LYRICAL MUSIC AND SECOND LANGUAGE ACQUISITION: A STUDY ON THE USE OF CHILDREN’S SONGS AS A STRATEGY FOR HUL’QUMI’NUM’ LANGUAGE REVITALIZATION

by

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Abstract

The use of lyrical music to aid in the revitalization of Hul’qumi’num’, a dialect spoken on southeastern Vancouver Island, is a strategy that builds on the connections between music and language. These connections are evident in both infant- or child-directed speech and music. In 2008 and 2010, a group of dedicated volunteers wrote and recorded two collections of children’s songs in English and Hul’qumi’num’. This study examined the usefulness of these CDs in the context of how lyrical music aids in second language acquisition.

This qualitative study features the perspectives of Hul’qumi’num’ language instructors on their use of the 'Iiyus Siiye’yu Happy Friends CDs with students in School District 79. Data collected from focus groups and individual interviews with Hul’qumi’num’ language instructors and Aboriginal Support teachers, a principal, and two co-creators of the CDs were analyzed using pattern, theme and content analysis. This provided a clearer picture of how the CDs were distributed and how students were exposed to the songs in classrooms.

Motivation and comfort levels of language instructors were two themes that emerged and led to an important question: can partially fluent speakers teach Hul’qumi’num’? Hul’qumi’num’ is a dynamic and living language that has experienced substantial changes in the past century and as the number of fluent speakers continues to dwindle, there will continue to be substantial changes to the language.

Recommendations arising from this research included the development of

1. An accompanying CD that includes vocabulary lists for each song and verbal instructions to transitioning listeners;
2. Print-based materials that support using the vocabulary from each song;
3. More songs about the teachings, legends, and other stories that share history, geography, and cultural practices with listeners; and,

4. A resource guide that includes physical activities that encourages movement inside and outside classrooms.

Future research with classroom teachers is needed to better understand their needs and to ensure appropriate supports are in place so that they can continue to support the promotion and use of Hul’q’umi’num’ in classrooms.
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As a little girl, I dreamed of becoming a teacher because, in my eyes, my pre-school teachers and primary school teachers were beautiful, kind, and knowledgeable women. To this day, I hold my very first teacher, Mrs. Violet George, in highest esteem. This thesis and the CDs on which they are based would not have been possible without her tireless efforts to ensure that Hul’qumi’num’ is shared as widely as possible. To all of the teachers and early childhood educators who were involved in creating the ‘Iiyus Siiye’yu Happy Friends CDs, I raise my hands to each of you for your creativity, courage, and passion for the revitalization of Hul’qumi’num’. To my most recent teacher, Dr. Elizabeth Lee, thank you for encouraging me to write about the ‘Iiyus Siiye’yu Happy Friends CDs. Your patient guidance throughout this program has helped me see new opportunities that will build on the successes of the first two CDs.

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_Huy tseep q’u sii’em nu siiye’yu._
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Chapter 1: Introduction

As a First Nations mother of three young daughters, the potential loss of our ancestors’ language, Hul’qumi’num’, is a solemn prospect and a very real possibility. Hul’qumi’num’ is a dialect spoken by six First Nations on southeastern Vancouver Island in British Columbia: Chemainus First Nation, Cowichan Tribes, Halalt First Nation, Lake Cowichan First Nation, Lyackson First Nation, and Penelakut Tribe. Despite the valiant efforts of fluent speakers and scholars to record and document the Hul’qumi’num’ language, the number of fluent speakers continues to dwindle and a successful revitalization strategy is far on the horizon. According to the Strategic Plan for the Hul’qumi’num’ Language Revitalization, Cowichan Tribes had only 27 fluent speakers in 2002 (Urbanczyk, 2002, p. 8). Language revitalization is a daunting task that requires many resources and partnerships. While community leaders struggle to properly resource competing priorities such as housing and employment that affect the health and wellbeing of community members, language revitalization is often shuffled to the bottom of the list.

