve the comprehension of songs and traditional narrative text.

2. Display the lyrics for the song, *Feed the Birds*, from the Disney film, *Mary Poppins* (with no quotation punctuation, as below).  Song lyrics typically do not include complete punctuation and on-screen karaoke lyrics have no punctuation at all.  This makes it harder to keep the point of view in mind when the song includes narration and quotes.

> Early each day to the steps of Saint Paul's, the little old bird woman comes.  In her own special way to the people she calls come, buy my bags full of crumbs.  Come feed the little birds.  Show them you care and you'll be glad if you do.  Their young ones are hungry, their nests are so bare.  All it takes is tuppence from you.  Feed the birds!  Tuppence a bag, tuppence, tuppence, tuppence a bag!  Feed the birds! That's what she cries while overhead her birds fill the skies.
>
> All around the Cathedral, the Saints and Apostles look down as she sells her wares.  Although you can't see it, you know they are smiling each time someone shows that he cares.  Though her words are simple and few, listen.  Listen, listen, she's calling to you, feed the birds!  Tuppence a bag, tuppence, tuppence, tuppence a bag! Though her words are simple and few, listen.  Listen, listen, she's calling to you, Feed the birds!  Tuppence a bag, tuppence, tuppence, tuppence a bag!

3. Read the complete text aloud one time.  Point out that the first sentence is clearly the point of view of the narrator.  However, the second sentence is confusing because the pronouns *her* and *my* are both being used to refer to the same person, the little old bird woman.  This is because this sentence includes part narration and part quote.  In fact, there is a speaker tag *she calls*.  Model adding a comma and a beginning quotation mark after the speaker tag.

4. Read the quote and stop when the little old woman stops speaking.  Model adding the ending quotation mark after the last word the character says.  Point out that the rest of the first paragraph is from the point of view of the narrator.

5. Read the second paragraph until the phrase *she's calling to you*.  Stop here and point out that this is a speaker tag and that the song switches to the point of view of the little old bird woman again. Model adding a comma and a beginning quotation mark after the speaker tag.

6. Read the quote and stop when the little old woman stops speaking.  Model adding the ending quotation mark after the last word the character says.  Point out to students that the pronoun *her* is a clue that the song has shifted back to the point of view of the narrator.

7. Since the last sentences are a repeat.  Model adding the appropriate punctuation.

8. Have the class do a partner reading of the song, one half will assume the point of view of the narrator and the other half will assume the point of view of the little old bird woman.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.
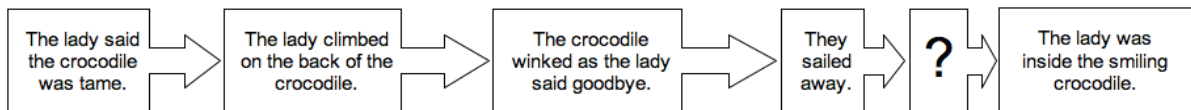
**Performance:**

- Play the song with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

## SESSION #10: POINT OF VIEW

**Introduction and Mini-lesson:**

1. Remind students that song lyrics can include dialogue or conversation, like traditional narrative text. This dialogue can include speaker tags, such as "he said", but an author can choose to leave them out as well. Even when they are included, they are sometimes in the middle of or after the quote. Proficient readers use context clues to understand both the point of view of the narrator and characters. This is true of songs as well. The next two sessions will emphasize the strategy of identifying author and character point of view and how it can be used to improve the comprehension of songs and traditional narrative text.

2. Distribute the song lyrics for the traditional children's song, *The Three Little Kittens* (with no quotation punctuation, as below).

> Once, three little kittens, they lost their mittens and they began to cry. Oh, Mother dear, we sadly fear our mittens we have lost.
> What? Lost your mittens, you naughty kittens, then you shall have no pie!
> Meow, meow, meow, meow! The three little kittens, they found their mittens and they began to cry. Oh, Mother dear, see here, see here! Our mittens, we have found!
> What? Found your mittens, you darling kittens, then you shall have some pie!
> Meow, meow, meow, meow! The three little kittens put on their mittens and soon ate up the pie. Oh, Mother dear, we greatly fear our mittens we have soiled.
> What? Soiled your mittens, you naughty kittens!
> Then they began to sigh, meow, meow, meow, meow! The three little kittens, they washed their mittens and hung them up to dry. Oh, Mother dear, look here, look here! Our mittens, we have washed!
> What? Washed your mittens, you darling kittens, but I smell a rat close by!
> Meow, meow, meow, meow!

3. Guide the students with adding quotation punctuation in the manner modeled. Be sure to point out that there are three points of view to consider, the narrator, the three little kittens, and their Mother. In some cases, the lyrics include speaker tags.

4. Conduct a choral reading with three groups each assuming a different point of view.

5. Debrief the strategy of identifying point of view and answer additional student questions about it. Remind students that they may rehearse songs that have more than one point of view. They should be sure to apply what they have learned when singing these songs.

**Independent Practice:**

- Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

- Play the song with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

| **SESSION #11: POINT OF VIEW** |
|---|

**Introduction and Mini-lesson:**

1. Some songs are a conversation between two or more people and have no narrative point of view. Speaker tags are just the narrator's way of telling who is talking. Therefore, no narrative point of view means no speaker tags. In these situations, it is important to use other clues to understand the text. Some authors avoid overusing speaker tags in order to give the conversation a flow. Song lyrics are no different.

2. Ask the students to form groups of 2-3. Distribute the lyrics for the song, *Jolly Holiday* from the Disney film, *Mary Poppins*. Point out that the correct punctuation has already been provided. However, there are no speaker tags. Have the group read the text one time aloud. Ask them how many points of view are included in the song? (Two, Mary and Burt)

3. Ask the groups to label each quote with either M or B to show who is talking. The teacher walks around and asks the students to identify context clues to support the labeling, providing correct feedback as needed.

4. Bring the groups together as a class. Discuss any examples that the groups found difficult. Point out that the dialogue follows a pattern, B then M. Knowing this pattern makes it easy to label the rest.

5. Split the class into two groups (Mary and Burt). Have the class complete one choral reading of the song.

6. Debrief the strategy of identifying point of view. Remind students that songs include one or more points of view and to apply this strategy during rehearsal.

**Independent Practice:**

• Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

• Play the song with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

**SESSION #12: SUMMARIZING IN SEQUENCE**

**Introduction and Mini-lesson:**

1. During today's lesson the students will practice the strategy of summarizing in sequence. Ask the students to form groups of 2-3. Explain that they will listen to a song and then be asked to make a flow map with their group to summarize the important details.

2. Cue up the traditional children's song, *The Crocodile*, using The Karaoke Channel Online. Play the first verse and then pause it. Ask groups to make a flow map to summarize and sequence the details from the text.

3. When ready, tell the groups that they will listen to the second verse, which is a repeat of the first. The students should listen and decide if they will add anything to their maps.

4. Display a teacher map similar to the one below:



5. Point out that the text leaves out an important detail and forces us to infer what happens. This is common in both song lyrics and traditional narrative text.

6. Repeat the process using the traditional children's song, *Bill Grogan's Goat*.

7. Debrief the strategy of summarizing and sequencing. Remind students that it is important to remember to mentally sequence important details when reading.

**Independent Practice:**

• Prompt students to work alone or with a partner, to read the printed lyrics aloud one or more times.

**Performance:**

• Play both songs with guide vocals so that the students can hear the melody. Repeat as desired. Remove the guide vocals to increase difficulty.

**Appendix B: Karaoke Workshop Songs**

Song Title:      A Spoonful Of Sugar          Spache Grade-level: 4th

From:            Mary Poppins                 Powers-Sumner-Kearl: 4.66

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Song Lyrics:

    In ev'ry job that must be done, there is an element of fun.  You find the fun and snap!  The job's a game!  And ev'ry task you undertake becomes a piece of cake, a lark, a spree!  It's very clear to see, that a spoonful of sugar helps the medicine go down…the medicine go down..the medicine go down.  Just a spoonful of sugar helps the medicine go down in a most delightful way!

    A robin feathering his nest has very little time to rest, while gathering his bits of twine and twig.  Though quite intent in his pursuit, he has a merry tune to toot.  He knows a song will move the job along!  For a spoonful of sugar helps the medicine go down…the medicine go down…the medicine go down.  Just a spoonful of sugar help the medicine go down in a most delightful way!

    The honey bee that fetch the nectar from the flowers to the comb never tire of ever buzzing to and fro, because they take a little nip from ev'ry flower that they sip and hence they find their task is not a grind.   For a spoonful of sugar helps the medicine go down…the medicine go down…the medicine go down.  Just a spoonful of sugar help the medicine go down in a most delightful way!

Song Lyrics:

"I can show you the world, shining, shimmering, splendid.  Tell me, princess, now when did you last let your heart decide?  I can open your eyes.  Take you wonder by wonder over, sideways and under on a magic carpet ride.  A whole new world, a new fantastic point of view.  No one to tell us no or where to go or say we're only dreaming."

"A whole new world, a dazzling place I never knew.  But, now, from way up here, it's crystal clear that, now, I'm in a whole new world with you.  Unbelievable sights, indescribable feeling, soaring, tumbling, freewheeling through an endless diamond sky.  A whole new world..."

"Don't you dare close your eyes!"

"A hundred thousand things to see.  I'm like a shooting star.  I've come so far.  I can't go back to where I used to be."

"A whole new world with new horizons to pursue."

"I'll chase them anywhere.  There's time to spare."

"Let me share this whole new world with you."

"A whole new world…"

"A whole new world, a new fantastic point of view."

"No one to tell us no or where to go…

"or say we're only dreaming."

"A whole new world…"

"Every turn a surprise…"

"with new horizons to pursue."

"I'll chase them anywhere.  There's time to spare."

"Anywhere,"

"There's time to spare."

"Let me share…"

"This whole new world with you."

"A whole new world…"

"A whole new world…"

"That's where we'll be."

"Where we will be…"

"A thrilling chase,"

"A wondrous place"

"for you and me.  Oh, oh, oh, yeah yeah."

Song Title:   Ain't Got No Home                    Spache Grade-level: 3<sup>rd</sup>

From:         Clarence "Frog Man" Henry            Powers-Sumner-Kearl: 3.09

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Song Lyrics:

Ooh ooh ooh woo ooh ooh ooh ooh.  Ain't got no home, a-no place to raom.
I'm a lonely boy.  I ain't got a home.  I got a voice.  I love to sing.  I sing like a girl
and I sing like a frog.  I'm a lonely boy.  I ain't got no home.  Woo ooh ooh ooh
ooh ooh.

I ain't got a man.  I ain't got a son.  I ain't got a daughter.  I ain't got no one.
I'm a lonely girl.  I ain't got a home.  Ooh ooh ooh woo ooh ooh ooh ooh.

I ain't got a mother.  I ain't got a father.  I ain't got a sister, not even a
brother.  I'm a lonely frog.  I ain't got a home.  A-won't you sing to me?  Please
sing to me.  A-won't you sing to me.  Please sing to me.  I'm a lonely frog.  I ain't
got a home.  Woo ooh ooh ooh ooh ooh.

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Song Lyrics:

My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, from every mountain side, let freedom ring.

My native country thee, land of the noble free, thy name I love. I love thy rocks and rills, thy woods and templed hills.

My heart with rapture thrills like that above. Let music swell the breeze and ring from all the trees sweet freedom's song.

Let mortal tongues awake. Let all that breathe partake. Let rocks their silence break, the sound prolong.

Our father's God, to thee, author of liberty, to thee we sing. Long may our land be bright with freedom's holy light. Protect us by thy might, great God our king.

Song Title:    America the Beautiful          Spache Grade-level: 6th

From:          Traditional                    Powers-Sumner-Kearl: 6.64

Song Lyrics:

O, beautiful, for spacious skies, for amber waves of grain, for purple mountain majesties above the fruited plain, America… America, God shed his grace on thee and crown thy good with brotherhood from sea to shining sea.

O, beautiful, for Pilgrim feet whose stern impassioned stress, a throughfare for freedom beat across the wilderness, America… America, God mend thy every flaw.  Confirm thy soul in self control they liberty in law.

O, beautiful, for Patriot dream that sees beyond the years, thine alabaster cities gleam undimmed by human tears. America… America, God shed his grace on thee and crown thy good with brotherhood from sea to shining sea.

Song Lyrics:

Oh, I come from a land from a faraway place, where the caravan camels roam, where it's flat and immense and the heat is intense. It's barbaric but, hey, it's home!

When the wind's from the east and the sun's from the west and the sand in the glass is right, come on down. Stop on by! Hop a carpet and fly to another Arabian night.

Arabian nights, like Arabian days, more often than not, are hotter than hot in a lot of good ways. Arabian nights, 'neath Arabian moons, a fool off his guard could fall, and fall hard, out there on the dunes.

Song Lyrics:

Mine eyes have seen the glory of the coming of the Lord.  He is tramping out the vintage where the grapes of wrath are stored.  He hath loosed the fateful lightning of his terrible swift sword.  His truth is marching on.  Glory, glory, hallelujah!  Glory, glory, hallelujah!  Glory, glory, hallelujah, his truth is marching on!

I have seen him in the watch-fires of a hundred circling camps.  They have builded him an altar in the evening dews and damps.  I can read his righteous sentence by the dim and flaring lamps.  His day is marching on.  Glory, glory, hallelujah!  Glory, glory, hallelujah!  Glory, glory, hallelujah, his truth is marching on!

He has sounded forth the trumpet that shall never call retreat.  He is sifting out the hearts of men before his judgment seat.  Oh, be swift, my soul, to answer him.  Be jubilant, my feet.  Our God is marching on!  Glory, glory, hallelujah! Glory, glory, hallelujah!  Glory, glory, hallelujah, his truth is marching on!

In the beauty of the lilies, Christ was born across the sea with a glory in his bosom that transfigures you and me.  As he died to make men holy, let us die and make men free while God is marching on.

Song Title:    Be Prepared                    Spache Grade-level: 6th

From:          The Lion King                   Powers-Sumner-Kearl: 5.15

Song Lyrics:

I never thought hyenas essential.  They're crude and unspeakably plain, but maybe they've a glimmer of potential if allied to my vision and brain.  I know that your powers of retention are as wet as a warthog's backside.  But thick as you are, pay attention.  My words are a matter of pride.   It's clear from your vacant expressions, the lights are not all on upstairs.  But we're talking kings and successions, even you can't be caught unawares.

So, prepare for a chance of a lifetime.  Be prepared for sensational news.  A shining new era is tiptoeing nearer just listen to teacher.  I know it sounds sordid but you'll be rewarded.  When at last I am given my dues and injustice deliciously squared, be prepared.  It's great that we'll soon be connected with a king who'll be all-time adored.

Of course, quid pro quo you're expected to take certain duties on board.  The future is littered with prizes and though I'm the main addressee, the point that I must emphasize is you won't get a sniff without me.  So prepare for the coup of the century.  Be prepared for the murkiest scam.

Meticulous planning, tenacity spanning, decades of denial is simply why I'll be king undisputed, respected, saluted, and seen for the wonder I am.  Yes, my teeth and ambitions are bared, be prepared.  Yes our teeth and ambitions are bared, be prepared.

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Song Lyrics:

Tale as old as time, true as it can be.  Barely even friends, then somebody bends, unexpectedly.  Just a little change, small to say the least.  Both a little scared, neither one prepared, beauty and the beast.

Ever just the same, ever a surprise, ever as before, ever just as sure as the son will rise.  Tale as old as time, tune as old as song.  Bittersweet and strange, finding you can change, learning you were wrong.

Certain as the sun rising in the east, tale as old as time, song as old as rhyme, beauty and the beast.  Tale as old as time, song as old as rhyme, beauty and the beast.  Off to the cupboard with you now, Chip.  It's past your bedtime. Goodnight, love.

Song Title:    Behind The Clouds          Spache Grade-level: 3$^{rd}$
From:          Cars                         Powers-Sumner-Kearl: 4.23

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Song Lyrics:

When you're feeling lonely, lost, and let down, seems like those dark skies are following you around and life's just one big shade of gray.  You'll wonder if you'll see the light of day.  Behind the clouds the sun is shining.  Believe me, even though you can't quite make it out.  You may not see the silver lining but there's a big blue sky waiting just behind the clouds.

I've heard it said that this too shall pass.  Good times or bad times, neither one lasts, but thinking that your luck won't ever change is like thinking it won't ever stop once it starts to rain.  Behind the clouds, the sun is shining through.  You can't quite seem to make it out.  You may not see the silver lining but there's a big blue sky waiting just behind the clouds. Yeah, there's a big blue sky waiting just behind the clouds.

Song Title:   Bet On It                        <u>Spache Grade-level</u>: 3<sup>rd</sup>

<u>From</u>:          High School Musical 2        <u>Powers-Sumner-Kearl</u>: 3.41

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<u>Song Lyrics:</u>

Everybody's always talking at me.  Everybody's trying to get in my head.  I wanna listen to my own heart talking.  I need to count on myself instead.  Did you ever lose yourself to get what you want? Did you ever get on a ride and wanna get off?  Did you ever push away the ones you should've held close?  Did you ever let go?  Did you ever not know?

I'm not gonna stop.  That's who I am.  I'll give it all I've got.  That's my plan.  Will I find what I lost?  You know you can bet on it!  Bet on it!  Bet on it!  Bet on it!  I wanna make it right.  That is the way to turn my life around.  Today is the day.  Am I the type of guy who means what I say?  Bet on it!  Bet on it!  Bet on it!  Bet on it!

How will I know if there's a path worth taking?  Should I question every move I make?  With all I've lost, my heart is breaking.  I don't wanna make the same mistake.  Did you ever doubt your dream will ever come true?  Did you ever blame the world and never blame you?

I will never try to live a lie again.  I don't wanna win this game, if I can't play it my way.  I'm not gonna stop, that's who I am.  I'll give it all I got.  That's my plan.  Will I find what I lost?  You know you can bet on it!  Bet on it!  Bet on it!  Bet on it!  I wanna make it right.  That is the way to turn my life around.  Today is the day.  Am I the type of guy who means what I say?  Bet on it!  Bet on it!  Bet on it!  Bet on it!

Oh, hold up, give me room to think.  Bring it on down.  Gotta work on my swing.  Gotta do my own thing.  It's no good at all to see yourself and not recognize your face.  Out on my own, it's such a scary place.  The answers are all inside of me.  All I gotta do is believe.

I'm not gonna stop.  Not gonna stop 'til I get my shot.  That's who I am.  That is my plan.  Will I end up on top?  You can bet on it!  Bet on it!  Bet on it!  Bet on it!  You can bet on it!  Bet on it!  Bet on it!  Bet on it!  I wanna make it right.  That is the way to turn my life around.  Today is the day.  Am I the type of guy who means what I say?  Bet on it!  Bet on it!  Bet on it!  Bet on it!

## Song Lyrics:

Oh, just look!  It's like I'm in a storybook!  Oh, it's bliss!  I dreamed that it would be somehwat, but not like this.  Look over there!  Oh my god, how very odd and what might they be?  Something splendid maybe.  Look over here.  Could you bust?  Isn't it just bedazzling, dazing, utterly amazing?  Gazing 'round, it's like "to die".  Just seeing it feels so good.

I'd scream, if only I could.  I'd hoped and wished and wanted so to be here.  Wished and prayed and planned it "to a T".  Prayed and, wow, just look, it's really me here walking around strange as it seems, somewhere beyond my wildest dreams.  I'd hoped and wished and wondered what I'd  do here.  Wished and prayed and pictured what I'd see.  Prayed and, wow, my prayers are coming true here.