As Indigenous communities face the loss of their languages, many are embracing the use of technology for language documentation and revitalization purposes (Galla, 2010). Today, opportunities to hear Hul’qumi’num’ spoken are rare, and individual learners attempting to acquire a second language may experience several barriers in learning to pronounce unfamiliar words that are recorded in a foreign orthography. One elder noted that the last time she recalls the Hul’qumi’num’ language being spoken by everyone in her community was in 1954 (Urbanczyk, 2002). To ensure that the
Hul’qumi’num’ language thrives, the resources available to language learners must be expanded to include easily accessible media. In a survey of 80 participants representing Indigenous communities across the United States, Canada, Australia, New Zealand, Taiwan, Guatemala, Peru, Greenland, Mexico, Bolivia, French Polynesia (Marquesas Islands and Tuamotu Islands), and Russia, Galla (2010) found that a major concern of survey participants was that language is not being transmitted to younger generations. At a macro level, it is reasonable to assume that First Nations in Canada share this concern. At the micro level of families, promoting the transmission of a dying language to younger generations is a nearly insurmountable challenge entangled in legacies of colonization and residential schools. To illustrate this, my maternal and paternal lineages are both Coast Salish, and I was born into the first generation of children who did not attend residential school. My parents did not speak Hul’qumi’num’, but my paternal grandfather, who attended residential school exclusively, re-learned both Hul’qumi’num’ and a dialect variant, Senćoten, with guidance from his aunts and his uncles whenever he was home from residential school. He taught Hul’qumi’num’ in a neighbouring school district for a number of years before transitioning to a local university where he is now an Elder-in-Residence for the First Nations Studies undergraduate program. Despite having a fluent speaker in our immediate family, we did not speak Hul’qumi’num’ in our home while we were growing up, as my grandfather and my parents made minimal efforts to do so. When I became a parent, I felt an urgency to learn Hul’qumi’num’ that I had not experienced before. My husband and I attempted community language classes but we struggled to master the sounds of Hul’qumi’num’. I began to question how this could be
approached differently and, after meeting some like-minded individuals, I began to write children’s songs in Hul’qumi’nnum’ and English. In 2008 and 2010, our group of volunteer musicians wrote and recorded two collections of children’s songs in English and Hul’qumi’nnum’ called ‘Iiyus Siiye’yu Happy Friends and ‘Iiyus Siiye’yu Happy Friends 2 in an effort to make the language more accessible. These recordings offer language learners immediate access to materials and therefore allow the language to be heard and seen in broader domains.

The ‘Iiyus Siiye’yu Happy Friends CDs are community-developed assets. Many of the people who became involved in their creation have also participated in other initiatives to sustain the use of Hul’qumi’nnum’ amongst fluent speakers and to restore intergenerational transmission through families, neighbourhoods, and schools. The Hul’qumi’nnum’-speaking First Nations on southeastern Vancouver Island have been working tirelessly to ensure the survival of the language, and a strategy was developed in consultation with an Elders’ Language Revitalization Committee in 2002. The development of a second-language program for adults which includes teachers’ training and the development of intensive language programs for children were among the many steps outlined in the strategic plan for Hul’qumi’nnum’ language revitalization (Urbanczyk, 2002). As one female Hul’qumi’nnum’ speaker noted, “I find that’s how they really know the language is through songs. Because I sing a lot of songs at the daycare.” (Urbanczyk, 2002, p. 43).

The use of lyrical music to promote language use builds on important Coast Salish cultural traditions that are still practiced today. These traditions of oral storytelling
and using songs in ceremonies could be drawn upon to support Hul’qumi’num’ fluency. The creation of music that uses Hul’qumi’num’ lyrics invites people who are accustomed to these traditions to use knowledge that they already have to build their fluency in Hul’qumi’num’. This study examined the usefulness of these CDs in the context of how lyrical music aids in second language acquisition.

This study’s purpose was to discover and describe how two collections of children’s songs that were recorded in English and Hul’qumi’num’, ‘Iiyus Siiye’yu: Happy Friends and ‘Iiyus Siiye’yu 2: Happy Friends 2, were being used with children in kindergarten to grade 2. Specifically, this research was designed to:

1. Describe the specific ways in which classroom teachers effectively use the children’s songs in the classroom;
2. Identify the specific ways that Hul’qumi’num’ language instructors use the children’s songs to help students build fluency; and
3. Discover alternate uses for the collection of children’s songs.

To gain a deeper understanding of how these CDs were being used in classrooms, I carried out a qualitative study with members of the Aboriginal Education Department of School District 79.

To explore how lyrical music aids in second language acquisition and gain a deeper understanding of the usefulness of children’s songs as a strategy for Hul’q’umi’num’ language revitalization, I employed a qualitative approach to collect detailed information about best practices. In Chapter 2, I explored how music aids in second language acquisition and how music motivates preschool children. In Chapter 3, I
outlined the methodology for this study. In Chapter 4, I reviewed the findings and in Chapter 5, I discuss the findings and the recommendations of the participants.
Chapter 2: Literature Review

Language and music serve a similar purpose for humans—both serve to convey emotion (Dissanayake, 2000). One does not require formal training in either language or music to appreciate these emotive qualities. Across time, space, and cultural boundaries, we find both language and music in various forms. As social creatures, language and music draw our attention so we can decode the intent of the speaker or musician. We cannot help but notice intentional speech or music amongst the ambience of everyday living. Language and music share similarities in that they are temporal, marked by pitch contours and rhythm, and much more.

Research on how infants acquire language indicates that after the initial acquisition of the sounds of the language, newborns employ a number of statistical learning strategies and organize the information into hierarchies. Stephens (2013) notes that, “language acquisition moves from discrimination of phonemes to expectation of phoneme order and then to parsing individual words before moving on to word order” (p. 52). The acquisition of sounds for infants, statistical learning, infant- or child-directed speech, and infant-directed music will be reviewed in the following section.

Acquisition of Sounds

Language and music are similar but they are not parallel systems. At the simplest level, languages consist of phonemes, and musical systems consist of tones, which include pitch, rhythm, timbre, and so on. Infants learn specific information about music
and language in their prenatal environment as early as 28 weeks’ gestation and onwards. This prenatal experience gives newborns sensitivity to the prosodic characteristics of their mothers’ native language. Mehler et al. (1988) conducted an extensive series of eight studies with four-day-old French and 2-month-old American infants to demonstrate that infants are able to discriminate utterances in their native language from those in an unfamiliar one. The findings of these studies held true across two different cultures with infants of two different ages and under different test procedures. Not only are infants familiar with their mother’s native language, but their early vocalizations (cries, for example) also tend to mimic the prosodic pattern of the ambient language. An analysis of 60 healthy newborns, half born into French and half born into German monolingual families, studied the melody of newborn cries. The analysis indicated that human fetuses are able to memorize auditory stimuli from the external world by the last trimester of pregnancy (Mampe et al., 2009). The heightened sensitivity to prosodic cues that newborns display provides them with cues that assist with phonemic distinction.

At the basic level, phonemes are units of sound in human speech. They are the building blocks of words. A phoneme is the minimal segment of speech that cannot be replaced by another without changing meaning, and they vary depending on what their neighbouring phonemes are. As infants, we learn how our language arranges phonemes into meaningful sequences. When syllables are combined into words, one syllable tends to be more prominent than others, and this is referred to as metrical stress. The vowels of stressed syllables tend to have longer durations, a slightly higher pitch, and increased amplitude. The duration of vowels and consonants change when they are found within
words and when they are at the end of word boundaries. Sensitivity to the relative
durations of vowels and consonants can serve as an informative cue to prosodic
boundaries and word segmentation.