Look at it all.  Look how it gleams lovely beyond my wildest dreams.  Look, it's him, so handsome and refined and slim, sweet , sincere, magnificent from head to toe, and... oh!  I'd hoped and wished my life would feel enchanted.  Wished and prayed the fates would hear my plea.  Prayed and, wow, my prayers are more than granted.

Look at it all, hall after hall, perfect as you could please here.  Marvels galore and even more.  Gee did I mention, he's here?  And if, who knows, all of it goes past even these extremes, just look at me and you will see someone beyond her wildest dreams!

Song Title:    Bibbidi-Bobbidi-Boo               Spache Grade-level: 3rd

From:          Cinderella                       Powers-Sumner-Kearl: 8.19

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Song Lyrics:

Salagadoola… Mechicka Boola… Bibbidi-Bobbidi-Boo…  Put 'em together and what have you got?  Bippity-Boppity-Boo!

Salagadoola… Mechicka Boola… Bibbidi-Bobbidi-Boo...  It'll do magic, believe it or not.  Bippity-Boppity-Boo!

Now Salagadoola means Mechicka Booleroo.  But the thingamabob that does the job is Bippity-Boppity-Boo!

Oh!  Diddily Doota…Diddily Doota…Daddily Baddily Boo.  Doodily, Doodily… Doodily, Doodily… Doodily, Doodily Boo!

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Song Lyrics:

There was a man, now please take note.  There was a man who had a goat. He loved that goat, indeed he did.  He loved that goat just like a kid.

One day that goat felt frisk and fine, ate three red shirts right off the line. The man, he grabbed him by the back and tied him to a railroad track.

Now when that train drove into sight that goat grew pale and green with fright.  He heaved a sigh, as if in pain, coughed up those shirts and flagged the train.

Song Title:    Breaking Free               Spache Grade-level: 5th

From:          High School Musical          Powers-Sumner-Kearl: 3.92

Song Lyrics:

We're soarin', flyin'.  There's not a star in heaven that we can't reach, if we're trying so we're breaking free.  You know the world can see us in a way that's different than who we are, creating space between us 'til we're separate hearts.  But your faith it gives me strength.  Strength to believe we're breakin' free.  We're soarin', flyin'.  There's not a star in heaven that we can't reach if we're trying.  Yeah, we're breaking free.  Oh, we're breakin' free, ohhhh!

Can you feel it building like a wave the ocean just can't control, connected by a feeling, ohhh, in our very souls, rising 'til it lifts us up so every one can see?  We're breakin' free.  We're soarin', flyin'.  There's not a star in heaven that we can't reach if we're trying.  Yeah we're breaking free.  Ohhhh runnin', climbin', to get to that place to be all that we can be.  Now's the time so we're breaking free.  We're breaking free, ohhh, yeah!

More than hope, more than faith, this is true.  This is fate and together we see it comin', more than you, more than me, not a want, but a need.  Both of us breakin' free, soarin', flyin'.  There's not a star in heaven that we can't reach if we're trying.  Yeah we're breaking free.  Breaking free, we're runnin', ohhhh, climbin', to get to the place to be all that we can be.  Now's the time. Now's the time so we're breaking free.  Ohhh, we're breaking free, ohhhh!  You know the world can see us in a way that's different than who we are.

Song Title:    Camptown Races                    Spache Grade-level: 2<sup>nd</sup>

From:          Traditional                       Powers-Sumner-Kearl: 3.52

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Song Lyrics:

The Camptown ladies sing this song.  Doo-dah doo-dah!  The Camptown racetrack nine miles long.  Oh doo-dah day!  I came down with my hat caved in.  Doo-dah doo-dah!  I got back home with a pocketful of tin.  Oh doo-dah day!  Goin' to run all night.  Goin' to run all day.  I'll bet my money on the bob-tail nag.  Somebody bet on the bay.

The Camptown ladies sing this song.  Doo-dah doo-dah!  The Camptown racetrack nine miles long.  Oh doo-dah day!  I came down with my hat caved in.  Doo-dah doo-dah!  I got back home with a pocketful of tin.  Oh doo-dah day!  Goin' to run all night.  Goin' to run all day.  I'll bet my money on the bob-tail nag.  Somebody bet on the bay.

Song Title:    Camptown Races                    Spache Grade-level: 2nd

From:          Traditional                       Powers-Sumner-Kearl: 3.52

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Song Lyrics:

The Camptown ladies sing this song.  Doo-dah doo-dah!  The Camptown racetrack nine miles long.  Oh doo-dah day!  I came down with my hat caved in.  Doo-dah doo-dah!  I got back home with a pocketful of tin.  Oh doo-dah day!  Goin' to run all night.  Goin' to run all day.  I'll bet my money on the bob-tail nag.  Somebody bet on the bay.

The Camptown ladies sing this song.  Doo-dah doo-dah!  The Camptown racetrack nine miles long.  Oh doo-dah day!  I came down with my hat caved in.  Doo-dah doo-dah!  I got back home with a pocketful of tin.  Oh doo-dah day!  Goin' to run all night.  Goin' to run all day.  I'll bet my money on the bob-tail nag.  Somebody bet on the bay.

Song Title:   Cherish This Moment          Spache Grade-level: 3<sup>rd</sup>

From:         The Cheetah Girls           Powers-Sumner-Kearl: 3.6

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Song Lyrics:

Oh baby, cherish the moment.  You, you know the kind that finger-point and criticize.  They can see, or read the sign, that life is really bigger than you and I.  But in time, all time, they realize they're gonna find that we should all cherish the moment. Live for today.  We won't get lost, just don't lose your way.  We all love the sun but we still need the rain.  So what good is it to complain?  It don't change a thing.

In this world there's a flow.  You can feel it if you just let go and it wants to feel your heart.  It will happen if you just don't try so hard.  Break it down.  Hear the sound in your soul.  Let it surround all of you and we should just cherish the moment.  Live for today.  We all get lost, just don't lose your way.  We all love the sun but we still need the rain.  So what good is it to complain?  It don't change a thing.

There's only so much time.  So why not enjoy it, why not enjoy the ride, the ride?  Ooh, baby, cherish the moment.  Cherish the moment.  Live for today.  We all get lost, just don't lose your way.  We all love the sun but we still need the rain.  So what good is it to complain?  It don't change a thing.  Cherish the moment.  Live for today.  We all get lost, just don't lose your way.  We all love the sun but we still need the rain.  So what good is it to complain?  It don't change a thing

Song Lyrics:

Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee, a sweep is as lucky as lucky can be.  Chim chim-in-ey, chim chim-in-ey, chim chim cher-oo, good luck will rub off when I shakes 'ands with you or blow me a kiss and that's lucky too. Now as the ladder of life 'as been strung, you might think a sweep's on the bottom most rung.  Though I spends me time in the ashes and smoke, in this 'ole wide world there's no 'appier bloke.

Chim chim-in-ey, chim chim-in-ey, chim, chim cher-ee, a sweep is as lucky as lucky can be.  Chim chim-in-ey, chim chim-in-ey, chim chim cher-oo, good luck will rub off when I shakes 'ands with you.  Chim chim-in-ey, chim chim-in-ey, chim, chim cher-ee, a sweep is as lucky as lucky can be.  Chim chim-in-ey, chim chim-in-ey, chim chim cher-oo, good luck will rub off when I shakes 'ands with you.

I choose me bristles with pride, yes I do, a broom for the shaft and a brush for the flute.  Up where the smoke is all billered and curled 'tween pavement and stars is the chimney sweep world.  When there's 'ardly no day nor 'ardly no night, there's things 'alf in shadow and 'alfway in light on the rooftops of London.  Cool, what a sight!

Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee, when you're with a sweep you're in glad company.  Nowhere is there more 'appier crew than them wot sings, chim chim cher-ee, chim chim cher-oo on the chim chim-in-ey, chim chim cher-ee, chim cher-oo!

Song Lyrics:

Let's get away from sleigh bells.  Let's get away from snow.  Let's make a break some Christmas, dear.  I know the place to go.

How'd ya like to spend Christmas on Christmas island?  How'd ya like to spend the holiday away across the sea?  How'd ya like to spend Christmas on Christmas island?  How'd ya like to hang your stocking on a great big coconut tree?  How'd ya like to stay up late like the islanders do, wait for Santa to sail in with your prsents in a canoe?  If you ever spend Christmas on Christmas island, you will never stray for every day your Christmas dreams come true.

On Christmas island, your dreams come true.  How'd ya like to stay up late like the islanders do, wait for Santa to sail in with your prsents in a canoe?  If you ever spend Christmas on Christmas island, you will never stray for every day your Christmas dreams come true.  On Christmas island, your dreams come true.

Song Title:    Circle Of Life                         Spache Grade-level: 4th

From:          The Lion King                          Powers-Sumner-Kearl: 5.16

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Song Lyrics:

From the day we arrive on the planet and blinking step into the sun, there's more to see than can ever be seen, more to do than can ever be done. There's far too much to take in here, more to find than can ever be found, but the sun rolling high through the sapphire sky keeps great and small on the endless round.

It's the circle of life and it moves us all, through despair and hope through faith and love, till we find our place on the path unwinding in the circle, the circle of life. It's the circle of life and it moves us all, through despair and hope through faith and love, till we find our place on the path unwinding in the circle, the circle of life.

Song Title:    Colors Of The Wind         Spache Grade-level: 4th

From:         Pocahontas               Powers-Sumner-Kearl: 4.42

## Song Lyrics:

You think I'm an ignorant savage and you've been so many places, I guess it must be so.  But still, I cannot see if the savage one is me, how can there be so much that you don't know you don't know?  You think you own whatever land you land on, the earth is just a dead thing you can claim, but I know every rock and tree and creature has a life, has a spirit, has a name.  You think the only people who are people are the people who look and think like you, but if you walk the footsteps of a stranger, you'll learn things you never knew you never knew.

Have you ever heard the wolf cry to the blue corn moon or asked the grinning bobcat why he grinned?  Can you sing with all the voices of the mountains?  Can you paint with all the colors of the wind?  Can you paint with all the colors of the wind?

Come run the hidden pine trails of the forest.  Come taste the sunsweet berries of the earth.  Come roll in all the riches all around you and for once never wonder what they're worth.  The rainstorm and the river are my brothers.  The heron and the otter are my friends and we are all connected to each other in a circle in a hoop that never ends.

How high will the Sycamore grow?  If you cut it down, then you'll never know and you'll never hear the wolf cry to the blue corn moon.  For whether we are white or copper skinned, we need to sing with all the voices of the mountains.  We need to paint with all the colors of the wind.  You can own the earth and still all you'll own is earth until you can paint with all the colors of the wind.

Song Lyrics:

Daniel Boone was a man.  Yes, a big man with an eye like an eagle and as tall as a mountain was he.  Daniel Boone was a man.  Yes, a big man.

He was brave.  He was fearless and as tough as a mighty Oak tree from the coonskin cap on the top of old Dan to the heel of his rawhide shoe.  The rippin'est, roarin'est, fightin'est man the frontier ever knew,

Daniel Boone was a man.  Yes a big man.  What a boom!  What a doer! What a dream-come-a-truer was he!

Song Lyrics:

Said the night wind to the little lamb, "Do you see what I see?  Way up in the sky, little lamb, do you see what I see?  A star, a star dancing in the night with a tail as big as a kite, with a tail as big as a kite."

Said the little lamb to the shepherd boy, "Do you hear what I hear? Ringing through the sky, shepherd boy, do you hear what I hear?  A song, a song high above the tree with a voice as big as the sea, with a voice as big as the sea."

Said the shepard boy to the mighty king, "Do you know what I know?  In your palace, warm, mighty King, do you know what I know?  A child, a child shivers in the cold.  Let us bring him silver and gold.  Let us bring him silver and gold."

Said the King to the people everywhere, "Listen to what I say.  Pray for peace people everywhere.  Listen to what I say. The child, the child sleeping in the night, he will bring us goodness and light.  He will bring us goodness and light."

Song Lyrics:

Maybe it's the things I say.  Maybe I should think before I speak.  But I thought I knew enough to know myself and do what's right for me.  And these walls I'm building now, you used to bring 'em down.  And the tears I'm crying out, you used to wipe away.  I thought you said it was easy listening to your heart.  I thought you said I'd be okay.  So why am I breaking apart?  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.

Don't make me have to choose between what I want and what you think I need.  'Cause I'll always be your little girl, but even little girls have got to dream.  Now it all feels like a fight.  You were always on my side.  And the lonely I feel now, you used to make it go away.  I thought you said it was easy, listening to your heart.  I thought you said I'd be okay.  So why am I breaking apart?  Don't wanna be torn.

Why is this all so confusing, complicated, and consuming?  Why does all this make me angry?  I wanna go back to being happy.  These tears I'm crying now you used to wipe away.  I thought you said it was easy, listening to your heart.  I thought you said I'd be okay.  So why am I breaking apart?  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.  Don't wanna be torn.

Song Lyrics:

Every girl can be a princess.  Any dream can be.  Close your eyes and see a magic wand and soon you've gone from just you to royalty.

You don't need a grand old castle rising in the air, maids to brush your hair.  Your heart is pure.  You're thoughtful.  Surely, princess, you're almost there.  Why just putting on a tiara and you aren't the same old you!

My life changed so completely, by just putting on a shoe.  Who knew?  Every girl can be a princess.  Fashion can be learned.  Heads can still be turned.  Why, your sweet face, the style and grace, you know you've already heard.  Mmm mmm mm mmmm.  La da da da da da.  Mmm mm mm mm.

Hold your head high and keep smiling 'cause that's just what a princess does.  You're as beloved and beguiling as ever a princess was.  Every girl can be a princess.

All that is left to do is find a prince for you, a prince who's bold, who'll hold you your whole life through.  The most perfect princess is you.

Song Lyrics:

I feel like I'm a million miles away from myself more and more these days. I've been down so many open roads but they never lead me home.  And now I just don't know who I really am, how it's gonna be.  Is there something that I can't see?  I wanna understand.  Maybe I will never be who I was before, maybe I don't even know her anymore, or maybe who I am today ain't so far from yesterday. Can I find a way to be every part of me?

So I'll try, try to slow things down and find myself, get my feet back on the ground.  It'll take time, but I know I'll be alright 'cause nothin' much has changed on the inside.  It's hard to figure out how it's gonna be 'cause I don't really know now.  I wanna understand.  Maybe I will never be who I was before, maybe I don't even know her anymore, or maybe who I am today ain't so far from yesterday. Can I find a way to be every part of me?

Yeah, I don't wanna wait too long to find out where I'm meant to belong. I've always wanted to be where I am today but I never thought I'd feel this way. Maybe I will never be who I was before, maybe I don't even know her anymore, or maybe who I am today ain't so far from yesterday.  Can I find a way to be every part of me…every part of me?

Song Title:    Feed The Birds                          Spache Grade-level: 4th

From:          Mary Poppins                            Powers-Sumner-Kearl: 4.10

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Song Lyrics:

Early each day to the steps of Saint Paul's, the little old bird woman comes. In her own special way to the people she calls, "Come, buy my bags full of crumbs.  Come feed the little birds.  Show them you care and you'll be glad if you do.  Their young ones are hungry, their nests are so bare.  All it takes is tuppence from you.  Feed the birds!  Tuppence a bag, tuppence, tuppence, tuppence a bag! Feed the birds!", that's what she cries while overhead her birds fill the skies.

All around the Cathedral, the Saints and Apostles look down as she sells her wares.  Although you can't see it, you know they are smiling each time someone shows that he cares.  Though her words are simple and few, listen.  Listen, listen, she's calling to you, "Feed the birds!  Tuppence a bag, tuppence, tuppence, tuppence a bag!" Though her words are simple and few, listen.  Listen, listen, she's calling to you, "Feed the birds!  Tuppence a bag, tuppence, tuppence, tuppence a bag!"

Song Title:    Find Yourself                          <u>Spache Grade-level</u>: 3<sup>rd</sup>

From:           Cars                                    <u>Powers-Sumner-Kearl</u>: 4.38

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<u>Song Lyrics:</u>

When you find yourself in some far off place and it causes you to rethink some things, you start to sense that slowly you're becoming someone else.  And then you find yourself when you make new friends in a brand new town and you start to think about settling down.  The things that would have been lost on you are now clear as a bell and you find yourself.  Yeah, that's when you find yourself.

Well, you go through life so sure of where you're heading and you wind up lost.  And it's the best thing that could have happened cause sometimes when you lose your way, it's really just as well because you find yourself.  Yeah, that's when you find yourself.

When you meet the one that you've been waiting for and she's everything that you want and more.  You look at her and you finally start to live for someone else and then you find yourself.  Yeah, that's when you find yourself.

We go through life so sure of where we're heading and we wind up lost.  And it's the best thing that could have happened cause sometimes when you lose your way, it's really just as well because you find yourself.  Yeah, that's when you find yourself.

Song Title:    Friend Like Me                    Spache Grade-level: 5<sup>th</sup>

From:          Aladdin                           Powers-Sumner-Kearl: 3.89

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Song Lyrics:

Well, Ali Baba had them forty theives.  Scheherezade had a thousand tales.  But, master, you in luck 'cause up your sleeves you got a brand of magic never fails.  You got some power in your corner now, some heavy ammunition in your camp.  You got some punch, pizzazz, yahoo, and how!  See, all you gotta do is rub that lamp and I'll say, "Mister Aladdin, sir, what will your pleasure be?  Let me take your order, jot it down!  You ain't never had a friend like me!"

Life is your restaurant and I'm your maitre'd.  C'mon, whisper what it is you want.  You ain't ever had a friend like me.  Yes, sir, we pride ourselves on service.  You're the boss, the king, the shah!  Say what you wish.  It's yours, true dish!  How about a little more baklava?  Have some of Column A.  Try all of Column B!  I'm in the mood to help you, dude. You ain't never had a friend like me.  Ya ya ya oh my!  Ya ya ya na na.  Ya ya ya ha na.  Chacka, choopa chucka!

Can your friends do this?  Do your friends do that?  Do your friends pull this out of their little hat?  Can your friends go poof?  Well, looky here!  Can your friends go abracadabra, let 'er rip and then make the sucker disappear?

So, doncha sit there slack jawed, buggy eyed.  I'm here to answer your midday prayers.  You got me bona fide, certified.  You got a genie for your chare d'affaires.  I got a powerful urge to help you out.  So what-cha wish?  I really wanna know.  You got a list that's three miles long , no doubt.  Well all you gotta do is rub like so and oh!  Mister Aladdin, sir, have a wish or two or three.  I'm on the job, you big nabob!  You ain't never had a friend, never had a friend.  You ain't never had a friend, never had a friend.  You ain't never had a friend like me!  Ha ha ha.  La la la.  You ain't never had a friend like me, hah!

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Song Lyrics:

Frosty the Snowman was a jolly, happy soul with a corncob pipe and a button nose and two eyes made out of coal.  Frosty the snowman is a fairy tale, they say.  He was made of snow, but the children know how he came to life one day.  There must have been some magic in that old silk hat they found, for when they placed it on his head he began to dance around.

Oh, Frosty the snowman was as live as he could be and the children say he could laugh and play just the same as you and me.  Oh, thumpity thump thump, thumpity thump thump, look at Frosty go!  Thumpity thump thump, thumpity thump thump, over the hills of snow.

Frosty the snowman knew the sun was hot that day so he said, "Let's run and we'll have some fun now before I melt away!"  Down to the village with a broomstick in his hand, running here and there all around the square saying, "Catch me if you can!"

He led them down the streets of town right to the traffic cop.  He only paused a moment when he heard him holler, "Stop!"

Frosty the snowman had to hurry on his way.  But he waved goodbye, sayin' "Don't you cry.  I'll be back again someday!"

Song Title:    Get'cha Head in the Game        Spache Grade-level: 5th
From:          High School Musical              Powers-Sumner-Kearl: 3.92

Song Lyrics:

Coach said to fake right and break left.  Watch out for the pick and keep an eye on defense.  Gotta run the give and go and take the ball to the hole but don't be afraid to shoot the outside J.  Just keep ya head in the game.  Just keep ya head in the game and don't be afraid to shoot the outside J.  Just keep ya head in the game.  You gotta get'cha, get'cha head in the game.  You gotta get'cha, get'cha head in the game.  Come on, get'cha, get'cha head in the game.  You gotta get'cha, get'cha head in the game.

Let's make sure that we get the rebound 'cause when we get it then the crowd will go wild.  A second chance, gotta grab it and go, maybe this time we'll hit the right notes.  Wait a minute, it's not the time or place.  Wait a minute, get my head in the game.  Wait a minute, get my head in the game.  Wait a minute.  Wait a minute, I gotta get'ma, get'ma head in the game.  I gotta get'ma, get'ma head in the game.  Come on, get'ma, get'ma head in the game.  I gotta get'ma, get'ma head in the game.

Why am I feeling so wrong?  My head's in the game but my heart's in the song.  She makes this feel so right.  Should I go for it?  Better shake this, yikes!  I gotta get'ma, get'ma head in the game.  I gotta get'ma, get'ma head in the game.  Come one, get'ma, get'ma head in the game.  I gotta get'ma, get'ma head in the game.

Song Title:    Girl Power                                    Spache Grade-level: 3rd

From:          Cheetah Girls                                 Powers-Sumner-Kearl: 3.36

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Song Lyrics:

Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up.  Never stay down.  Girl Power!  Girl Power!!  Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up cuz you've come too far.  Girl Power!  Girl Power!!

I've made mistakes before but I know I'm not perfect.  It's okay 'cause who could ever be?  As long as I did my best, it don't matter what no one says 'cause down in my heart I got the power to make it all happen.  Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up.  Never stay down.  Girl Power!  Girl Power!!  Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up cuz you've come too far.  Girl Power!  Girl Power!!

At times I may just feel like my back is to the wall.  I hold my head up high, keep on standin' tall.  I know that my back is covered because we have each other and we're down for whatever.  If you hear me throw your hands up!  Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up.  Never stay down.  Girl Power!  Girl Power!!  Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up cuz you've come too far.  Girl Power!  Girl Power!!

Sometimes life may get you down but you better hold your ground.  Can't nobody live your life but you.  Stay true to who you are and always follow your heart, your heart, your heart.  Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up.  Never stay down.  Girl Power!  Girl Power!!  Throw your hands up, if you know that you're a star.  You better stand up, if you know just who you are.  Never give up cuz you've come too far.  Girl Power!  Girl Power!!

Song Title:  God Help The Outcasts                Spache Grade-level: 3<sup>rd</sup>

From:      The Hunchback of Notre Dame              Powers-Sumner-Kearl: 3.68

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Song Lyrics:

I don't know if you can hear me or if you're even there.  I don't know if you would listen to a gypsie's prayer.  Yes, I know I'm just an outcast.  I shouldn't speak to you.  Still, I see your face and wonder, "Were you once an outcast too?"

God, help the outcasts hungry from birth.  Show them the mercy they don't find on Earth.  God, help my people.  We look to you still.  God, help the outcasts or nobody will.

I ask for wealth.  I ask for fame.  I ask for glory to shine on my name.  I ask for love I can possess.  I ask for God and his angels to bless me.  I ask for nothing.  I can get by, but I know so many less lucky than I.  Please, help my people the poor and downtrod.  I thought we all were the children of God.  God, help the outcasts, children of God.

<u>Song Lyrics:</u>

Good King Wenceslas looked out on The Feast of Stephen, when the snow lay 'round about deep and crisp and even.  Brightly shone the moon that night, though the frost was cruel, when a poor man came in sight gathering winter fuel. "Hither, page, and stand by me, if thou know'st it telling.  Yonder peasant, who is he, where, and what his dwelling?"

"Sire, he lives a good league hence, underneath the mountain, right against the forest fence by Saint Agnes's fountain."

"Bring me flesh and bring me wine.  Bring me pine logs, hither.  Thou and I will see him dine, when we bear him thither."

Page and monarch forth they went.  Forth they went together through the rude wind's wild lament and the bitter weather.  "Sire, the night is darker now and the wind blows stronger.  Fails my heart.  I know not how.  I can go no longer."

"Mark my footsteps, my good Page, tread thou in them boldly.  Thou shalt find the winter's rage freeze thy blood less coldly."

In his master's steps he trod, where the snow lay dinted.  Heat was in the very sod, which the saint had printed.  Therefore Christian men, be sure, wealth or rank possessing, ye who now will bless the poor shall yourselves find blessing.

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Song Lyrics:

*"Akuna matata*, what a wonderful phrase!  *Hakuna matata* ain't no passing craze.  It means no worries for the rest of your days.  It's our problem-free philosophy, *hakuna matata*.  *Hakuna matata*, yeah, it's our motto."

"What's a motto?"

"Nothing.  What's a-motto with you?  Ah ah ah ah.  Those two words will solve all your problems.  That's right.  Take Pumbaa, here.  Why, when he was a young warthog..."

"When I was a young warthog..."

"Very nice."

"Thanks."

"He found his aroma lacked a certain appeal.  He could clear the savannah after every meal."

"I'm a sensitive soul, though I seem thick-skinned and it hurt that my friends never stood downwind and oh the shame."

"He was ashamed."

"Thought of changing my name."

"Oh, what's in a name?"

"And I got downhearted..."

"How did ya feel?"

"Every time that I..."

"Hey Pumba, not in front of the kids!"

"Oh, sorry."

"Hakuna matata, what a wonderful phrase!  Hakuna matata ain't no passing craze.  It means no worries for the rest of your days.  It's our problem-free philosophy, hakuna matata.  Hakuna matata!  Hakuna matata! Hakuna matata! Hakuna matata!  Hakuna matata!  Hakuna matata!  Hakuna matata!  It means no worries for the rest of your days.  It's our problem-free philosophy, hakuna matata. Hakuna matata!  Hakuna matata! Hakuna matata!"

"I say hakuna!"

"I say matata!"

"Hakuna matata!  Hakuna matata!"

"Mata!"

Song Title:    Hark! The Herald Angels Sing        Spache Grade-level: 4th

From:          Traditional                         Powers-Sumner-Kearl: 4.33

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Song Lyrics:

"Hark!" the herald angels sing, "Glory to the newborn king!"  Peace on Earth and mercy mild, God and sinners reconciled.

Joyful all ye nations rise.  Join the triumph of the skies with angelic host proclaim, "Christ is born in Bethelehem.  Hark!" the herald angels sing, "Glory to the newborn king!"

Hail the heaven-born prince of peace.  Hail the son of righteousness, light and life to all he brings risen with healing in his wings.  Mild he lays his glory by, born that we no more may die, born to raise the sons of Earth, born to give us second birth.

"Hark!" the herald angels sing, "Glory to the newborn king! Hark!" the herald angels sing, "Glory to the newborn king!"

Song Title: Have Yourself A Merry Little Christmas    Spache Grade-level: 4th
From: Perry Como    Powers-Sumner-Kearl: 4.64

Song Lyrics:

Have yourself a merry little Christmas.  Let your heart be light.  From now on our troubles will be out of sight.  Have yourself a merry little Christmas.  Make the yuletide gay.  From now on our troubles will be miles away.

Here we are as in olden days, happy golden days of yore.  Faithful friends who are dear to us gather near to us once more.  Through the years, we all will be together, if the fates allow.  Hang a shining star upon the highest bough and have yourself a merry little Christmas now.

Here we are as in olden days, happy golden days of yore.  Faithful friends who are dear to us gather near to us once more.  Through the years, we all will be together, if the fates allow.  Hang a shining star upon the highest bough and have yourself a merry little Christmas now.  Have yourself a merry, merry, merry, merry, merry, little Christmas now.

Song Title:     He Lives In You                     Spache Grade-level: 3<sup>rd</sup>

From:           The Lion King                       Powers-Sumner-Kearl: 4.19

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Song Lyrics:

Night and the spirit of life callin', "*Mamela*."

And a voice with the fear of a child answers, "Oh, *mamela*!"  Wait!  There's no mountain too great!  Hear the words and have faith.  Have faith.

He lives in you.  He lives in me.  He watches over everything we see.  Into the water, into the truth, in your reflection, he lives in you.  He lives in me.  He watches over everything we see.  Into the water, into the truth, in your reflection, he lives in you.  He lives in you.  He lives in me.  He watches over everything we see.  Into the water, into the truth, in your reflection, he lives in you.  He lives in you.  Oh, *Mamela*!

So, wait, there's no mountain too great.  Hear the words and have faith.  Have faith.  He lives in you.  He lives in me.  He watches over everything we see.  Into the water, into the truth, in your reflection, he lives in you.  He lives in you.  He lives in me.  He watches over everything we see.  Into the water, into the truth, in your reflection, he lives in you.

Song Title:    Here Comes Peter Cottontail          Spache Grade-level: 6th

From:          Traditional                          Powers-Sumner-Kearl: 5.41

Song Lyrics:

Here comes Peter Cottontail hopping down the bunny trail.  Hippity,
hoppity, Easter's on its way!  Bringin' every girl and boy, baskets full of Easter
joy, things to make your Easter bright and gay.  He's got jellybeans for Tommy,
colored eggs for sister, Sue.  There's an orchid for your mommy and an Easter
bonnet too!  Oh, here comes Peter Cottontail hopping down the bunny trail,
hippity, hoppity, happy Easter Day!

Here comes Peter Cottontail hopping down the bunny trail.  Look at him
stop and listen to him say, "Try to do the things you should!"  Maybe, if you're
extra good, he'll roll lots of Easter eggs your way!  You'll wake up on Easter
morning and you'll know that he was there when you find those chocolate bunnies
that he's hiding everywhere.  Oh, here comes Peter Cottontail hopping down the
bunny trail, hippity, hoppity, happy Easter Day!  Hippity, hoppity, happy Easter
Day!

Song Title:    Here Comes Santa Claus          Spache Grade-level: 6<sup>th</sup>

From:          Traditional                     Powers-Sumner-Kearl: 4.14

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Song Lyrics:

Here comes Santa Claus.  Here comes Santa Claus right down Santa Claus Lane.  Vixen and Blitzen and all his reindeer pulling on the reins.  Bells are ringing, children singing.  All is merry and bright.  So jump in bed and cover up your head 'cause Santa Claus comes tonight.

Here comes Santa Claus.  Here comes Santa Claus right down Santa Claus Lane.  He's got a bag that's filled with toys for boys and girls again.  Hear those sleigh bells jingle jangle.  What a beautiful sight!  Hang your stockings.  Say your prayers 'cause Santa Claus comes tonight. Here comes Santa Claus.

Here comes Santa Claus right down Santa Claus Lane.  He doesn't care if you're rich or poor.  He loves you just the same.  Santa knows that we're God's children that makes everything right.  Fill your hearts with Christmas cheer 'cause Santa Claus comes tonight.

Here comes Santa Claus.  Here comes Santa Claus right down Santa Claus Lane.  He'll come around with toys and joys.  It's Christmastime again!  Peace on Earth will come to all if we just follow the light.  Let's give thanks to the Lord above 'cause Santa Claus comes tonight.  Santa Claus comes tonight!

Song Title:     Hoedown Throwdown          Spache Grade-level: 4th

From:           Hannah Montana             Powers-Sumner-Kearl: 3.64

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Song Lyrics:

Boom clap, boom de clap de clap.  Boom boom clap, boom de clap de clap.  Boom boom clap, boom de clap de clap.  Boom boom clap, boom de clap de clap.  Try it with me, here we go: Boom boom clap, boom de clap de clap (That's right!), boom de clap de clap.  Boom boom clap, boom de clap de clap.  1, 2, 3!

Everybody come on, off your seats.  I'm gonna tell you about a beat that's gonna make you move your feet.  I'll give the BBQ show and tell you how to move.  If you're 5 or 82, this is something you can do.

Pop it, lock it, polka dot it, country fivin', hip hop it.  Put your hawks in the sky, move side to side.  Jump to the left, stick it, glide.  Zig zag 'cross the floor.  Shuffle in diagonal.  When the drum hits, hands on your hips.  One-footed 180 twist and then a zig zag, step, slide, lean in left, clap three times, shake it out, head to toe, throw it all together, that's how we roll.

Do the hoedown.  Do the hoedown.  Do the hoedown.  Throw it all together, that's how we roll.  We get to 4, 5, 6 and you're feelin' busted but it's not time to quit.  Practice makes you perfect.

Pop it, lock it, polka dot it, country fivin', hip hop it  Put your hawks in the sky, move side to side.  Jump to the left, stick it, glide.  Zig zag 'cross the floor.  Shuffle in diagonal.  When the drum hits, hands on your hips.  One-footed 180 twist and then a zig zag, step, slide, lean in left, clap three times, shake it out, head to toe, throw it all together, that's how we roll.

Do the hoedown.  Do the hoedown.  Do the hoedown.  Throw it all together, that's how we roll.  Boom de clap de clap.  Boom boom clap, come on here we go.  Boom clap, boom de clap de clap.  Boom boom clap, boom de clap de clap.

Pop it, lock it, polka dot it, country fivin', hip hop it.  Put your hawks in the sky, move side to side.  Jump to the left, stick it, glide.  Zig zag 'cross the floor.  Shuffle in diagonal.  When the drum hits, hands on your hips.  One-footed 180 twist and then a zig zag, step, slide, lean in left, clap three times, shake it out, head to toe, throw it all together, that's how we roll.

Do the hoedown.  Do the hoedown.  Do the hoedown.  Throw it all together, that's how we roll.  Do the hoedown.  Do the hoedown.  Do the hoedown.  Throw it all together, that's how we roll.

Song Title:     Home                          Spache Grade-level: 3rd

From:         Beauty and the Beast            Powers-Sumner-Kearl: 3.79

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Song Lyrics:

Yes, I made the choice. For papa I will stay, but I don't deserve to lose my freedom in this way, you monster! If you think that what you've done is right, well then you're a fool, think again! Is this home? Is this where I should learn to be happy?

Never dreamed that a home could be dark and cold. I was told every day in my childhood, "Even when you grow old, home will be where the heart is." Never were words so true. My heart's far, far away. Home is too. Is this home? Is this what I must learn to believe in?

Try to find something good in this tragic place, just in case I should stay here forever, held in this empty space. Oh, but that won't be easy. I know the reason why. My heart's far, far away. Home's alike. What I'd give to return to the life that I knew lately, but I know that I can't. All my problems going back. Is this home? Am I here for a day or forever, shut away from the world until who knows when?

Oh, but then, as my life has been altered once, it can change again. Build higher walls around me. Change every lock and key. Nothing lasts. Nothing holds all of me. My heart's far, far away, home and free.

Song Title:    I Just Can't Wait To Be King       Spache Grade-level: 3rd

From:    The Lion King       Powers-Sumner-Kearl: 3.96

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Song Lyrics:

"I'm gonna be a mighty king, so enemies beware!"

"Well, I've never seen a king of beasts with quite so little hair."

"I'm gonna be the mane event like no king was before.  I'm brushing up on looking down.  I'm working on my roar."

"Thus far a rather uninspiring thing."

"Oh, I just can't wait to be king!

"No one saying, 'Do this!'"

"Now when I said that I..."

"No one saying, 'Be there!'"

"What I meant was..."

"No one saying 'Stop that!'"

"Look, what you don't realize..."

"No one saying, 'See here!'"

"Now see here..."

"Free to run around all day.  Free to do it all my way."

"I think it's time that you and I arranged a heart to heart."

"Kings don't need advice from little hornbills, for a start."

"If this is where the monarchy is headed, count me out, out of service, out of Africa!  I wouldn't hang about!  This child is getting wildly out of wing!"

"Oh, I just can't wait to be king!  Everybody look left.  Everybody look right. Everywhere you look, I'm standing in the spotlight!"

"Let every creature go for broke and sing!  Let's hear it in the herd and on the wing.  It's gonna be King Simba's finest fling."

"Oh, I just can't wait to be king!"

"Oh, he just can't wait to be king!"

"Oh, I just can't wait to be king!"

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Song Title:   I Wanna Know You              Spache Grade-level: 4th

From:         Hannah Montana                Powers-Sumner-Kearl: 4.37

Song Lyrics:

When I saw you over there, I didn't mean to stare but my mind was everywhere.  I wanna know you.  Gonna guess that you're the kind to say what's on your mind, but you listen when I have something to show you.  There's a mark above your eye.  You got it in July fighting for your sister's reputation.  You remember people's names and valentines are lame.  So you bring me flowers just for no occasion.  I wanna know you.  I wanna go there where you go.  I wanna find out what you know and maybe someday down the road sit back and say to myself, "Yeah, I thought so."

You smile and never shout.  You stand out in a crowd.  You make the best of every situation.  Correct me if I'm wrong, you're fragile and you're strong, a beautiful and perfect combination.  I wanna know you.  I wanna go there where you go.  I wanna find out what you know and maybe someday down the road sit back and say to myself... I like how you are with me in our future history and maybe somewhere down the road, Ill sit back and say to myself, "Yeah, I thought so."

Whoa, yeah, yeah, yeah!  I wanna know you, yeah yeah!  I wanna go there where you go.  I wanna find out what you know and maybe someday down the road sit back and say to myself... I like how you are with me in our future history and maybe somewhere down the road, Ill sit back and say to myself, "Yeah, I thought so."

Song Lyrics:

I wanna hippopotamus for Christmas.  Only a hippopotamus will do.  Don't want a doll, no dinky tinkertoy.  I wanna hippopotamus to play with and enjoy.  I wanna hippopotamus for Christmas.  I don't think Santa Claus will mind, do you?  He won't have to use a dirty chimney flue.  Just bring him through the front door that's the easy thing to do.  I can see me now on Christmas morning creeping down the stairs.  Oh, what joy and what surprise when I open up my eyes to see a hippo hero standing there!  I want a hippopotamus for Christmas.  Only a hippopotamus will do.  No crocodile, no rhinceroses, I only like hippopotamuses and hippopotamuses like me too!

Mom says a hippo would eat me up but then teacher says a hippo is a vegetarian.  There's lots of room for him in our two-car garage.  I'd feed him there and wash him there and give him his massage.  I can see me now on Christmas morning creeping down the stair.  Oh, what joy and what surprise when I open up my eyes to see a hippo hero standing there.  I want a hippopotamus for Christmas.  Only a hippopotamus will do.  No crocodile, no rhinceroses, I only like hippopotamuses and hippopotamuses like me too!

Song Title:    I Won't Say (I'm In Love)          <u>Spache Grade-level</u>: 2<sup>nd</sup>

<u>From</u>:          Hercules                                <u>Powers-Sumner-Kearl</u>: 3.35

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<u>Song Lyrics:</u>

If there's a prize for rotten judgement, I guess I've already won that. No man is worth the aggravation. That's ancient history. Been there, done that.