Prosodic cues delineate structural information that infants use to process
language. These cues are correlated with structural boundaries such as clausal and phrasal
units. Sounds within a particular category are difficult to distinguish from each other, but
sounds that are equally physically different but that span category boundaries can be
perceived as different (e.g., switching from /ba/ to /pa/, or distinguishing between a
plucked and a bowed string). Christophe and fellow researchers (1994) used the high-
amplitude-sucking paradigm to show that infants only three to four days old are able to
distinguish bisyllabic stimuli extracted from naturally produced French sentences on the
basis of whether they contain a word boundary or not. The duration of the last vowel of a
word and the duration of its initial consonant provide cues indicating the presence of a
word boundary. As infants develop the ability to separate words in continuous speech,
they develop phonetic categories for sounds that belong to their native language and,
those that do not. Japanese infants, for example, can distinguish between /r/ and /l/ but
Japanese adults do not. Infants and young children learn the systems in which they are
immersed. Through passive exposure to ambient speech, infants can develop vowels of
their native language and perceive consonants in the first year of life.

Newborns learn to map the segmented units of sound they have learned onto
entities in the outside world. Prosodic cues facilitate this information through intonation
and rhythm and infants also use statistical learning to detect patterns, words or other units
in the environment that cue underlying structure. Mehler et al. (1988) suggest that infants may classify utterances as familiar or unfamiliar based on the prosodic organization of languages (i.e., either stress-based or syllable-timed). Stress-based languages such as English or Russian (two of the languages used in their study) are distinguished by the approximately constant length of the interval between accented syllables. In syllable-timed languages such as the French and Italian that were also used in the Mehler et al. study, however, each syllable is presumed to have the same duration. Another example of prosodic cues that assist infants in detecting words is related to the repetition of familiar sounds. For example, infants recognize their names at around six months of age (Bortfeld et al., 2005). They also use familiar words to distinguish word boundaries for adjacent words.

**Statistical Learning**

Statistical learning is a mechanism whereby one detects patterns of sounds in language and music, thus it plays an important role in the comprehension of both music and language. Both language and musical systems reflect culture-specific rules that must be learned before adult-level comprehension occurs. Infants exposed to short sentences that follow a simple pattern are capable of pattern induction by 7 months of age, and they are attentive to inconsistencies in speech patterns (Marcus et al., 1999). Saffran and Wilson (2003) tested 12-month-old infants in accomplishing two linguistic tasks: segmenting words from continuous speech and discovering the ordering relationship between those words. Infants were tested on sentences that were either grammatical or ungrammatical, which required them to move beyond the level of syllable-pair
probabilities to track the relationships between the words themselves. Saffran and Wilson
found that infants move from syllables to basic syntax following a few minutes of
exposure, which suggests that they employ powerful learning processes.

“Words in isolation occur rarely” Cutler (1994, p. 83), and infants use a metrical
segmentation strategy to locate word boundaries. For languages that have regular stress
patterns such as English and Hungarian, a metrical segmentation strategy is particularly
helpful. Once infants accumulate enough word forms to be able to detect their
predominant stress patterns, statistical learning is supplemented by the use of metrical
stress information. I will discuss this in detail later owing to the importance of metrical
stress to the acquisition of speech prosody in second language learning.

**Infant- or Child-Directed Speech**

Infants learn specific information about musical rhythmic information in their
prenatal environments, and after-birth caregivers modify linguistic and musical input in
order to capture the attention of infants. Infant-directed speech is often referred to as a
type of musical speech. When Fernald et al. (1989) compared the intonation of mothers
playing peekaboo with infants in German, French, Italian, Japanese, and British and
American English, the release calls of the peekaboo game in all of these languages are
distinctive acoustic signals. When the mother’s face suddenly reappears, she emits a
vocalization that is either unusually high in pitch or dramatically elongated, or both.
Fernald and O’Neil (1993) supplemented the observational data on the peekaboo game
with additional comparative data on hiding game vocalizations of women from Malaysia,
Greece, India (Hindi), Iran (Persian), India, Russia, Brazil (Portuguese), India (Tamil),
Indonesia, Korea, and South Africa (Xhosa). Within and between cultures, several
different acoustic cues are used to highlight the moment when the hiding game ends.