Oh no. Oh, no chance, no way, I won't say it, no, no! It's too cliché, I won't say I'm in love. I thought my heart had learned it's lesson. It feels so good when you start out. My head is screaming, "Get a grip, girl unless you're dying to cry your heart out!" Oh, whoa.

Oh, whoa. Oh, no chance, no way. I won't say it, no, no. This scene won't play. I won't say I'm in love. You're way off base. I won't say it! Get off my case! I won't say it! Oh, at least out loud, I won't say I'm in love!

Song Lyrics:

There is a world where hope and dreams can last for all time.  A wondrous place to go, you'll know it when your heart finds.  Hearing our song, as old as rhyme, hold my hand, we're gonna fly.  What a magic ride and just a kiss away.  If you can dream the wish we're making on a star is coming true, the colors of the wind will lead my heart right back to you.  'Cause if you can dream reflections in a diamond sky come shining all through, romance will always be so new and love will save the day, if you can dream.

Someday my prince will come.  It's certain as the sunrise.  One day the slipper fits, then you see the love in his eyes.  It's a tale as old as time.  There's no mountain we can't climb when you're finally mine and just a kiss away.  If you can dream the wish we're making on a star is coming true, the colors of the wind will lead my heart right back to you.  'Cause if you can dream reflections in a diamond sky come shining all through, romance will always be so new and love will save the day, if you can dream.

So the story goes, never die, the rose.  There's a whole new world waiting there for us, waiting just for us.  If you can dream the wish we're making on a star is coming true, the colors of the wind will lead my heart right back to you.  'Cause if you can dream reflections in a diamond sky come shining all through, romance will always be so new and love will save the day.  Oh, love will save the day, if you can dream.  You can dream.

Song Title:    It's Beginning To Look A Lot Like Christmas     Spache Grade-level: 4th

From:        Traditional                                PSK: 4.64

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Song Lyrics:

It's beginning to look a lot like Christmas everywhere you go.  Take a look in the five-and-ten glistening once again with candy canes and silver lanes aglow.  It's beginning to look a lot like Christmas, toys in every store, but the prettiest sight to see is the holly that will be on your own front door.

A pair of hopalong boots and a pistol that shoots is the wish of Barney and Ben.  Dolls that will talk and will go for a walk is the hope of Janice and Jen and Mom and Dad can hardly wait for school to start again.

It's beginning to look a lot like Christmas everywhere you go.  There's a tree in the Grand Hotel.  One in the park, as well, a sturdy kind that doesn't mind the snow.  It's beginning to look a lot like Christmas.

Soon the bells will start and the thing that will make them ring is the carol that you sing right within your heart.  It's beginning to look a lot like Christmas. Soon the bells will start and the thing that will make them ring is the carol that you sing right within your heart.  It's beginning to look a lot like Christmas, Christmas, Christmas.

Song Title:     Jingle Bell Rock           Spache Grade-level: 4th

From:           Bobby Helms             Powers-Sumner-Kearl: 4.12

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Song Lyrics:

Jingle bell, jingle bell, jingle bell rock.  Jingle bell swing and jingle bells ring.  Snowin' and blowin' up bushels of fun, now the jingle hop has begun.  Jingle bell, jingle bell, jingle bell rock.  Jingle bells chime in jingle bell time.

Dancin' and prancin' in jingle bell square in the frosty air.  What a bright time!  It's the right time to rock the night away.  Jingle bell time, it's a swell time to go glidin' in a one horse sleigh!  Giddyap, jingle horse, pick up your feet.  Jingle around the clock.  Mix and a-mingle in the jinglin' feet that's the jingle bell rock!

What a bright time!  It's the right time to rock the night away.  Jingle bell time, it's a swell time to go glidin' in a one horse sleigh.  Giddyap, jingle horse, pick up your feet. Jingle around the clock.  Mix and a-mingle in the jinglin' feet that's the jingle bell... that's the jingle bell... that's the jingle bell rock!

Song Title:     Jolly Holiday            Spache Grade-level: 3rd

From:          Mary Poppins           Powers-Sumner-Kearl: 4.39

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Song Lyrics:

"Ain't it a glorious day?  Right as a mornin' in May.  I feel like I could fly."

"Now, Burt, none of your larking about."

"Have you ever seen the grass so green or a bluer sky?  Oh, it's a jolly holiday with Mary. Mary, makes your heart so light."

"You haven't changed a bit, have you?"

"When the day is gray and ordinary.  Mary makes the sun shine bright."

"Oh, honestly."

"Oh, happiness is bloomin all around her.  The daffoldils are smiling at the dove.  When Mary holds your hand, you feel so grand.  Your 'eart starts beatin like a big brass band."

"You are light headed."

"It's a jolly holiday with Mary.  No wonder that it's Mary that we love."

"Oh, it's a jolly holiday with you, Bert.  Gentlemen like you are few."

"A vanishing breed, that's me!"

"Though you're just a diamond in the rough, Bert, underneath your blood is blue."

"Common knowledge..."

"You'd never think of pressing your advantage for bearance is the hallmark of your creed."

"True..."

"A lady needn't fear when you are near.  Your sweet gentility is crystal clear.  Oh, it's a jolly holiday with you, Bert!  A jolly jolly holiday with you!"

Song Title:    Jolly Old St. Nicholas                Spache Grade-level: 5th

From:          Chicago                                Powers-Sumner-Kearl: 4.38

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Song Lyrics:

Jolly old St. Nicholas lean your ear this way.  Don't you tell a single soul what I'm going to say.  Christmas Eve is coming soon.  Now you dear old man, whisper what you'll bring to me.  Tell me if you can.  When the clock is strikin' twelve, when I'm fast asleep, down the chimney broad and black with your pack you'll creep.  All the stockings you will find hangin' in a row.  Mine will be the shortest one.  You'll be sure to know.  What's it gonna be, Santa, underneath the tree, Santa?  What's it gonna be, Santa, be this year for me?

Jason wants a Fender bass, Walt a saxophone.  Lee, he needs a flugelhorn, Jimmy a trombone.  Robert wants a baby grand, Bill a new B-3.  Triss he wants a dolly. But what are you gonna bring to me Santa?  What's it gonna be, Santa, underneath the tree, Santa?  What's it gonna be, Santa, be this year for me?  What's it gonna be, Santa, underneath the tree, Santa?  What's it gonna be, Santa, be this year for me?  How about a shiny, electric guitar, Santa?

Song Title:     Josie and the Pussycats          Spache Grade-level: 3$^{rd}$

From:           Various                           Powers-Sumner-Kearl: 4.61

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Song Lyrics:

Josie and the Pussycats, long tails and ears for hats, guitars in sharps and flats… Neat, sweet, a groovy song, you're invited come along!  Hurry, hurry!  See all of Persia or maybe France.  We could be in India or, perchance, be with us in Bangkok.  Makes no difference.  Everywhere the action's at, we're involved with this and that.  Come on along now.

Josie and the Pussycats, no time for purrs and pats, won't run when they hear scat.  There where the plot begins, yeah, yeah. Come on, while the good guys win.  Josie and the Pussycats!  Josie and the Pussycats, yeah!

Song Lyrics:

Finally, I've been waiting for this moment for you to see the real me. It's been an illusion, but I never meant to fool you. I got caught up in a fantasy. I'm just a girl with a dream that got the best of me in a world that believes fame is everything. Got outta touch with the ones who gave me my wings to fly...to fly.

People say that the world is like a stage. Yes, I confused the roles I play. I've been away from home so long that I almost forgot where I belong. Yeah, yeah, yeah. I'm just a girl with a dream that got the best of me in a world that believes fame is everything. Got outta touch with the ones who gave me my wings to fly...to fly.

It's so easy to forget what really matters in this life. It's so hard to live with regrets, but a promise...I will try to be a better me from now on. I'm sorry I didn't mean to do you wrong. I'm just a girl with a dream that got the best of me in a world that believes fame is everything. Got outta touch with the ones who gave me my wings to fly...to fly...to fly...to fly. You gave me my wings, so I can fly. I can fly. Yeah, yeah, yeah, yeah, I'm just a girl.

Song Title:    Kiss The Girl                    Spache Grade-level: 3rd

From:          The Little Mermaid              Powers-Sumner-Kearl: 3.43

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Song Lyrics:

Percussion, strings, winds, words… There you see her, sitting there across the way.  She don't got a lot to say, but there's something about her and you don't know why, but you're dying to try.  You wanna kiss the girl.

Yes, you want her.  Look at her.  You know you do.  Possible she want you too.  There is one way to ask her.  It don't take a word, not a single word.  Go on and kiss the girl.  Sing with me now.  Sha la la la la la, my oh my, look like the boy too shy.  Ain't gonna kiss the girl.  Sha la la la la la, ain't that sad?  Ain't it a shame?  Too bad he gonna miss the girl.

Now's your moment, floating in a blue lagoon.  Boy, you better do it soon.  No time will be better.  She don't say a word and she won't say a word until you kiss the girl.  Sha la la la la la, don't be scared.  You got the moon prepared.  Go on and kiss the girl.  Sha la la la la la, don't stop now.  Don't try to hide it now.  You wanna kiss the girl.

Sha la la la la la, float along and listen to the song.  The song say kiss the girl.  Sha la la la la la, the music play.  Do what the music say.  You gotta kiss the girl.  You gotta kiss the girl.  You wanna kiss the girl.  You gotta kiss the girl.  Go on and kiss the girl.

Song Title:    Les Poissons                            Spache Grade-level: 4th

From:        The Little Mermaid                  Powers-Sumner-Kearl: 3.82

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Song Lyrics:

*Les poissons*, *les poissons*… How I love *les poissons*!  Love to chop and to serve little fish.  First, I cut off their heads.  Then, I pull out their bones.  *Ah mes oui ça c'est toujors délice.  Les poissons*, *les poissons*…hee hee hee haw haw haw…with a cleaver I hack them in two!  I pull out what's inside and I serve it up fried.  God, I love little fishes!  Don't you?

Here's something for tempting the palette, prepared in the classic technique.  First, you pound the fish flat with a malette.  Then you slash off their skin.  Give their belly a slice.  Then you rub some salts in 'cause it makes it taste nice.

*Zoot alors,* I have missed one.  *Sacre bleu*, what is this?  How on earth could I miss such a sweet little succulent crab? *Quel dommage*, what a loss!  Here we go in the sauce!  Now some flour, I think just a dab.  Now I stuff you with bread.  Don't worry, 'cause you're dead and you're certainly lucky you are, 'cause it's gonna be hot in my big silver pot!  *Tout-aloo mon poisson au revior!*

Song Title:     Let's Go Fly A Kite          Spache Grade-level: 3<sup>rd</sup>

From:           Mary Poppins                 Powers-Sumner-Kearl: 3.81

Song Lyrics:

With tuppence for paper and strings, you can have your own set of wings. With your feet on the ground, you're a bird in a flight.  With your fist holding tight to the string of your kite.  Oh, oh, oh, let's go fly a kite up to the highest height. Let's go fly a kite and send it soaring up through the atmosphere up where the air is clear.  Oh, let's fly a kite.

When you send it flyin' up there, all at once you're lighter than air.  You can dance on the breeze over houses and trees with your fist holdin' tight to the string of your kite.  Oh, oh, oh, let's fly a kite up to the highest height.  Let's go fly a kite and send it soaring up through the atmosphere up where the air is clear.  Let's go fly a kite.

Song Title:   Life Is A Highway          Spache Grade-level: 4th

From:         Cars                        Powers-Sumner-Kearl: 3.70

Song Lyrics:

Life's like a road that you travel on when there's one day here and the next day gone. Sometimes you bend. Sometimes you stand. Sometimes you turn your back to the wind. There's a world outside every darkened door where blues won't haunt you anymore. Where the brave are free and lovers soar, come ride with me to the distant shore. We won't hesitate to break down the garden gate. There's not much time left today, yeah! Life is a highway! I want to ride it all night long! If you're going my way, I want to drive it all night long!

Through all these cities and all these towns, it's in my blood and it's all around. I love you now like I loved you then. This is the road and these are the hands from Mozambique to those Memphis nights, the Khyber Pass to Vancouver's lights. Knock me down and back up again. You're in my blood, I'm not a lonely man. There's no load, I can't hold, a road so rough, this I know. I'll be there when the light comes in. Tell 'em we're survivors. Life is a highway! I want to ride it all night long! Wooo! If you're going my way, I want to drive it all night long! A gimme gimme gimme, yeah! Life is a highway! I want to ride it all night long! Hmmm, yeah! If you're going my way, I want to drive it all night long!

There was a distance between you and I. A misunderstanding once but now we look it in the eye. Oooh oo oo oo aah yeah! There ain't no load that I can't hold. A road so rough, this I know. I'll be there when the light comes in. Tell 'em we're survivors. Life is a highway. I want to ride it all night long. If you're going my way, I want to drive it all night long. A gimme gimme gimme gimme gimme, yeah! Life is a highway. I want to ride it all night long. If you're going my way, I want to drive it all night long. Life is a highway. I want to ride it all night long. If you're going my way, I want to drive it all night long.

Song Title:    Little Bunny Foo Foo                    Spache Grade-level: 5th

From:          Traditional                              Powers-Sumner-Kearl: 4.55

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Song Lyrics:

Little Bunny Foo Foo hoppin' through the forest, scooping up the field mice and boppin' 'em on the head.  Down came the Good Fairy and she said, "Little Bunny Foo Foo, I don't want to see you scoopin' up the field mice and boppin' 'em on the head.  I'll give you three chances and if you don't behave, I'll turn you into a goon."

The next day, Little Bunny Foo Foo hoppin' through the forest, scooping up the field mice and boppin' 'em on the head.  Down came the Good Fairy and she said, "Little Bunny Foo Foo, I don't want to see you scoopin' up the field mice and boppin' 'em on the head.  I'll give you two more chances and if you don't behave, I'll turn you into a goon."

The next day, Little Bunny Foo Foo hoppin' through the forest, scooping up the field mice and boppin' 'em on the head.  Down came the Good Fairy and she said, "Little Bunny Foo Foo, I don't want to see you scoopin' up the field mice and boppin' 'em on the head.  I'll give you one more chance and if you don't behave, I'll turn you into a goon."

The next day, Little Bunny Foo Foo hoppin' through the forest, scooping up the field mice and boppin' 'em on the head.  Down came the Good Fairy and she said, "Little Bunny Foo Foo, I don't want to see you scoopin' up the field mice and boppin' 'em on the head.  I gave you three chances and you didn't behave.  Now you're a goon.  Poof!

Song Lyrics:

Little Peter Rabbit had a fly upon his nose.  Little Peter Rabbit had a fly upon his nose.  Little Peter Rabbit had a fly upon his nose.  He flicked it and it flew away.

Little Sally Squirrel had a wart upon her knee.  Little Sally Squirrel had a wart upon her knee.  Little Sally Squirrel had a wart upon her knee.  With milkweed, it went right away.

Little Charley Chipmunk had a bug upon his belly button.  Little Charley Chipmunk had a bug upon his belly button.  Little Charley Chipmunk had a bug upon his belly button.  He bugged it and it crawled away.

Little Rose Raccoon had a worm between her toes.  Little Rose Raccoon had a worm between her toes.  Little Rose Raccoon had a worm between her toes.  She tickled it and it went away.

Little Mickey Mole had a hole in his doughnut.  Little Mickey Mole had a hole in his doughnut.  Little Mickey Mole had a hole in his doughnut.  He ate it and it went away.

Little Danny Dragon had mosquitoes on his scales.  Little Danny Dragon had mosquitoes on his scales.  Little Danny Dragon had mosquitoes on his scales.  He weighed them and they went away.

Little Fanny Flea had a dinsoaur on her eyebrow.  Little Fanny Flea had a dinsoaur on her eyebrow.  Little Fanny Flea had a dinsoaur on her eyebrow.  She winged it and and it went away.

Song Title:    Marines Hymn                    <u>Spache Grade-level</u>: 4<sup>th</sup>

<u>From</u>:        Traditional                     <u>Powers-Sumner-Kearl</u>: 5.11

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<u>Song Lyrics:</u>

From the halls of Montezuma to the shores of Tripoli, we fight out country's battles in the air, on land, and sea.  First to fight for right and freedom and to keep our honor clean, we are proud to claim the title of United States Marines.

Our flag's unfurled to every breeze from dawn to setting sun.  We have fought in every clime or place where we could take a gun.  In the snow of far-off northern lands and in sunny tropic scenes, you will find us always on the job, the United States Marines.

From the halls of Montezuma to the shores of Tripoli, we fight out country's battles in the air, on land, and sea.  First to fight for right and freedom and to keep our honor clean, we are proud to claim the title of United States Marines.

Song Title:    Mele Kalikimaka          Spache Grade-level: 4th

From:          Jimmy Buffett           Powers-Sumner-Kearl: 4.83

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Song Lyrics:

   Mele Kalikimaka is the thing to say on a bright Hawaiian Christmas Day. That's the island greeting that we send to you from the land where Palm trees sway.  Here we know that Christmas will be green and bright.  The sun will shine by day and all the stars at night.  Mele Kalikimaka is Hawaii's way to say Merry Christmas to you.  Take it girls...

   Here we know that Christmas will be green and bright.  The sun will shine by day and all the stars at night.  Mele Kalikimaka is Hawaii's way to say Merry Christmas to you.  Here we know that Christmas will be green and bright.  The sun will shine by day and all the stars at night.  Mele Kalikimaka is Hawaii's way to say Merry Christmas to you.

   Mele Kalikimaka is the thing to say on a bright Hawaiian Christmas Day. That's the island greeting that we send to you from the land where Palm trees sway.  Here we know that Christmas will be green and bright.  The sun will shine by day and all the stars at night.  Mele Kalikimaka is Hawaii's way to say Merry Christmas, Merry Merry Christmas, Merry Merry Merry Christmas to you!

Song Title:    Merry Christmas Darling             Spache Grade-level: 3rd

From:         Carpenters                         Powers-Sumner-Kearl: 4.18

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Song Lyrics:

Greetings cards have all been sent.  The Christmas rush is through, but I still have one wish to make, a special one for you.  Merry Christmas, darling, we're apart that's true, but I can dream, and in my dreams I'm Christmasing with you.

Holidays are joyful.  There's always something new, but every day's a holiday when I'm near with you.  The lights on my tree, I wish you could see.  I wish it every day.  Logs on the fire fill me with desire to see you and to say that I wish you Merry Christmas, Happy New Year too!

I've just one wish on this Christmas Eve, I wish I were with you.  Logs on the fire fill me with desire to see you and to say that I wish you Merry Christmas, Happy New Year too!  I've just one wish on this Christmas Eve, I wish I were with you.  I wish I were with you.

Song Title: My Little Grass Shack          Spache Grade-level: 4th
From:      Traditional                      Powers-Sumner-Kearl: 5.78

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Song Lyrics:

I wanna go back to my little grass shack in *Kealakekua, Hawaii.* I wanna be with all the *kanes* and the *wahines* I used to know so long ago. I can hear the old guitars a-playin' on the beach at *Honaunau.* I can hear the old Hawaiians singing. *Hey komo mai no kaua I ka hale welakahao.*

It won't be long til my ship will be sailin' back to *Kona.* It's a grand old place that's always fair to see, you're telling me. I'm just a little Hawaiian and a homesick island boy. I wanna go back to my fish and poi. I wanna go back to my little grass shack in *Kealakekua, Hawaii,* a-where the *humuhumunukunukuapua'a* go swimmin' by.