In comparison to adult-directed speech, infant-directed or child-directed speech is
characterized across languages and cultures by (1) a greater range of pitch variation as
well as by (2) slower rates of speech, (3) higher fundamental frequencies, (4) longer
pauses, and (5) characteristic repetitive intonation contours. In addition, vowels in infant-
directed speech are made in a more extreme manner resulting in greater distinctiveness
between vowel categories. These features are similar to that of adult-directed continuous
speech, but they are far more pronounced or exaggerated (Cutler, 1994). Infant-directed
prosody allows infants to detect word boundaries in fluent speech more readily than when
the same items are spoken in adult-directed prosody.

Child-directed speech displays some very distinct intonation contours. “Mothers
across cultures exaggerate the pitch characteristics to their infants’ advantage,” (Kitamura
et al., 2002, p. 388). This is evidenced by heightened pitch contours or restricted pitch
movement, as is the case with Thai mothers. The evidence on how the exaggerated
prosody of child-directed speech facilitates language acquisition is controversial,
however. Child-directed speech is richer in word segmentation cues than adult-directed
speech due to its exaggerated stress patterns, shorter utterances, and longer and more
frequent pauses. Increases in pitch and loudness serve to draw children’s attention to the
speech signal. Most likely, the exaggerated prosody of child-directed speech facilitates
statistical and associative learning by capturing infants’ attention. On the other hand, not
all features of child-directed prosody facilitate language learning. Exaggerated pitch
contours may expedite vowel discrimination, but the rise in pitch may hinder it for a variety of acoustic reasons. This discussion is revisited when I later review the role of prosody in second language acquisition.

**Infant-Directed Music**

As with child-directed speech, caregivers engage musically with infants in ways that differ from adult-directed music. Infant-directed music features simple, repeated pitch contours. Caregivers tend to sing songs to infants at the same key and absolute pitch. As with infant-directed speech, infant-directed songs are preferred. The prosodic contours in both domains are a primary means of transmitting emotional information.

Adult speakers tend to place novel words at the ends of utterances where they are in a salient position that makes it easier for learners to notice and remember them (Fernald & Mazzie, 1991). In a study of 18 mothers who had 6-to-11-month-old infants, Bergeson and Trehub (1999) recorded and compared mothers’ performances of the same songs to their infants and preschool children. Mothers sang at a higher pitch level for infants than they did for preschoolers, but other measurements of tempo, phrase and pause durations, vowel elongation, and intensity levels were comparable in both contexts.

McMullen and Saffran (2004) describe how infants as young as 7 months who are repeatedly exposed to brief stories can retain the words from the stories in their long-term memory (as long as two weeks later); they prefer to listen to lists of words from these stories over new words. Similarly, musical phrases and structure can be committed to long-term memory when infants are exposed repeatedly to music. Infants’ musical memory may well be as nuanced as their linguistic memory. Furthermore, infants develop
detailed auditory representations. They remember the specific tempo and timbre of familiar music even when pieces of the music are transposed to a new key.

Though music does not carry referential meaning in the same way that language does, both can elicit strong, predictable emotional responses from people of different cultural backgrounds. The “meaning” that adult listeners give to phrases is most strongly related to the emotional responses they generate. Like adults, infants as young as two months of age prefer consonance to dissonance, and researchers have linked this preference to music’s emotional component. Research demonstrates that infants prefer high-pitched music, which correlates with positive emotional judgments. Some emotional content in music is recognizable cross-culturally in lullabies, which suggests a possible set of emotional universals inherent in music. Adult responses to music are more complex and are influenced by a variety of factors. Infants’ indifference to major and minor modes contrast with children and adults’ learned responses to major and minor modes, thus indicating that emotional responses to music are likely defined by cultural associations with particular musical gestures. In addition to cognitive and attentive benefits, some researchers have suggested that a major function of infant-directed speech is emotional communication and bonding. Acoustic data showing few differences between infant-directed and emotional adult-directed speech support this idea. Likewise, infant-directed music shares characteristics with infants’ preference for higher-pitched utterances.

Lullabies belong to a universal genre of music wherein caregivers soothe infants and send them to sleep. In doing so, an intimate aural connection is established and a love for music is awakened (Miller, 2000). Lullaby is one example of infant-directed singing
that shares many of the universal features of child-directed speech. It has more textual and melodic improvisation; text, rhythm and melody are more repetitive; pitch range is narrower; and vowels are more extended (Chen-Hafteck, 1997). Listeners who are unfamiliar with a language and culture can distinguish lullabies from other songs (Trehub & Trainor, 1993), though cultural variances have been observed by researchers. For example, the 1993 article, Maternal Singing in Cross-Cultural Perspective, noted that certain differences in the preferences of songs sung to children—North American mothers sang more arousing songs whereas mothers in India sang more soothing songs (Trehub, Unyk & Trainor). Other examples of infant-directed singing include play songs and religious songs, both of which exhibit a universally distinctive style of infant-directed singing. The repetitiveness of rhythm and melody is characteristic of lullabies. This repetition allows listeners to experience fluency (Mizener, 2008) because they move through time with a steady, even pulse that reflects the prosody of a language (this concept is discussed further in Chapter [ ]). In a study by Conrad et al. (2011), twenty-four 6-to7-month old infants participated in a study examining tempo preferences in lullabies and playsongs. Infants in the playsong condition preferred fast tempo variation but exhibited no tempo preference for lullabies, thus demonstrating that infants’ preferences for specific performance features within infant-directed songs are dependent on song type.

The Relationship between Music and Language

Shared processing. Researchers comparing the brain responses of musicians to linguistic- and musical-syntactic incongruities have found that the processes involved in
syntactic integration were shared across the two domains (Patel et al, 1998). In 2003, Patel proposed the ‘shared syntactic integration resource hypothesis’ (SSIRH), positing that language and music have distinct and domain-specific syntactic representations (such as words and their syntactic features in language, and chords and their harmonic relations in music), and that the activation of these representations draws on a common pool of limited neural resources. The SSIRH was formulated to generate predictions to guide future research into the relation of linguistic and musical syntactic processing. It predicts that difficult harmonic integrations in music will interfere with concurrent difficult syntactic integration in language, a prediction that was supported by Koelsch et al.’s 2005 study; tasks which combine linguistic and musical syntactic integration will show interference between the two processes. Because of shared neural networks, disruptive music makes excessive demands on the limited processing capacity of cognitive systems and minimizes available resources for other concurrent tasks (Kämpfe, Sedlmeier, & Renkewitz, 2010).

**Experiments to test shared sound processing.** To test the hypothesis that background music aids second language acquisition, Kang and Williamson (2013) invited second language (L2) learners to participate in a program that used the same instrumental music while learning either Mandarin Chinese (a tonal language) or Arabic (a non-tonal language). In this study, the authors were careful to ensure that the music was not disruptive. The music was described by the composer as medium tempo, ‘easy-to-listen’ tunes that avoided frequencies similar to those of the human voice, kept low dynamics, used minimal instrumentation, and provided a flexible metric framework for the foreign
words. Changes to tempo, rhythm, and amplitude were minimized to prevent the music from becoming a distraction. Overall, the presence of music was associated with significant improvement in recall and translation tasks for L2 learners in Mandarin Chinese, yet no significant effect was found for L2 learners of Arabic. The authors suggest that future studies investigate the possibility that the presence of music has a differential effect on tonal L2 learning as compared to non-tonal L2 learning.