It won't be long til my ship will be sailin' back to *Kona.* It's a grand old place that's always fair to see, you're telling me. I'm just a little Hawaiian and a homesick island boy. I wanna go back to my fish and poi. I wanna go back to my little grass shack in *Kealakekua, Hawaii*, a-where the *humuhumunukunukuapua'a* go swimmin' by, a-where the *humuhumunukunukuapua'a* go swimmin' by.

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Song Title:    O Christmas Tree          Spache Grade-level: 4th

From:          Traditional               Powers-Sumner-Kearl: 4.38

Song Lyrics:

O Christmas tree, O Christmas tree, thy leaves are never-changing.  O Christmas tree, O Christmas tree, thy leaves are never-changing.  They all are green when summer's here.  They all are green in winter's drear.  O Christmas tree, O Christmas tree, thy leaves are never-changing.

O Christmas tree, O Christmas tree, much pleasure dost thou bring me.  O Christmas tree, O Christmas tree, much pleasure dost thou bring me.  For every year, the Christmas tree brings to us all both joy and glee.  O Christmas tree, O Christmas tree, much pleasure dost thou bring me.

O Christmas tree, O Christmas tree, thy candles shine out bravely.  O Christmas tree, O Christmas tree, thy candles shine out bravely.  Each bough doth hold its tiny light that makes each toy to sparkle bright.  O Christmas tree, O Christmas tree, thy candles shine out bravely.

O Christmas tree, O Christmas tree, how strong and true God made thee.  O Christmas tree, O Christmas tree, how strong and true God made thee.  Thou bidst us all to faithful be, to trust in God unchangingly.  O Christmas tree, O Christmas tree, how strong and true God made thee.

Song Title:    Oh, Susanna                    Spache Grade-level: 4<sup>th</sup>

From:          Traditional                    Powers-Sumner-Kearl: 4.60

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Song Lyrics:

  I come from Alabama with my banjo on my knee and I'm goin' to Louisiana, my true love for to see.  It rained all night the day I left,  The weather, it was dry.  The sun so hot, I froze to death, Susanna, don't you cry!  Oh, Susanna, oh, don't you cry for me for I've come from Alabama with my banjo on my knee.

  I had a dream the other night when everything was still.  I thought I saw Susanna a-comin' down the hill.  A buckwheat cake was in her mouth.  A tear was in her eye.  Says I, "I'm comin' from the south.  Susanna, don't you cry!"  Oh, Susanna, oh, don't you cry for me for I'm goin' to Louisiana with my banjo on my knee.  Oh, Susanna, oh, don't you cry for me for I'm goin' to Louisiana with my banjo on my knee.

Song Title:     Once Upon A Dream          Spache Grade-level: 2<sup>nd</sup>

From:           Sleeping Beauty              Powers-Sumner-Kearl: 3.59

Song Lyrics:

I know you.  I walked with you once upon a dream.  I know you.  The gleam in your eyes is so familiar, a gleam, yet I know it's true that visions are seldom all they seem.  But if I know you, I know what you do.  You love me at once, the way you did once upon a dream.  La da, la da, la da da, la, da da, da da, da da.  But if I know you, I know what you do.  You love me at once, the way you did once upon a dream.

I know you.  I walked with you once upon a dream.  I know you.  The gleam in your eyes is so familiar a gleam and I know it's true that visions are seldom all they seem.  But if I know you, I know what you do.  You love me at once, the way you did once upon a dream.

Song Title:    One Jump Ahead                    Spache Grade-level: 4th

From:          Aladdin                           Powers-Sumner-Kearl: 4.04

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Song Lyrics:

Gotta keep one jump ahead of the breadline, one swing ahead of the sword. I steal only what I can't afford. That's everything! One jump ahead of the lawmen. That's all and that's no joke! These guys don't appreciate I'm broke. Just a little snack, guys, I can take a hint. Gotta face the facts, you're my only friend, Abu. Gotta eat to live! Gotta steal to eat! Tell you all about it when I got the time.

One jump ahead of the slowpokes. One skip ahead of my doom. Next time gonna use a nom de plume! One jump ahead of the hitmen. One hit ahead of the flock. I think I'll take a stroll around the block. Let's not be too hasty. Gotta eat to live! Gotta steal to eat! Otherwise, we'd get along. One jump ahead of the hoofbeats. One hop ahead of the hump. One trick ahead of disaster. They're quick, but I'm much faster. Here goes, better throw my hand in. Wish me happy landin'! All I gotta do is jump!

Song Title:    Over The Rainbow                     Spache Grade-level: 3<sup>rd</sup>

From:          Traditional                          Powers-Sumner-Kearl: 4.54

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Song Lyrics:

     Somewhere over the rainbow, way up high, there's a land that I heard of once in a lullaby.  Somewhere over the rainbow skies are blue and the dreams that you dare to dream really do come true.  Some day I'll wish upon a star and wake up where the clouds are far behind me.  Where troubles melt like lemon drops away above the chimney tops that's where you'll find me.

     Somewhere over the rainbow, bluebirds fly.  Birds fly over the rainbow.  Why, then, oh why can't I?  Somewhere over the rainbow, bluebirds fly.  Birds fly over the rainbow.  Why, then, oh why can't I?  If happy little bluebirds fly beyond the rainbow, why, oh why can't I?

Song Title:    Over The River And Through The Woods          Spache Grade-level: 2<sup>nd</sup>

From:          Traditional                                    PSK: 4.21

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Song Lyrics:

Over the river and through the woods to grandmother's house we go.  The horse knows the way to carry the sleigh through the white and drifted snow.

Over the river and through the woods, oh, how the wind does blow!  It stings the toes and bites the nose as over the ground we go.

Over the river and through the woods trot fast my apple gray.  Spring over the ground like a hunting hound for this is Thanksgiving Day.

Over the river and through the woods, now grandfather's face I spy.  Hurrah for the fun!  Is the turkey done?  Hurrah for the pumpkin pie!

Song Title:    Part Of Your World        Spache Grade-level: 3<sup>rd</sup>

From:          The Little Mermaid        Powers-Sumner-Kearl: 4.17

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Song Lyrics:

If only I could make my father understand.  I just don't see how a world that makes such wonderful things could be so…bad.  Look at this stuff!  Isn't it neat?  Wouldn't you think my collection's complete?  Wouldn't you think I'm a girl, the girl who has everything?  Look at this trove, treasures untold.  How many wonders can one cavern hold?

Looking around here you think, sure, "She's got everything."  I've got gadgets and gizmos aplenty.  I've got whozits and whatzits galore.  You want thingamabobs?  I've got twenty!  But who cares?  No big deal… I want more.

I wanna be where the people are.  I wanna see, wanna see them dancing, strolling along down the… What's that word again?…street!  Up where they walk, up where they run, up where they stay all day in the sun wanderin' free, wish I could be, part of that world!

What would I give if I could live out of these waters?  What would I pay to spend a day warm on the sand?  Bet'cha on land, they understand that they don't reprimand their daughters, bright young women sick of swimming ready to stand and ready to know what the people know.

Ask 'em my questions and get some answers.  What's a fire and why does it… What's the word?…burn?  When's it my turn?  Wouldn't I love to explore that shore up above out of the sea.  Wish I could be part of that world!

Song Title:    Pearly Shells                    Spache Grade-level: 5th

From:          Traditional                      Powers-Sumner-Kearl: 5.59

Song Lyrics:

Pearly shells from the ocean shining in the sun covering the shore, when I see them, my heart tells me that I love you more than all those little pearly shells. For every grain of sand upon the beach, I've got a kiss for you and I've got more left over for each star that twinkles in the blue.

Pearly shells from the ocean shining in the sun covering the shore, when I see them, my heart tells me that I love you more than all those little pearly shells. For every grain of sand upon the beach, I've got a kiss for you and I've got more left over for each star that twinkles in the blue.

Pearly shells from the ocean shining in the sun covering the shore, when I see them, my heart tells me that I love you more than all those little pearly shells, more than all those little pearly shells.

Song Title:    Poor Unfortunate Souls          Spache Grade-level: 7th

From:    The Little Mermaid          Powers-Sumner-Kearl: 4.33

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Song Lyrics:

"I admit that in the past I've been a nasty.  They weren't kidding when they called me, well, a witch.  But you'll find that nowadays, I've mended all my ways, repented, seen the light, and made a switch.  True?  Yes.

"And I fortunately know a little magic.  It's a talent that I always have possessed and here lately, please don't laugh, I use it on behalf of the miserable, lonely, and depressed.  Pathetic, poor unfortunate souls in pain in need.  This one longing to be thinner, that one wants to get the girl, and do I help them?  Yes, indeed.  Those poor unfortunate souls, so sad, so true.  They come flocking to my cauldron crying, 'Spells, Ursula, please!' and I help them.  Yes, I do.

"Now it's happened once or twice.  Someone couldn't pay the price and I'm afraid I had to rake 'em 'cross the coals.  Yes, I've had the odd complaint, but on the whole I've been a saint to those poor unfortunate souls!  Have we got a deal?"

"If I become human, I'll never be with my father or sisters again!"

"But, you'll have your man.  Life's full of tough choices, isn't it?  Oh, there's one more thing we haven't discussed, the subject of payment."

"But I don't have…"

"I'm not asking for much, just a token, really, a trifle.  What I want from you… is your voice!"

"But without my voice, how can I…?"

"You'll have your looks, your pretty face, and don't underestimate the importance of body language.  The men up there don't like a lot of blabber.  They think a girl who gossips is a bore.  Yes, on land, it's much preferred for ladies not to say a word and after all, dear, what is idle prattle for? Come on, they're not at all impressed with conversation.  True gentlemen avoid it when they can.  But they dote, and swoon, and fawn on a lady who's withdrawn.  It's she who holds her tongue who gets her man.

"Come on you… poor unfortunate soul, go ahead, make your choice!  I'm a very busy woman and I haven't got all day.  It won't cost much, just your voice.  You poor unfortunate soul, it's sad but true.  If you want to cross the bridge, my sweet, you've got to pay the toll.  Take a gulp and take a breath.  Go ahead and sign the scroll!  Flotsam, jetsam, now I've got her boys! The boss is on a roll!  You poor unfortunate soul!"

Song Title:    Prince Ali                     Spache Grade-level: 5th

From:          Aladdin                      Powers-Sumner-Kearl: 4.34

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Song Lyrics:

Make way for Prince Ali!  Say hey it's Prince Ali!  Hey, clear the way in the old bazaar!  Hey you, let us through!  It's a bright new star!  Oh, come be the first on your block to meet his eye.  Make way, here he comes.  Ring bells.  Bang the drums.  Are you gonna love this guy!

Prince Ali, fabulous he, Ali Ababwa.  Genuflect, show some respect, down on one knee.  Now try your best to stay calm.  Brush up your Sunday *salaam*.  They come and meet his spectacular *coterie*.

Prince Ali, mighty is he, Ali Ababwa.  Strong as ten regular men definitely.  He faced the galloping hordes, a hundred bad guys with swords.  Who sent those goons to their lords?  Why, Prince Ali!

He's got seventy five golden camels.  Don't they look lovely, June?  Purple peacocks, he's got fifty-three.  Fabulous, Harry, I love the feathers.  When it comes to exotic-type mammals, has he got a zoo!  I'm telling you it's a world class menagerie.

Prince Ali, handsome is he, Ali Ababwa.  That physique!  How can I speak?  Weak at the knee.  Well, get on out in that square.  Adjust your veil and prepare to gawk and grovel and stare at Prince Ali.

He's got ninety five white Persian monkees and to view them he charges no fee.  He's got slaves.  He's got servants and flunkies proud to work for him.  They bow to his whim, love serving him.  They're just lousy with loyalty to Ali, Prince Ali.

Prince Ali, amorous he, Ali Ababwa.  Heard your princess was a sight, lovely to see, and that, good people, is why he got dolled up and dropped by with sixty elephants, llamas galore, with his bears and lions, a brass band and more, with his forty *fakirs*, his cooks, his bakers, his birds that warble on key.  Make way for Prince Ali!

Song Title:     Queen Of The Jungle          Spache Grade-level: 4th

From:           The Lion King                 Powers-Sumner-Kearl: 4.13

Song Lyrics:

Oh, the lion's called the king of the jungle.  But what about the lioness, his mate?  While he is sleeping thru the night, she is hunting with no light and brings him home his breakfast on a plate.  No need for her to wear a crown or it might only slow her down.  Long live the queen of the jungle!

Long live the queen of the jungle without her there could never be a king!  For every little king to be starts out in a family and from his mama learns important things.  So, if you're tired of being small and if you plan to grow at all, you listen to the queen of the jungle.

Never hit a bigger cat.  Never call a rhino fat.  The less you say, the more you have to eat.  Don't forget to wash your face and keep your paws in your own space and watch for thorns that might get in your feet.

While the king is surely big and strong and handsome, but what about his quick and agile bride? While he naps the day away, she tends the cubs and helps them play.  You have to wonder where's his sense of pride?  While he is shiny, teeth and throne, she takes care of things back home.  Long live the queen of the jungle!

Long live the queen, jungle queen.  That's right, you go girl!  You are the main attraction.  Every time I see him, he's just lying around.

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## Song Lyrics:

"It's *supercalifragilisticexpialidocious* even though the sound of it is something quite atrocious.  If you say it loud enough you'll always sound precocious, *supercalifragilisticexpialidocious*!  Um diddle diddle diddle um diddle ay!  Um diddle diddle diddle um diddle ay!  Um diddle diddle diddle um diddle ay!  Um diddle diddle diddle um diddle ay!"

"Because I was afraid to speak when I was just a lad, my father gave me nose a tweak and told me I was bad.  But then one day I learned a word that saved me aching nose, the biggest word I ever heard and this is how it goes!"

"Oh!  *Supercalifragilisticexpialidocious* even though the sound of it is something quite atrocious.  If you say it loud enough you'll always sound precocious, *supercalifragilisticexpialidocious*!  Um diddle diddle diddle um diddle ay!  Um diddle diddle diddle um diddle ay!  Um diddle diddle diddle um diddle ay!  Um diddle diddle diddle um diddle ay!"

"He traveled all around the world and everywhere he went, he'd use his word and all would say, 'There goes a clever gent!'"

"When Dukes and Maharajas pass the time of day with me, I say me special word and then they ask me out to tea."

"Oh!  *Supercalifragilisticexpialidocious* even though the sound of it is something quite atrocious.  If you say it loud enough you'll always sound precocious, *supercalifragilisticexpialidocious*!  Um diddle diddle diddle um diddle ay!  Um diddle diddle diddle um diddle ay!"

"You know, you can say it backwards, which is *dociousaliexpiesticfragicalirepus*.  But that's going a bit too far, don't you think?  So when the cat has got your tongue, there's no need for dismay.  Just summon up this word and then you've got a lot to say.  But better use it carefully or it may change your life."

"For example…"

"Yes,"

"One night I said it to me girl and now me girl's my wife.  Oh, and a lovely thing, she is too…Hum…Ahhh…She's…"

"*Supercalifragilisticexpialidocious…supercalifragilisticexpialidocious… supercalifragilisticexpialidocious… supercalifragilisticexpialidocious*!"

Song Title:    Swanee River              Spache Grade-level: 3<sup>rd</sup>

From:          Traditional               Powers-Sumner-Kearl: 4.51

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Song Lyrics:

Way down upon the Swanee River, far, far away, there's where my heart is turning ever.  There's where the old folks stay.  All up and down the whole creation, sadly I roam, still longing for the old plantation and for the old folks at home.  All the world is sad and dreary everywhere I roam.  Oh, Lordy, how my heart grows weary far from the old folks at home.

One little hut among the bushes, one that I love, still sadly to my memory rushes, no matter where I roam.  When will I see the bees a-hummin' all 'round the comb?  When will I hear the banjo strummin' down in my good ole home?  All the world is sad and dreary everywhere I roam.  Oh, Lordy, how my heart grows weary far from the old folks at home.

Song Title:     Take Me Out to the Ballgame        Spache Grade-level: 2nd

From:         Traditional                   Powers-Sumner-Kearl: 3.33

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Song Lyrics:

Take me out to the ball game. Take me out to the crowd. Just buy me some peanuts and Cracker Student 9. I don't care if I never get back. Let me root, root, root for the home team. If they don't win it's a shame for it's one, two, three strikes you're out at the old ball game!

Take me out to the ball game. Take me out to the crowd. Just buy me some peanuts and Cracker Student 9. I don't care if I never get back. Let me root, root, root for the home team. If they don't win it's a shame for it's one, two, three strikes you're out at the old ball game!

Take me out to the ball game. Take me out to the crowd. Just buy me some peanuts and Cracker Student 9. I don't care if I never get back. Let me root, root, root for the home team. If they don't win it's a shame for it's one, two, three strikes you're out at the old ball game...for it's one, two, three strikes you're out at the old ball game!

Song Title:    The Christmas Song                    Spache Grade-level: 5th

From:    Nat "King" Cole                              Powers-Sumner-Kearl: 5.75

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Song Lyrics:

Chestnuts roasting on an open fire.  Student 9 Frost nipping at your nose.

Yuletide carols being sung by a choir and folks dressed up like Eskimos.

Everybody knows a turkey and some mistletoe help to make the season bright.

Tiny tots with their eyes all aglow will find it hard to sleep tonight.  They

know that Santa's on his way.  He's loaded lots of toys and goodies on his sleigh.

And every Mother's child is gonna spy to see if reindeer really know how to fly.

And so I'm offering this simple phrase to kids from one to ninety-two.

Although it's been said many times, many ways, merry Christmas to you.  And so

I'm offering this simple phrase to kids from one to ninety-two.  Although it's been

said many times, many ways, merry Christmas to you.

Song Title:    The Crocodile                    <u>Spache Grade-level</u>: 3rd

<u>From</u>:          Traditional                       <u>Powers-Sumner-Kearl</u>: 4.20

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<u>Song Lyrics:</u>

She sailed away on a sunny summer day on the back of a crocodile.  "You see," said she, "He's as tame as tame can be.  I'll ride him down the Nile."  The croc winked his eye, as she bade them all goodbye wearing a happy smile.  At the end of the ride, the lady was inside and the smile was on the crocodile.

She sailed away on a sunny summer day on the back of a crocodile.  "You see," said she, "He's as tame as tame can be.  I'll ride him down the Nile."  The croc winked his eye, as she bade them all goodbye wearing a happy smile.  At the end of the ride, the lady was inside and the smile was on the crocodile.

Song Title:     The Hokey Pokey                    Spache Grade-level: 3<sup>rd</sup>

From:           Ray Anthony                         Powers-Sumner-Kearl: 3.87

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Song Lyrics:

You put your right foot in.  You put your right foot out.  You put your right foot in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about!  (Left foot) You put your left foot in.  You put your left foot out.  You put your left foot in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about!

(Right arm) You put your right arm in.  You put your right arm out.  You put your right arm in and you shake it all about.  (Left arm) You put your left arm in.  You put your left arm out.  You put your left arm in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about!

(Right elbow) You put your right elbow in.  You put your right elbow out.  You put your right elbow in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about!

(Left elbow) You put your left elbow in.  You put your left elbow out.  You put your left elbow in and you shake it all about.  (Head) You put your head in.  You put your head out.  You put your head in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about!

(Right hip) You put your right hip in.  You put your right hip out.  You put your right hip in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about! (Left hip) You put your left hip in.  You put your left hip out.  You put your left hip in and you shake it all about.  (Whole self) You put your whole self in.  You put your whole self out.  You put your whole self  in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about!

(Backside) You put your backside in.  You put your backside out.  You put your backside in and you shake it all about.  You do the hokey pokey and you turn yourself around, that's what it's all about!  (Hokey pokey)  You do the hokey pokey...the hokey pokey.  You do the hokey pokey, that's what it's all about!

Song Title:    The Man with the Bag          Spache Grade-level: 4th

From:          Kay Starr                      Powers-Sumner-Kearl: 4.86

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Song Lyrics:

Old Mr. Kringle is soon gonna jingle the bells that'll tingle all your troubles away.  Everbody's waitin' for the man with the bag 'cause Christmas is comin' again.

He's got a sleighful.  It's not gonna stay full.  He's got stuff to drop off every stop of the way.  Everybody's waiting for the man with the bag 'cause Christmas is comin' again.

He'll be here with the answer to prayers that you've made through the year.  You'll get yours, if you've done everything you should extra special good.  He'll make this December the one you'll remember, the best and the merriest you ever did have.  Everybody's waiting for the man with the bag 'cause Christmas is here again.

Old Mr. Kringle is soon gonna jingle all the bells that'll tingle all your troubles away.  Everbody's waitin' for the man with the bag.  Christmas is here again.

He's got a sleighful and it's not gonna stay full.  He's got stuff to drop off every stop of the way.  Everybody's waiting for the man with the bag 'cause Christmas is here again.

He'll be here with the answer to prayers that you've made through the year.  You'll get yours if you've done everything you should extra special good.  He'll make this December the one you'll remember, the best and the merriest you ever did have.  Everybody's waitin'.  They're all congregatin' waitin' for the man with the bag.  Better watch out now!

Song Title:    The Red, White and Blue          Spache Grade-level: 3<sup>rd</sup>

From:          Traditional                       Powers-Sumner-Kearl: 4.26

Song Lyrics:

Oh, Columbia, the gem of the ocean, the home of the brave and the free. The shrine homage Patriot's devotion.  A world of fresh homage to thee.  The mandates make heroism simple when liberty's form stand in view.

Thy banner make tyranny tremble when borne by the red, white, and blue... when borne by the red, white, and blue... when borne by the red, white, and blue. Thy banner make tyranny tremble when borne by the red, white, and blue.

Three cheers for the red, white, and blue.  Three cheers for the red, white, and blue.  The army and navy forever.  Three cheers for the red, white, and blue.

Song Title:     The Stars and Stripes Forever          Spache Grade-level: 4th

From:           Traditional                            Powers-Sumner-Kearl: 5.58

Song Lyrics:

Hurrah for the flag of the free, may it wave as our standard forever.  The gem of the land and the sea, the banner of the right, let despots remember the day when our fathers with mighty endeavor proclaimed as they marched to the fray that by their might and by their right, it waves forever!

Hurrah for the flag of the free, may it wave as our standard forever.  The gem of the land and the sea, the banner of the right, let despots remember the day when our fathers with mighty endeavor proclaimed as they marched to the fray that by their might and by their right, it waves forever!

Song Title:    The Twelve Days of Christmas          Spache Grade-level: 10th

From:          Traditional                           Powers-Sumner-Kearl: 6.13

Song Lyrics:

On the first day of Christmas, my true love gave to me a partridge in a pear tree.

On the second day of Christmas, my true love gave to me two turtle doves and a partridge in a pear tree.

On the third day of Christmas, my true love gave to me three French hens, two turtledoves, and a partridge in a pear tree.

On the fourth day of Christmas, my true love gave to me four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the fifth day of Christmas, my true love gave to me five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the sixth day of Christmas, my true love gave to me six geese a-laying, five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the seventh day of Christmas, my true love gave to me seven swans a-swimming, six geese a-laying, five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the eight day of Christmas, my true love gave to me eight maids a-milking, seven swans a-swimming, six geese a-laying, five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the ninth day of Christmas, my true love gave to me nine ladies dancing, eight maids a-milking, seven swans a-swimming, six geese a-laying, five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the tenth day of Christmas, my true love gave to me ten lords a-leaping, nine ladies dancing, eight maids a-milking, seven swans a-swimming, six geese a-laying, five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the eleventh day of Christmas, my true love gave to me eleven pipers piping, ten lords a-leaping, nine ladies dancing, eight maids a-milking, seven swans a-swimming, six geese a-laying, five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

On the Twelfth day of Christmas, my true love gave to me twelve drummers drumming, eleven pipers piping, ten lords a-leaping, nine ladies dancing, eight maids a-milking, seven swans a-swimming, six geese a-laying, five golden rings, four calling birds, three French hens, two turtledoves, and a partridge in a pear tree.

Song Lyrics:

There's a hole in the middle of the sea.  There's a hole in the middle of the sea.  There's a hole.  There's a hole.  There's a hole in the middle of the sea.

There's a log in the hole in the middle of the sea.  There's a log in the hole in the middle of the sea.  There's a log in the hole in the middle of the sea.  There's a log.  There's a log.  There's a log in the hole in the middle of the sea.

There's a bump on the log in the hole in the middle of the sea.  There's a bump on the log in the hole in the middle of the sea.  There's a bump.  There's a bump.  There's a bump on the log in the hole in the middle of the sea.

There's a frog on the bump on the log in the hole in the middle of the sea.  There's a frog on the bump on the log in the hole in the middle of the sea.   There's a frog.  There's a frog.  There's a frog on the bump on the log in the hole in the middle of the sea.

There's a fly on the frog on the bump on the log in the hole in the middle of the sea.  There's a fly on the frog on the bump on the log in the hole in the middle of the sea.  There's a fly.  There's a fly.  There's a fly on the frog on the bump on the log in the hole in the middle of the sea.

There's a wing on the fly on the frog on the bump on the log in the hole in the middle of the sea.  There's a wing on the fly on the frog on the bump on the log in the hole in the middle of the sea.  There's a wing.  There's a wing.  There's a wing on the fly on the frog on the bump on the log in the hole in the middle of the sea.

There's a flea on the wing on the fly on the frog on the bump on the log in the hole in the middle of the sea.  There's a flea on the wing on the fly on the frog on the bump on the log in the hole in the middle of the sea.  There's a flea.  There's a flea.  There's a flea on the wing on the fly on the frog on the bump on the log in the hole in the middle of the sea.

Song Title:    This Land is Your Land          Spache Grade-level: 4<sup>th</sup>

From:          Traditional                      Powers-Sumner-Kearl: 4.43

<u>Song Lyrics:</u>

This land is your land.  This land is my land from California to the New York island.  From the Redwood Forest to the Gulf Stream waters, this land was made for you and me.

As I was walkin' that ribbon of highway, I saw before me that endless skyway.  I saw below me that Golden Valley.  This land was made for you and me.

I've roamed and rambled and followed my footsteps to the sparkling sands of the Diamond Desert and all around me a voice was sounding, saying, "This land was made for you and me!"

This land is your land.  This land is my land from California to the New York island.  From the Redwood Forest to the Gulf Stream waters, this land was made for you and me.

When the sun comes shinin' and I was strollin' and the wheat was wavin' and the dust clouds rollin' as the fog was liftin' a voice was chanting, saying, "This land was made for you and me!"

This land is your land.  This land is my land from California to the New York island.  From the Redwood Forest to the Gulf Stream waters, this land was made for you and me.  Well, this land was made for you and me.

Song Title:    Three Little Kittens          Spache Grade-level: 3rd

From:          Traditional                    Powers-Sumner-Kearl: 3.98

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Song Lyrics:

Once, three little kittens, they lost their mittens and they began to cry, "Oh, Mother dear, we sadly fear our mittens we have lost."

"What?  Lost your mittens, you naughty kittens, then you shall have no pie!"

"Meow, meow, meow, meow!"  The three little kittens, they found their mittens and they began to cry, "Oh, Mother dear, see here, see here!  Our mittens, we have found!"

"What?  Found your mittens, you darling kittens, then you shall have some pie!"

"Meow, meow, meow, meow!"  The three little kittens put on their mittens and soon ate up the pie. "Oh, Mother dear, we greatly fear our mittens we have soiled."

"What?  Soiled your mittens, you naughty kittens!"

Then they began to sigh, "Meow, meow, meow, meow!"  The three little kittens, they washed their mittens and hung them up to dry, "Oh, Mother dear, look here, look here!  Our mittens, we have washed!"

"What?  Washed your mittens, you darling kittens, but I smell a rat close by!"

"Meow, meow, meow, meow!"

Song Title:    Under The Sea                          Spache Grade-level: 4th

From:          The Little Mermaid                      Powers-Sumner-Kearl: 3.81

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Song Lyrics:

Ariel, listen to me.  The human world, it's a mess!  Life under the sea is better than anything they got up there.  The seaweed is always greener in somebody else's lake.  You dream about going up there, but that is a big mistake.  Just look at the world around you right here on the ocean floor.  Such wonderful things surround you.  What more is you looking for?  Under the Sea!  Under the sea!

Darlin' it's better down where it's wetter. Take it from me!  Up on the shore, they work all day.  Out in the sun they slave away, while we devotin' full time to floatin' under the sea!  Ah, ah, ah, ah!  Down here all the fish is happy, as off through the waves they roll.  The fish on the land ain't happy!  They sad 'cause they in the bowl!  But fish in the bowl is lucky, they in for a worser fate.  One day when the boss gets hungry, guess who gon' be on the plate?  Oh oh!  Under the Sea!  Under the sea!

Nobody beat us, fry us, and eat us in Fricasee!  We what the land folks love to cook.  Under the sea we off the hook!  We got no troubles.  Life is the bubbles under the sea!  Under the Sea!  Under the sea!

Since life is sweet here, we got the beat here, naturally!  Even the sturgeon an' the ray, they get the urge 'n' start to play!  We got the spirit.  You got to hear it under the sea!

The newt play the flute.  The carp play the harp.  The plaice play the bass and they're soundin' sharp!  The bass play the brass.  The chub play the tub.  The fluke is the Duke of Soul!  The ray, he can play the lings on the strings.  The trout rockin' out.  The blackfish, she sings.  The smelt and the sprat, they know where it's at and, Oh, that blowfish blow!  Yaaa!  Under the Sea!  Under the sea!

When the sardine begins to beguine, it's music to me!  What do they got?  A lot of sand.  We got a hot crustacean band.  Each little clam here know how to jam here under the sea!  Each little slug here cutting' a rug here under the sea.  Each little snail here knows how to wail here that's why it's hotter under the water.  Ya, we in luck here down in the muck here under the sea!

Song Title:    Warthog Rhapsody                    Spache Grade-level: 5th

From:           The Lion King                        Powers-Sumner-Kearl: 3.96

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Song Lyrics:

"Now, if you want a role model of a life most blissfully led, then look no further than Pumbaa here, than this laid back quadrupled."

"Relaxation's the name of the game.  Be cool and be thick-skinned.  Let my lifestyle be your reference frame."

"As long as you stand upwind."

"Your guide must be this rhapsody."

"I gets up when I likes."

"He's got it all worked out."

"I plans the day ahead."

"He's got it all worked out."

"When inspiration strikes,"

"He's got it all worked out."

"I go right back to bed."

"He's got it all worked out.  But, though he may not be one of nature's dynamos, his mind is on the ball and far away from comatose.  Don't dismiss the warthog philosophy.  Take it from me.  He's got it all worked out."

"Take it from me."

"He's got it all worked out…  Now, who wants to be a hunter chasing food all over the place?"

"More often than not, it gets away!"

"Who needs the thrill of the chase?"

"Why move mountains to get your chow, when you only need to move a log?"

"Make it your dietary resolve, for now, to eat like the old warthog.  Regarding food,"

"Hmmmmmmm…"

"his attitude, it's bugs for every meal."

"I've got it all worked out."

"So full of vitamins."

"I've got it all worked out."

"No need to cook or peel."

"I've got it all worked out."

"He eats them in their skin."

"I've got it all worked out."

"They're delectable, available, the perfect snack.  They ain't endangered species and they don't fight back."

"Don't dismiss the warthog gastronomy.  Take it from me."

"Take it from me."

"Take it from me. He's got it all worked out!"

"So, remember when you see us staring into space, we're caught between a pillow and a soft soft place.  Don't resist the warthog mentality. Take it from me."

"Take it from me."

"Take it from me."

"Take it from me.  We've got it all worked out!"

Song Title:    We Need A Little Christmas        Spache Grade-level: 5th

From:        Traditional                      Powers-Sumner-Kearl: 4.94

Song Lyrics:

Haul out the holly. Put up the tree before my spirit falls again. Fill up the stocking. I may be rushing things but deck the halls again now! For we need a little Christmas right this very minute, candles in the window, carols at the spinet. Yes, we need a little Christmas right this very minute. It hasn't snowed a single flurry, but Santa, dear, we're in a hurry…

So climb down the chimney. Turn on the brightest string of lights I've ever seen. Slice up the fruit cake. It's time we hung some tinsel on that evergreen bough, for I've grown a little leaner, grown a little colder, grown a little sadder, grown a little older and I need a little angel sitting on my shoulder. Need a little Christmas now. For we need a little music, need a little laughter, need a little singing ringing through the rafter and we need a little snappy, happy ever after. Need a little Christmas now!

Song Title:    What Did Delaware?                    Spache Grade-level: 9th

From:          Traditional                            Powers-Sumner-Kearl: 4.43

Song Lyrics:

"What did Delaware, boys?  What did Delaware?  What did Delaware, boys?
What did Delaware?  What did Delaware, boys?  What did Delaware?"  I ask you now as
a personal friend, "What did Delaware?"

"She wore her New Jersey, boys.  She wore her New Jersey.  She wore her New
Jersey, boys.  She wore her New Jersey.  She wore her New Jersey, boys.  She wore her
New Jersey."  I tell you now as a personal friend, "She wore her New Jersey."

"What did Idaho, boys?  What did Idaho?  What did Idaho, boys?  What did
Idaho?  What did Idaho, boys?  What did Idaho?"  I ask you now as a personal friend,
"What did Idaho?"

"She hoed her Maryland, boys.  She hoed her Maryland.  She hoed her Maryland,
boys.  She hoed her Maryland.  She hoed her Maryland, boys.  She hoed her Maryland."
I tell you now as a personal friend, "She hoed her Maryland."

"What did Ioway, boys?  What did Ioway?  What did Ioway, boys?  What did
Ioway?  What did Ioway, boys?  What did Ioway?"  I ask you now as a personal friend,
"What did Ioway?"

"She weighed a Washington, boys.  She weighed a Washington.  She weighed a
Washington, boys.  She weighed a Washington.  She weighed a Washington, boys.  She
weighed a Washington."  I tell you now as a personal friend, "She weighed a
Washington."

"How did Wisconsin, boys?  How did Wisconsin?  How did Wisconsin, boys?
How did Wisconsin?  How did Wisconsin, boys?  How did Wisconsin?"  I ask you now
as a personal friend, "How did Wisconsin?"

She stole a new-brass-key, boys.  She stole a new-brass-key.  She stole a new-brass-key, boys.  She stole a new-brass-key.  She stole a new-brass-key, boys.  She stole a new-brass-key."  I tell you now as a personal friend, "She stole a new-brass-key."

"What did Tennessee, boys?  What did Tennessee?  What did Tennessee, boys?  What did Tennessee?  What did Tennessee, boys?  What did Tennessee?"  I ask you now as a personal friend, "What did Tennessee?"

"She saw what Arkansaw, boys.  She saw what Arkansaw.  She saw what Arkansaw, boys.  She saw what Arkansaw.  She saw what Arkansaw, boys.  She saw what Arkansaw."  I tell you now as a personal friend, "She saw what Arkansaw."

"How did Flori-die, boys?  How did Flori-die?  How did Flori-die, boys?  How did Flori-die?  How did Flori-die, boys?  How did Flori-die?"  I ask you now as a personal friend, "How did Flori-die?"

"She died in Missouri, boys.  She died in Missouri.  She died in Missouri, boys.  She died in Missouri.  She died in Missouri, boys.  She died in Missouri."  I tell you now as a personal friend, "She died in Missouri."

"Where has Oregon, boys?  Where has Oregon?  Where has Oregon, boys?  Where has Oregon?  Where has Oregon, boys?  Where has Oregon?"  I ask you now as a personal friend, "Where has Oregon?"

"She's gone to Oklahom', boys.  She's gone to Oklahom'.  She's gone to Oklahom', boys.  She's gone to Oklahom'.  She's gone to Oklahom', boys.  She's gone to Oklahom'."  I tell you now as a personal friend, "She's gone to Oklahom'."

Song Title:     What I've Been Looking For          Spache Grade-level: 2nd
From:            High School Musical                        Powers-Sumner-Kearl: 4.21

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Song Lyrics:

It's hard to believe that I couldn't see you were always there beside me.
Thought I was alone with no one to hold, but you were always right beside me.
This feeling's like no other, I want you to know.  I've never had someone that
knows me like you do, the way you do.  I've never had someone as good for me as
you, no one like you.  So lonely before I finally found what I've been looking for.

So good to be seen, so good to be heard, don't have to say a word.  For so
long I was lost, so good to be found.  I'm loving having you around.  This feeling's
like no other, I want you to know.  I've never had someone that knows me like you
do, the way you do.  I've never had someone as good for me as you, no one like
you.  So lonely before I finally found what I've been looking for.

Song Title:    When Irish Eyes Are Smiling          <u>Spache Grade-level</u>: 4<sup>th</sup>

<u>From</u>:          Traditional                                  <u>Powers-Sumner-Kearl</u>: 4.52

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<u>Song Lyrics:</u>

When Irish eyes are smiling, sure, 'tis like a morn in spring.  In the lilt of Irish laughter, you can hear the angels sing.  When Irish hearts are happy, all the world seems bright and gay and when Irish eyes are smiling, sure, they'll steal your heart away.

There's a tear in your eye and I'm wondering why for it never should be there at all.  With such power in your smile, sure, a stone you'd beguile so that never a teardrop should fall.  With your sweet lilting laughter, like some fairy song, and your eyes twinkle bright as can be.  You should laugh all the while and all other times smile, so now smile a smile for me.

When Irish eyes are smiling, sure, 'tis like a morn in spring.  In the lilt of Irish laughter, you can hear the angels sing.  When Irish hearts are happy, all the world seems bright and gay and when Irish eyes are smiling, sure, they'll steal your heart away.

Song Title:    When Johnny Comes Marching Home       Spache Grade-level: 4th
From:          Traditional                            Powers-Sumner-Kearl: 4.76

Song Lyrics:

When Johnny comes marching home again, hurrah, hurrah!  We'll give him a hearty welcome then, hurrah, hurrah!  The men will cheer.  The boys will shout.  The ladies, they will all turn out and we'll all feel gay when Johnny comes marching home.

The old church bell will peal with joy, hurrah, hurrah, to welcome home our darling boy, hurrah, hurrah!  The village lads and lassies say with roses they will strew the way and we'll all feel gay when Johnny comes marching home.

Get ready for the jubilee, hurrah, hurrah.  We'll give the heroes three times three, hurrah, hurrah.  The laurel wreath is ready now to place upon his royal brow and we'll all feel gay when Johnny comes marching home.

Let love and friendship on that day, hurrah, hurrah, their choicest treasures then display, hurrah, hurrah, and then each one perform some part and fill with joy the warrior's heart and we'll all feel good when Johnny comes marching home.

Song Title: Where Is Your Goose?        Spache Grade-level: 4th

From:       Traditional               Powers-Sumner-Kearl: 3.70

Song Lyrics:

Susie, oh Susie, oh where is your goose?  She's stuck in her nest and I can't get her loose.

Johnny, oh Johnny, oh where is your cat?  He's lost in the cellar and that is that.