Schön et al. (2008) compared learning based on spoken sequences to learning based on sung sequences to test the hypothesis that a consistent mapping of linguistic and musical information would enhance learning when compared to speech sequences. Three experiments were done using 26 native French speakers with a mean age of 23. In the first experiment, the participants listened to seven minutes of continuous speech stream resulting from the concatenation of six three-syllable nonsense words that were repeated in a pseudo-random order. Transitional probabilities within words ranged from 0.31 to 1.0. The text was synthesized using the Mbrola speech synthesizer. No acoustic cues were inserted at word boundaries. The results of the first experiment showed that participants’ level of performance was no better than chance would predict (48% correct, \( p = 0.45 \)). After seven minutes of exposure, the participants were not able to discriminate complete from partial words. In the second experiment, the continuous stream of syllables was sung instead of spoken. Each of the 11 syllables was associated with a distinct tone. This experiment yielded a higher success rate for participants’ ability to distinguish complete and partial words (64%, \( p < 0.001 \)). In the third experiment, the linguistic and musical structure was preserved, but they were not in synch (meaning that
word and pitch boundaries did not occur at the same time). In this experiment, where words were again spoken and not sung, the participants’ level of performance was significantly different from chance (56% correct, $p < 0.005$).

The results of the second and third experiments imply that the superposition of transitional probabilities plays an important role in learning. In addition, variable syllable-pitch matching implies that arousal and/or boundary enhancement also play a role. The addition of melodic information may increase grouping and therefore enhance word segmentation. Further studies are needed to determine the effects of music’s tonal and/or contour properties in segmentation. The results of these experiments support the contention that learning is optimized when the conditions for both emotional/arousal and linguistic functions are fulfilled.

**Prosody and Second Language Learning.** In continuous speech, there is no equivalent to the white-space used when reading continuous text, so the listener does not have reliable cues for marking word boundaries (Rost, 2005). As noted in the first section of this paper, prosody provides helpful cues for statistical learning in infants. The exaggerated prosody of CDS promotes word-boundary awareness. For second language learners, mastering prosody is difficult due to the interference of L1 biases, which do not merely transfer from the first language but, rather, develop through intermediate stages toward the target language (Wennerstrom, 2001).

In order to move past the difficulties of not having a full, implicit knowledge of morphemes, music and language prosody can help to support lexical and syntactic growth for L2 learners. Most people can recall both melody and meter and can easily replicate
complicated metrical forms by finger- or foot-tapping (Jackendoff and Lerdahl, 2006). Hausen and colleagues (2013) examined the relationship between the perception of music and speech prosody with healthy Finnish adults using online tests. The authors examined whether music and speech perception were associated not only with the rhythmic aspect but also with the melodic. The tests included assessments of music, speech prosody, and pitch and visuo-spatial perception abilities for 61 adults. They found that there was a clear association between music and speech prosody (word stress, specifically). Marie et al (2011) found that musicians have been found to perceive the metric structure of words more precisely than non-musicians, but musical expertise does not influence the semantic level of processing; musicians and nonmusicians exhibit similar levels of linguistic abilities. Hausen et al. (2013) found that the perception of speech prosody could be associated with the perception of music via the perception of rhythm. They also found that the perception of rhythm and melody are separable and recommend further research on the processing of rhythm or meter in speech and music.

There is a robust link between music and speech perception, and this link can be mediated by rhythmic cues such as time and stress. Hausen et al. (2013) replicated earlier findings regarding the separation of rhythm and melody perception.