Freddie, oh Freddie, oh where is your hog?  He got cut in pork chops and fed to the dog.

Cindy, oh Cindy, where's your water snake?  He's hugged and he's kissed and he's thrown in the lake.

Teddie, oh Teddie, oh where is your goat?  He's down at the pool where he's learning to float.

Linda, oh Linda, oh where is your pig?  He's gone to the store to pick up a new wig.

Norman, oh Norman, oh where is your frog?  I bought him some sneakers and taught him to jog.

Debbie, oh Debbie, oh where is your fish?  Right there in the oven.  He's baked in a dish.

Steven, oh Steven, oh where is your mouse?  He's eating Swiss cheese in a trap in the house.

Shirley, oh Shirley, oh where is your duck?  He's off at the races and trying his luck.

Song Title:    Winter Wonderland                    Spache Grade-level: 4th

From:          Traditional                          Powers-Sumner-Kearl: 4.65

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Song Lyrics:

Sleigh bells ring are you listening?  In the lane, snow is glistenin'.  A beautiful sight, we're happy tonight walkin' in a winter wonderland.

Gone away is the bluebird.  Here to stay is the new bird.  He sings a love song, as we go along walkin' in a winter wonderland.

In the meadow, we can build a snowman and pretend that he is Parson Brown.  He'll say, "Are you married?"

We'll say, "No, man.  But you can do the job when you're in town!"

Later on, we'll conspire, as we dream by the fire, to face unafraid the plans that we made walkin' in a winter wonderland.

In the meadow we can build a snowman and pretend that he's a circus clown.  We'll have lots of fun with Mr. Snowman until the other kiddies knock him down.  When it snows, ain't it thrillin, though your nose gets a chillin'?  We'll frolic and play, the Eskimo way, walkin' in a winter wonderland, to face unafraid the plans that we've made walkin' in a winter wonderland.

Song Title:    Yankee Doodle                    Spache Grade-level: 6th

From:          Traditional                       Powers-Sumner-Kearl: 4.90

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Song Lyrics:

Yankee Doodle went to town a-riding on a pony, stuck a feather in his cap, and called it macaroni.  Yankee Doodle, keep it up!  Yankee Doodle Dandy, mind the music and the step and with the girls by handy.

Father and I went down to camp along with Captain Gooding.  There were all the men and boys as thick as hasty pudding.  Yankee Doodle, keep it up.  Yankee Doodle Dandy, mind the music and the step and with the girls by handy.

And there was Captain Washington upon a slapping stallion, giving orders to his men.  I guess there were a million.  Yankee Doodle, keep it up.  Yankee Doodle Dandy, mind the music and the step and with the girls by handy.

Yankee Doodle is a tune that comes in mighty handy.  The enemy all run away at Yankee Doodle Dandy.  Yankee Doodle, keep it up.  Yankee Doodle Dandy, mind the music and the step and with the girls by handy.

Song Title:    You'll Be In My Heart        Spache Grade-level: 2<sup>nd</sup>

From:          Tarzan                         Powers-Sumner-Kearl: 3.40

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Song Lyrics:

Come, stop your crying.  It will be alright.  Just take my hand.  Hold it tight.
I will protect you from all around you.  I will be here.  Don't you cry.  For one so
small, you seem so strong.  My arms will hold you, keep you safe and warm.  This
bond between us can't be broken.  I will be here.  Don't you cry, cause you'll be in
my heart.  Yes, you'll be in my heart from this day on now and forever more.
You'll be in my heart no matter what they say.  You'll be here in my heart always.

Don't listen to him 'cause what does he know?  We need each other to have
to hold.  He'll see in time, I know.  When destiny calls you, you must be strong.  I
may not be with you, but you've got to hold on.  They'll see in time, I know.
We'll show them together 'cause you'll be in my heart.  Yes, you'll be in my heart
from this day on now and forever more.  Oh, you'll be in my heart.  No matter
what they say, you'll be here in my heart always...always...always.

Song Title:     You're a Grand Old Flag          <u>Spache Grade-level</u>: 3<sup>rd</sup>

<u>From</u>:          Traditional                              <u>Powers-Sumner-Kearl</u>: 4.05

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<u>Song Lyrics:</u>

You're a grand old flag.  You're a high-flying flag and forever in peace may you wave.  You're the emblem of the land I love, the home of the free and the brave.  Every heart beats true 'neath the red, white, and blue, where there's never a boast or brag. But should auld acquaintance be forgot, keep your eye on the grand old flag.

You're a grand old flag.  You're a high-flying flag and forever in peace may you wave.  You're the emblem of the land I love, the home of the free and the brave.  Every heart beats true 'neath the red, white, and blue, where there's never a boast or brag. But should auld acquaintance be forgot, keep your eye on the grand old flag.

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Song Lyrics:

You're a mean one, Mister Grinch.  You really are a heel.  You're as cuddly as a cactus.  You're as charming as an eel, Mr. Grinch.  You're a bad banana with a greasy black peel!

You're a monster, Mr. Grinch.  Your heart's an empty hole.  Your brain is full of spiders.  You've got garlic in your soul, Mr. Grinch.  I wouldn't touch you with a thirty-nine and a half-foot pole!

You're a vile one, Mr. Grinch.  You have termites in your smile.  You have all the tender sweetness of a seasick crocodile, Mr. Grinch.  Given the choice between the two of you, I'd take the, um, seasick crocodile!

You're a rotten, Mr. Grinch.  You're the kind of sinful sots.  Your heart's a dead tomato blotched with moldy purple spots, Mr. Grinch.  You're a three-decker sauerkraut and toadstool sandwich with arsenic sauce!

You nauseate me, Mr. Grinch, with a nauseous, super naus.  You're a crooked jerkey jockey and you drive a crooked hoss, Mr. Grinch.  Your soul is an appalling dump heap overflowing with the most disgraceful assortment of rubbish imaginable mangled up in tangled-up knots!

You're a foul one, Mr. Grinch.  You're a nasty-wasty skunk!  Your heart is full of unwashed socks and your soul is full of gunk, Mr. Grinch.  The three words that best describe you are as follows, and I quote, "Stink, stank, stunk!"

**Appendix C: Grade 4 R-CBM (4 versions)**

| | |
|---|---:|
| It was a fine winter's day, perfect for ice-skating. As soon as Alice | 14 |
| finished her breakfast and brushed her teeth, she was out the door with | 27 |
| her ice skates over her shoulder. | 33 |
| Alice's best friend, Mary Beth, lived just two blocks away in a big | 46 |
| house with black shutters. Alice knocked on the back door and waited | 58 |
| patiently for Mary Beth to gather her ice skates, coat, and mittens. | 70 |
| "Let's go," Alice said when Mary Beth was ready. "If we hurry, we'll | 83 |
| be the first ones on the rink. We'll have all that fresh ice to skate on. | 99 |
| We'll get to put the first lines of the day on the ice." | 112 |
| Alice and Mary Beth hurried down the street toward the ice rink. | 124 |
| The sidewalks were covered with snow, so walking was hard. Alice | 135 |
| and Mary Beth didn't mind. They stopped and made snow angels and | 147 |
| snowballs as they trudged along. | 152 |
| "You were right, Alice," Mary Beth said as they rounded a corner | 164 |
| and saw the empty rink. "Let's hurry and put on our skates." In no time | 179 |
| at all, the girls had shed their boots, laced up their skates, and were | 193 |
| standing on the edge of the rink. | 200 |
| The rink was a flawless silver mirror. As Mary Beth and Alice | 212 |
| skated in circles around it, they could see their reflections moving on | 224 |
| the ice beneath them. | 228 |
| "Oh, it's perfect," Alice said as she put one foot down and slid | 241 |
| across the ice. "Watch me." | 246 |
| She made a funny face, laughed, lost her balance, and fell to the | 259 |
| ice. Mary Beth skated around her. Finally she got close enough to | 271 |
| help her friend to her feet. The girls held hands and skated across the | 285 |
| ice together. Alice tugged Mary Beth one way, and Mary Beth tugged | 297 |
| Alice the other way. | 301 |
| The two girls were having so much fun they didn't realize the rink | 314 |
| was filling with other children. When they finally stopped their game, | 325 |
| they saw their friends skating around them. They decided to play a | 337 |
| game of ice tag. Alice and Mary Beth had a wonderful time at the rink. | 352 |

Jason sat and waited for his grandfather to arrive. He always 11
enjoyed his grandfather's visits. Jason could see the old car slowly 22
make its way down the street toward his house. Grandpa's old car 34
pulled into the driveway. 38

"Grandpa! Grandpa!" Jason shouted. "You're here!" 44

"Hello, Jason. How is my favorite grandson?" Grandpa chuckled. 53

"Well, I'm just dandy," said Jason. "Thank you for asking." 63

Grandpa and Jason walked into the house. Jason helped his 73
grandfather carry his bags. They spent a wonderful day together 83
playing in the backyard. Jason sat by his grandfather that night. 94

"Grandpa, what did you do when you were little?" 103

The grandfather looked at his grandson and answered, "Well, what 113
do you do when you play?" 119

Jason answered, "We play games in my basement. We play catch 130
in the backyard. We play football in the empty lot down the street. After 144
school, my friends and I watch television shows. Sometimes my mom 155
takes us to see a movie at the mall." 164

Grandpa smiled and said, "Jason, I used to do the same things 176
when I was a boy." 181

"Really?" 182

"Really. In my old neighborhood, we would pick teams and play 193
baseball in a sandlot. At school we played football. We didn't have 205
facemasks. We wore leather helmets and soft pads in our shirts. When 217
I was a young boy, we didn't have television. We only had radio. My 231
friends and I would gather around the radio and listen to shows like 'The 245
Lone Ranger' and 'The Shadow.' On Saturdays, we would ride our 256
bikes to the movie house and watch cartoons or a double feature. The 269
movies had singing cowboys and superheroes." 275

Jason asked his grandfather, "Can we see a movie together this 286
Saturday?" 287

"Yes," said Grandpa. "I think we should." 294

Jenny brushed her doll's hair.  She loved to look at it because the       13
golden curls were so shiny.  Jenny brushed it so often that sometimes     25
she was afraid the hair would stop shining, but it seemed to get prettier 39
every day.                                                                41

Jenny also loved to talk to her doll.  "Agnes," she said one day.  "I     55
think we should have a tea party today.  You can wear your pink dress      69
and white sandals."  Jenny was very excited about her idea.               79

Jenny started to get ready for the party.  She put on her fanciest        92
dress.  It had pink ruffles on it.  She put on her socks that also had pink 108
ruffles and her shiny white shoes.  Jenny and Agnes both wore white       120
gloves.  They even had matching white straw purses to carry.              130

Sometimes Jenny's younger brother Michael wanted to join them,            139
but Jenny always told him no.  Boys weren't invited to tea parties.  They 152
always spilled things, and they never knew what to say.                   162

When everything was ready, Jenny brought Agnes to the table.  It          173
looked so pretty.  The matching china cups and plates were set up just    186
right.  Jenny set a napkin on each of their laps.                         196

As she started to pour the tea, she heard her mother calling her.         209
"Jenny, will you please come here?  I need some help folding clothes."    221
Jenny looked at her doll sadly.  "Well, Agnes," she said.  "I guess we'll 234
have our tea party tomorrow."                                             239

"I'll be there in just a minute," Jenny called to her mother.             251

Jenny went to her bedroom to change.  She took off her fancy              263
clothes and put on jeans, a T-shirt, and sneakers.  Then she changed      275
Agnes's clothes and went to help her mom.                                 283

The next day Jenny's mom asked for her help early in the day.             296
They worked together to get the house ready for company that night.       308
Then Jenny's mom said, "Thank you for your help.  Now you can do          321
whatever you'd like."                                                     324

Within minutes, Jenny and Agnes were in their fancy outfits again         335
and having tea.                                                           338

Jenny's father often went on business trips.  Sometimes he was            10
gone for only a few days.  Other times he was gone for entire weeks.      24
Even though he called every night, Jenny still missed her father.  She    36
was happy when he would finally come home.                                44

Jenny always rushed to the front door when she heard her father's         56
taxi approach the driveway.  She would wait for him to open the door       69
and jump into his arms.                                                    74

"How's my girl?" her dad always asked as he gave her a big hug.           88
"Did you miss me?"                                                         92

"I always do," Jenny would answer.                                         98

"Were you a good girl?  Did you listen to your mom and your               111
teacher?  Did you do all your chores?"                                    118

"I always do," Jenny would answer.                                        124

"I have something for you then," her father would say.  He would         136
reach into his coat pocket and pull out a beautifully wrapped present.    148

Every time her dad gave her a present, Jenny would carefully open         160
it.  First she would pull off the ribbon and, without tearing it, peel off the  175
paper.  Then she would open the box and giggle with glee.  Her father     188
always brought home the best presents from his business trips.            198

From the last trip he brought her a little glass globe with a tiny city   213
inside.  When you shook the globe, snow danced around the city.           224

"That's New York," her dad told her as he watched her shake it.          237
"See that tall building in the center?  That's the Empire State Building.  It  250
was once the tallest building in the world.  Someday I'll take you there  263
with me."                                                                 265

Jenny loved the glass globe with the tiny city inside it.  "Dad, will you  279
really take me there someday?"                                            284

"Of course I will, when you're older."                                    291

That night, Jenny studied her present before she went to bed.  She       303
picked it up, shook it, and watched the snow fall.                        313

"New York City," she whispered as she closed her eyes to sleep.          325

**Appendix D: Grade 4 Maze-CBM (4 versions)**

Alan was a very brave and adventurous boy. He enjoyed learning new things and (adventure, backpack, exploring) the land behind his house. One (learned, morning, things) before he went exploring, he packed (him, his, it) backpack. He put many things inside. (One, He, It) packed a flashlight, a candle, matches, (a, an, or) compass, popcorn, a hard hat, and (went, his, he) lunch. Then he journeyed into the (hard, woods, candle) to his new secret spot.

The (exploring, journey, previous) day he had discovered a cave, (or, and, the) today he wanted to explore it. (Put, Long, New), thick weeds hid the mouth of (the, only, an) cave. Alan pushed the weeds to (an, up, the) side and looked into the cave. (He, It, A) was too dark to see anything. (He, Was, Him) turned on his flashlight and looked (struck, behind, inside) again. The cave was only five (feet, land, for) tall. Alan just fit when he (secret, stepped, explore) inside.

Alan put his hard hat (on, up, of). It would protect his head from (the, boy, an) roof of the cave. He shined (his, him, or) flashlight around the cave. It was (long, cave, dry) and cold inside. He walked around (he, but, and) explored the cave. He dropped popcorn (behind, today, shined) him as he walked. He found (hard, long, old) dishes in the cave. The cave (land, very, walls) displayed several paintings of animals.

Alan (things, didn't, turned) know what he might find. He (had, very, was) dreamed about finding a lost treasure (to, or, but) some buried gold, but he knew (he, him, it) was more likely to find only (dark, hat, mud) and rocks. As he worked his (back, way, five) deeper into the cave, he discovered (small, very, thick) waterfalls and sharp points of rock (around, hanging, behind) from the ceiling.

When Alan reached (the, old, lost) back of the cave, he stopped (for, to, and) eat his lunch. He was very (hungry, inside, brave). But just as Alan finished eating, (only, him, his) flashlight went out. The batteries had (lost, when, died). It was very dark in the (cave, lunch, head).

Alan struck a match so he (want, pack, could) see. The flame lit up the (mouth, cave, match). Then he lit the candle he (brought, explore, reached). He carried it carefully. He followed (it, the, an) popcorn all the way back to (he, an, the) mouth of the cave. Alan had (enjoyed, things, protect) the cave, but he thought he (wanted, might, should) pack more batteries for future explorations.

Along the seashore of Florida, the Gulf of Mexico's waves lapped up on the sand. In a secluded cove, a pack (for, **of**, to) boys who called themselves the Coral (deep, clams, **Cove**) Gang hunted for treasures. These five (**boys**, were, sand) spent their summer days combing the (summer, treasure, **beaches**) of their town. Their beach searches (combining, **rewarded**, outline) them with interesting discoveries, including pieces (the, for, **of**) driftwood and sea glass, conch shells, (lost, his, **pack**) jewelry and coins, and occasionally a (seashore, driftwood, **deserted**) fishing boat. The boys kept three (**salvaged**, searches, jewelry) boats tied to an anchor in (it, a, **an**) secluded area about a mile from (**their**, nets, five) homes.

When the weather was clear, (was, an, **the**) Coral Cove Gang would row their (coin, shell, **boats**) out to a coral reef and (**dive**, tied, shiny) for clams. With diving masks strapped (of, **to**, in) their faces, they would keep an (able, sea, **eye**) open for clams or for anything (deserted, **unusual**, weather) in the waters. One day this (**vigilance**, interested, discovery) paid off.

Sonny, one of the (diving, **younger**, anchor) boys, swam far from the shore (**and**, for, the) splashed about in the deep water. (Far, Five, **The**) other boys watching were concerned that (**a**, or, of) shark was in the water. Suddenly (**Sonny**, Coral, needed) yelled, "Look! Look!" In his hand (was, **he**, an) held a dripping wet, but shiny, (open, lost, **gold**) doubloon. This coin was the sort (one, **of**, in) discovery every young adventurer dreamed of. (**Gang**, Sonny, Masks) had uncovered a sunken treasure.

The (nets, **race**, five) was on. The other four boys (**dove**, deep, held) into the water. Sonny led the (that, **way**, ship) to the area where he had (**unearthed**, discovery, adventure) the coin. At first it appeared (**that**, hand, from) nothing was there but sand and (pounds, doubloon, **seaweed**). As the five boys hovered over (**the**, kept, an) sea floor, the dark outline of (**an**, a, for) ancient ship began to take shape (about, three, **before**) their bulging eyes.

They raced to (**the**, his, but) surface of the water and gasped (**from**, wet, for) more air. They put their heads (dripping, **together**, unusual) and made a plan. They agreed (at, **to**, day) borrow scuba gear, nets, and all (**of**, an, the)

other gear needed to harvest the (masks, for, gold) from the ship.  They were able (at, to, as) salvage many pounds of gold doubloons, (gold, clear, ship) bars, and precious jewelry.  The items (turned, shape, harvest) out to be over four hundred (sand, sunken, years) old.  The boys of the Coral (gear, Cove, paid) Gang were rewarded nicely for working (was, at, so) well together.

Cazz the camel was used to making long treks across the desert. Cazz was very good at traveling.  (Was, Him, **He**) could carry three people on his (happy, **back**, long), and he could carry a carpet (**on**, at, was) each hump.  He could carry many (**bags**, all, trek) and many trunks.  Cazz was so (**good**, happy, want) at traveling across the hot sand, (him, I, **he**) never had time to rest because (oceans, **people**, trunk) always wanted him to take them (**across**, places, carpet).

Cazz would find himself walking north (had, good, **one**) day and south the next.  Cazz (will, time, **was**) traveling so much that he was (travel, **getting**, always) very tired.

"Oh, I need a (**holiday**, desert, places) from all this hard work.  All (**I**, a, he) do is carry people on my (never, **back**, rest).  I know I am good at (camel, for, **what**) I do, but that doesn't mean (so, he, **I**) can do it all the time. (On, **I**, He) want to lie on the beach (the, from, **for**) a while.  I want to swim (**in**, now, him) the ocean and drink fruit drinks," (for, **Cazz**, rest) said.  "What I need is a (**nice**, sea, many) long nap.  Tomorrow I will ask (**my**, a, in) master for a vacation."

When Cazz (used, **got**, does) up the next day, he was (himself, **nervous**, swimming).  He thought his master was a (very, ask, **kind**) person, but Cazz wasn't sure his (wanted, carpet, **master**) would give him a vacation.  Cazz (**worried**, travel, beaches) about what would happen if he (carry, **didn't**, while) get some rest.  He knew, though, (**that**, long, drank) the only way he would get (in, **a**, up) break was to ask.  So he (very, **did**, will).

"Yes, Cazz," his master said, "I (about, break, **know**) you work very hard.  You may (ocean, **have**, find) a break.  In fact, why don't (**you**, good, he) come with me?  I know a (get, used, **very**) beautiful place down by the sea."

(When, **Cazz**, Him) went with his master.  He had (to, at, **a**) wonderful time.  He swam in a (**swimming**, thought, nervous) pool.  He drank fruit drinks.  He (drink, would, **slept**) all through the night and late (for, **into**, very) the morning.

Soon enough, Cazz was (ready, kind, knew) to go back to work.  Once (again, enough, break) he walked north one day and (sure, south, hard) again.  But now he was happy (walking, thought, because) he knew he was very good (at, by, on) his job and he knew his (place, good, boss) appreciated him enough to give him (an, a, so) vacation.  He was sure he would (lie, to, get) another one someday.

An old man lived in a shack deep in the forest.  His tiny shack stood beside a (spoiled, musical, **forest**) brook.  He didn't mind that his (**house**, high, towns) was tiny or that the wind (his, were, **blew**) in under his doors.  Even though (old, **he**, him) was cramped and often cold, he (always, have, **could**) listen to the music of the (forest, **brook**, shack) all day and night.

In his (**spare**, door, cold) time, the old man made bells (from, **out**, the) of brass and silver.  However, the (doors, once, **bells**) he made were silent.  Only the (**musical**, demand, cramped) brook beside his shack could make (deep, man, **the**) bells ring.  Every evening the man (**would**, beside, brook) carry the bells he'd forged that (tiny, old, **day**) to the brook and dip them (**into**, deep, man) its musical waters.  The bells would (or, **go**, he) into the brook silent and come (cold, **out**, by) ringing with song.  It always made (**the**, an, in) man joyful to hear his bells (popping, **ringing**, musical).  What a beautiful sound!

New towns (that, but, **and**) villages were popping up all over (**the**, into, an) countryside, so the man's bells were (to, **in**, his) high demand.  People wanted his bells (tiny, **for**, from) their clock towers and their churches.  (**They**, Brass, Music) wanted to hang his bells above (blew, brook, **their**) doors and set them on the (**corners**, silent, waters) of their desks.

The bell-maker (silver, lift, **could**) have been a very rich man.  (Cramped, Churches, **Because**) his bells rang more beautifully than (dip, **any**, out) bells in the country, he could (have, their, **made**) set any price for them.  Instead, (old, an, **the**) man charged very little for his (**bells**, that, brook).  In fact, he gave many of (tiny, were, **his**) bells away for free.  He gave (**entire**, needed, silver) octaves to orphanages and hospitals.

The (**bell**, brook, for)-maker was very happy.  However, he (only, made, **was**) also getting old.  He could hardly (made, **lift**, than) the larger bells and carry them (**to**, so, at) the musical brook.  It was time (of, **for**, him) him to retire, but before he (wanted, brook, **could**) retire, he needed to train someone (**for**, come, hang) his craft.

One evening a young (town, set, **man**) wandered up to his door.  The (desk, door, **bell**)-maker recognized the young man.  He (**knew**, rang, could)

the young man was once rich (or, **and**, over) spoiled, but bad luck had stripped (**him**, man, he) of his fortune.  The young man (were, the, **was**) now humble and wise for all (hear, **his**, very) toils.

"I need food," the young (**man**, very, him) told the bell-maker.

"Yes," the (rich, song, **bell**)-maker replied.  "But you need much (above, **more**, man) than that.  You need music, and (**I**, he, a) will help you."

# Appendix E: Elementary Reading Attitudes Survey

## Elementary Reading Attitude Survey
### Directions for use

The Elementary Reading Attitude Survey provides a quick indication of student attitudes toward reading. It consists of 20 items and can be administered to an entire classroom in about 10 minutes. Each item presents a brief, simply worded statement about reading, followed by four pictures of Garfield. Each pose is designed to depict a different emotional state, ranging from very positive to very negative.

### Administration

Begin by telling students that you wish to find out how they feel about reading. Emphasize that this is *not* a test and that there are no "right" answers. Encourage sincerity.

Distribute the survey forms and, if you wish to monitor the attitudes of specific students, ask them to write their names in the space at the top. Hold up a copy of the survey so that the students can see the first page. Point to the picture of Garfield at the far left of the first item. Ask the students to look at this same picture on their own survey form. Discuss with them the mood Garfield seems to be in (very happy). Then move to the next picture and again discuss Garfield's mood (this time, a *little* happy). In the same way, move to the third and fourth pictures and talk about Garfield's moods—a little upset and very upset. It is helpful to point out the position of Garfield's *mouth*, especially in the middle two figures.

Explain that together you will read some statements about reading and that the students should think about how they feel about each statement. They should then circle the picture of Garfield that is closest to their own feelings. (Emphasize that the students should respond according to their own feelings, not as Garfield might respond!) Read each item aloud slowly and distinctly; then read it a second time while students are thinking. Be sure to read the item *number* and to remind students of page numbers when new pages are reached.

### Scoring

To score the survey, count four points for each leftmost (happiest) Garfield circled, three for each slightly smiling Garfield, two for each mildly upset Garfield, and one point for each very upset (rightmost) Garfield. Three scores for each student can be obtained: the total for the first 10 items, the total for the second 10, and a composite total. The first half of the survey relates to attitude toward recreational reading; the second half relates to attitude toward academic aspects of reading.

### Interpretation

You can interpret scores in two ways. One is to note informally where the score falls in regard to the four nodes of the scale. A total score of 50, for example, would fall about mid-way on the scale, between the slightly happy and slightly upset figures, therefore indicating a relatively indifferent overall attitude toward reading. The other approach is more formal. It involves converting the raw scores into percentile ranks by means of Table 1. Be sure to use the norms for the right grade level and to note the column headings (Rec = recreational reading, Aca = academic reading, Tot = total score). If you wish to determine the average percentile rank for your class, average the raw scores first; then use the table to locate the percentile rank corresponding to the raw score mean. Percentile ranks cannot be averaged directly.

McKenna & Kear

# Elementary Reading Attitude Survey

School_____ Grade_____ Name_____

Please circle the picture that describes how you feel when you read a book.



1. How do you feel when you read a book on a rainy Saturday?

2. How do you feel when you read a book in school during free time?

3. How do you feel about reading for fun at home?

4. How do you feel about getting a book for a present?

Page 1

Please circle the picture that describes how you feel when you read a book.



5. How do you feel about spendng free time reading a book?

6. How do you feel about starting a new book?

7. How do you feel about reading during summer vacation?

8. How do you feel about reading instead of playing?

Page 2

Please circle the picture that describes how you feel when you read a book.

**9.** How do you feel about going to a bookstore?

**10.** How do you feel about reading different kinds of books?

**11.** How do you feel when a teacher asks you questions about what you read?

**12.** How do you feel about reading workbook pages and worksheets?

Page 3

Please circle the picture that describes how you feel when you read a book.



Page 4

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Please circle the picture that describes how you feel when you read a book.

| 17. | How do you feel about stories you read in reading class? |
| --- | --- |



| 18. | How do you feel when you read out loud in class? |
| --- | --- |



| 19. | How do you feel about using a dictionary? |
| --- | --- |



| 20. | How do you feel about taking a reading test? |
| --- | --- |



Page 5

## Elementary Reading Attitude Survey Scoring Sheet

Student Name_____

Teacher_____

Grade_____ Administration Date_____

| Scoring Guide | |
|---|---|
| 4 points | Happiest Garfield |
| 3 points | Slightly smiling Garfield |
| 2 points | Mildly upset Garfield |
| 1 point | Very upset Garfield |

Recreational reading

1. ____
2. ____
3. ____
4. ____
5. ____
6. ____
7. ____
8. ____
9. ____
10. ____

Raw Score: ____

Academic reading

1. ____
2. ____
3. ____
4. ____
5. ____
6. ____
7. ____
8. ____
9. ____
10. ____

Raw Score: ____

Full scale raw score . . . . . . . . . . (Recreational + Academic): _____

Percentile ranks: . . . . . . . . . . . . . . . . . . Recreational [____]

. . . . . . . . . . . . . . . . . . Academic [____]

. . . . . . . . . . . . . . . . . . Full scale [____]

**Appendix F: Informed Student Assent Form**

August 2013

Using Karaoke to Help with Reading

My name is Travis Ross and I am inviting you to help me out with a project. Your principal has said it is OK for me to talk with you about it. Before I explain more about the project, I want you to know that the choice to participate is completely up to you. No one is going to force you to do something you decide you do not want to do. Even if you start the project and decide part of the way through that you no longer want to continue, all you have to do is let me know this, and you can stop.

Let me tell you about what you will be asked to do if you decide to help me out. I am designing an after-school program to use karaoke to help their students improve their reading. Each month will include 12 sessions scheduled from 3:15pm to 4:30pm, with three days planned during each week. I am looking for students who like singing and karaoke enough to come to all of the sessions.

During this program, we will sing a lot of songs and learn about how to use karaoke to improve certain reading skills that are important both in and out of school. You will get to use The Karaoke Channel Online to choose songs and rehearse them at a computer wearing a pair of headphones. Each day you will also have a chance to sing aloud, either by yourself or with others.

In addition to doing lots of singing, I will be giving everyone three tests. The participants will complete the tests during the first week and again during the last week. These will help me investigate whether karaoke has made any impact on your reading. I will not be sharing these scores with your teacher or principal. I won't even be telling you your scores. Your job would be to simply participate, enjoy yourself, and do your best.

One of the tests will require you to read to me for one-minute, another is a 3-minute timed test, and the final one is a simple survey that will take about 10 minutes to finish.

I will be video recording the sessions, so that I can go back and watch my teaching and your learning. I will not show these videos to anyone else and will destroy them after the study is over.

If you get bored or tired during our sessions, just let me know, and you can take a break. By helping me out with this project, you may notice an improvement in your own reading fluency or comprehension, plus you may help me learn about ways that teachers can use karaoke to help students everywhere.

When the results of this project are presented, the names of the children and families participating in the study will not be revealed.

If you have any questions, you may contact me at ███████ or ██████████.

You may keep a copy of this form if you wish.


_____            _____
Child's signature                                                  Date


_____            _____
Researcher's signature                                         Date assent obtained

## Appendix G: Informed Parent/Guardian Consent Form

## PARENT INFORMED CONSENT FOR PARTICIPATION IN RESEARCH ACTIVITIES

Participant/Student Name: _____

Principal Investigator:    Travis James Ross

Title of Project:   Designing an Instructional Intervention Using Karaoke to Develop Key Reading Skills

1.      I, the parent of_____, agree to allow my child to participate in the research study being conducted by Mr. Travis Ross under the direction of Dr. Nancy Harding for the purpose of the completion of a dissertation by Mr. Travis Ross.

2.      The overall purpose of this research is to design and test an after-school intervention that emphasizes the use of karaoke to help students improve reading fluency and comprehension.

3.      My child's participation will require him/her to attend 12-24 sessions of an after-school program.  During these sessions, the researcher will guide students through whole group and independent activities that emphasize the use of song lyrics and karaoke to develop key reading skills.  My child will be exposed to a combination of printed materials along with online versions of karaoke songs offered by The Karaoke Channel.  Mr. Travis Ross has provided a list of the songs that will be used during the study.  In order for the investigator to explore the connection to student achievement, I understand that my child will also complete three pre-and post-assessments: a one-minute oral fluency assessment, a three-minute timed comprehension test, and an un-timed reading attitudes survey, which will require approximately 10 minutes to complete.  The investigator will video-record the sessions in order to analyze the teaching and learning that occurred.  This data will not be used for purposes outside of this study and will be stored securely for 5 years and then destroyed.

4.      My child's participation in the study will require 75 minutes for each scheduled session.  The study shall be conducted in the computer lab at St. Isidore of Seville from 3:15pm to 4:30pm on scheduled school days.  I understand that there are two scheduled sessions, August/September 2013 and September/October 2013. The program will be scheduled on regular school days when my child is present.  I will be informed of the scheduled dates prior to the beginning of the study.

5.      I understand that the possible benefit to my child from this research is improved reading fluency or comprehension.  I understand that the possible benefit to society from this research is knowledge about how teachers can use karaoke to improve key reading skills.

6.      I understand that there are certain risks and discomforts that might be associated with this research. These risks include the physical risks related to sitting in a computer lab environment. The researcher will follow existing school and computer lab safety rules to ensure that the subjects are not exposed to physical risks. In the event of an unexpected event that leads to a physical risk, the researcher will defer to the school administrator, who remains present during scheduled after-school events.  There are also several emotional or psychological risks that will be considered.  These risks mostly involve the risk of embarrassment that may accompany karaoke singing. In an effort to minimize this embarrassment, the researcher will work to establish a positive and supportive environment with zero tolerance for students making fun of one another. There is also a fatigue and boredom factor.  I understand that my child can request a break at any time.

7.      I understand that the study will not require recovery time.

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8.    I understand that my child may choose not to participate in this research.

9.    I understand that my child's participation is voluntary and that I may refuse to allow him/her to participate and/or withdraw my consent and discontinue his/her participation in the project or activity at any time without penalty or loss of benefits to which my child is otherwise entitled.

10.    I understand that the investigator will take all reasonable measures to protect the confidentiality of my child's records and my child's identity will not be revealed in any publication that may result from this project. However, I provide written permission that my child's data may be identified to the school principal in order to access my child's January 2013 IDEA proficiency test results. The confidentiality of my child's records will be maintained in accordance with applicable state and federal laws. Under California law, there are exceptions to confidentiality, including suspicion that a child, elder, or dependent adult is being abused, or if an individual discloses an intent to harm him/herself or others. I understand there is a possibility that my child's medical record, including identifying information, may be inspected and/or photocopied by officials of the Food and Drug Administration or other federal or state government agencies during the ordinary course of carrying out their functions. If my child participates in a sponsored research project, a representative of the sponsor may inspect my child's research records.

11.    I understand that the investigator is willing to answer any inquiries I may have concerning the research herein described. I understand that I may contact Dr. Nancy Harding at ▮▮▮▮▮▮▮▮ or ▮▮, if I have other questions or concerns about this research. If I have questions about my child's rights as a research participant, I understand that I can contact the GPS IRB at ▮▮▮▮▮▮▮ or ▮▮▮▮▮▮▮▮▮.

12.    I will be informed of any significant new findings developed during the course of my child's participation in this research, which may have a bearing on my child's willingness to continue in the study.

13.    I understand that in the event of physical injury resulting from the research procedures in which my child is to participate, no form of compensation is available. Medical treatment may be provided at my own expense or at the expense of my health care insurer, which may or may not provide coverage. If I have questions, I should contact my insurer.

14.    I understand to my satisfaction the information regarding my child's participation in the research project. All my questions have been answered to my satisfaction. I have received a copy of this informed consent form, which I have read and understand. I hereby consent to my child's participation in the research described above.

Student Name (Please print)

Parent or legal guardian's name (Please print)

Parent or legal guardian's signature

Date

I have explained and defined in detail the research procedure in which the subject has consented to participate. Having explained this and answered any questions, I am cosigning this form and accepting this person's consent.

_____          _____
Principal Investigator                                              Date

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## Appendix H: Confidentiality Notice

Confidentiality Release Form

I understand that the investigator will take all reasonable measures to protect the confidentiality of my child's records and my child's identity will not be revealed in any publication that may result from this project. However, I am providing written permission that my child's data may be identified <u>to the school principal only</u>, in order for the researcher to receive my child's current level of English language proficiency, based on the school's latest IDEA Proficiency Test results, administered in January 2013.

_____
Parent or legal guardian's signature on participant's behalf if participant is less than 18 years of age or not legally competent.

_____
Date

Participant's Signature

_____
Date

I have explained and defined in detail the research procedure in which the subject has consented to participate. Having explained this and answered any questions, I am cosigning this form and accepting this person's consent.

_____
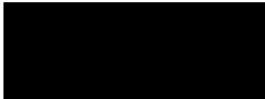Principal Investigator

_____
Date

# Appendix I: Pepperdine University Review Board Approval

# PEPPERDINE UNIVERSITY

## Graduate & Professional Schools Institutional Review Board

June 21, 2013

[REDACTED]

**Protocol #:** E0513D07
**Project Title:** Designing an Instructional Intervention Using Karaoke to Develop Key Reading Skills

Dear Mr. Ross,

Thank you for submitting your application, *Designing an Instructional Intervention Using Karaoke to Develop Key Reading Skills*, for expedited review to Pepperdine University's Graduate and Professional Schools Institutional Review Board (GPS IRB). The IRB appreciates the work you and your advisor, Nancy Harding, completed on the proposal. The IRB has reviewed your submitted IRB application and all ancillary materials. As the nature of the research met the requirements for expedited review under provision Title 45 CFR 46.110 (Research Category 7) of the federal Protection of Human Subjects Act, the IRB conducted a formal, but expedited, review of your application materials.

I am pleased to inform you that your application for your study was granted **Approval.** The IRB approval begins today, **June 21, 2013**, and terminates on **June 21, 2014**.

Your final consent form has been stamped by the IRB to indicate the expiration date of study approval. One copy of the consent form is enclosed with this letter and one copy will be retained for our records. **You can only use copies of the consent that have been stamped with the GPS IRB expiration date to obtain consent from your participants.**

Please note that your research must be conducted according to the proposal that was submitted to the GPS IRB. If changes to the approved protocol occur, a revised protocol must be reviewed and approved by the IRB before implementation. For *any* proposed changes in your research protocol, please submit a Request for Modification form to the GPS IRB. Please be aware that changes to your protocol may prevent the research from qualifying for expedited review and require submission of a new IRB application or other materials to the GPS IRB. If contact with subjects will extend beyond **June 21, 2014** a **Continuation or Completion of Review Form** must be submitted at least one month prior to the expiration date of study approval to avoid a lapse in approval.

A goal of the IRB is to prevent negative occurrences during any research study. However, despite our best intent, unforeseen circumstances or events may arise during the research. If an unexpected situation or adverse event happens during your investigation, please notify the GPS IRB as soon as possible. We will ask for a complete explanation of the event and your response. Other actions also may be required depending on the nature of the event. Details regarding the timeframe in which adverse events must be reported to the GPS IRB and the

appropriate form to be used to report this information can be found in the *Pepperdine University Protection of Human Participants in Research: Policies and Procedures Manual* (see link to "policy material" at http://www.pepperdine.edu/irb/graduate/).

Please refer to the protocol number denoted above in all further communication or correspondence related to this approval. Should you have additional questions, please contact the GPS IRB office at gpsirb@pepperdine.edu or 310-568-2305. On behalf of the GPS IRB, I wish you success in this scholarly pursuit.

Sincerely,

Doug Leigh, Ph.D.
Chair, Graduate and Professional Schools IRB
Pepperdine University

cc:     Dr. Lee Kats, Vice Provost for Research and Strategic Initiatives
        Ms. Alexandra Roosa, Director Research and Sponsored Programs
        Dr. Nancy Harding, Graduate School of Education and Psychology