**Music as a Motivator**

Second language learning requires both ability and motivation. In this section, it is important that I discuss my personal motivations for developing the 'Iiyus Siyiye\'yu Happy Friends CDs. I also examine research related to motivation and second language learning.
The 'Iiyus Siiye ‘yu Happy Friends CDs are widely available in the Cowichan Valley on Vancouver Island. They were developed by a group of creative volunteers with a common interest in music and language learning. My personal history illustrates how much work went into developing the CDs. My paternal grandfather, Ray Peter, is the only fluent Hul’q’umi’num’ speaker in my family. He was born in 1936, the youngest of 12 children. As noted in my introduction, my grandfather attended residential school for all of his formal education, yet he managed to retain his working knowledge of two dialects of Halkomelem–Hul’qumi’num’ and SenĆoten. I was born into the first generation of my family that did not attend residential school, and we did not speak Hul’qumi’num’ or SenĆoten in our household. As a child, I attended a daycare operated by my First Nation and there I was exposed to Hul’qumi’num’ translations of Eric Carle’s Brown Bear, What Do You See? and simple Hul’qumi’num’ phrases. My pre-school teacher, Violet George, is a fluent Hul’qumi’num’ speaker. After pre-school, my family moved several times and I attended schools outside of the Cowichan Valley. When I was in grade 3, I returned to school in the Cowichan Valley and, as an Aboriginal student, I was invited to attend Hul’q’umi’num’ language classes. I did not enjoy these classes; I remember learning the Lord’s Prayer in Hul’qumi’num’ and shortly after that I remember asking if I could take French classes instead of Hul’qumi’num’. I do not know how the Hul’qumi’num’ language curriculum was structured in the 1980s, but many new tools have been developed for language instructors since my early school days.

As an adult, my interest in teach Hul’qumi’num’ was reignited when I became a mother in 2003. My husband and I attended evening Hul’qumi’num’ classes taught by
Philomena Williams and Sally Hart, both of whom are highly experienced in working with the Hul’qumi’num’ language. Much of our class time, however, involved debate about how to spell and pronounce Hul’qumi’num’ words; the rest of the class time was spent learning how to say a new word. Needless to say, my husband and I did not become fluent speakers after attending these classes. We were, however, invited by Philomena and Sally to share our ideas about how the class time could be better utilized. My contribution was a request for songs and rhymes like the ones mothers share with their babies. At the time, the idea was welcomed but there were no resources to implement the strategy. I did not lose sight of my idea. In 2006, I worked as an Environment and Natural Resources Trainee for Cowichan Tribes under the supervision of two registered professional biologists, Tracy Fleming and Harry Williams. My work involved a public education project about the Species at Risk Act (SARA) and the historical significance of Garry Oak Ecosystems for Coast Salish peoples. I co-authored a children’s story told in both English and Hul’qumi’num’ about protecting Garry Oak Ecosystems called Sara’s Sunflower. This storybook was self-published by Cowichan Tribes and recorded by a Hul’qumi’num’ speaker, Merle Seymour, and Philomena Williams was involved in reviewing the Hul’qumi’num’ words and sentences used. I also adapted it into a play performed by students at our band-operated re-entry school serving 12-to-18 year olds. The play was performed at a conference on SARA that I organized and was recorded by our local television station. Fortunately for me, the local news story about Sara’s Sunflower was seen by Jan Bruce a, woman who would later help me to create ‘Iiyus Siyiye’yu Happy Friends.
Shortly before going on maternity leave for the birth of my second daughter in 2006, Jan and I collaborated on a series of newspaper articles called Understanding the Nations for the Cowichan Journey of a Generation (CJOG) Society. Through this work, we explored my idea of developing songs and rhymes in Hul’qumi’num’. Jan was a Kindermusik instructor who was very interested in learning more about the Hul’qumi’num’ language. In 2007, she and I pulled together as many of our friends who were interested in language revitalization and music as we could, including some who had helped me before: Violet George, Philomena Williams, Sally Hart, Harry Williams, and Merle Seymour. From there, our group grew to include Stuart Pagaduan, Denise Augustine, and Edgar Rice. We met two to four times per month over a six-month period where we shared children’s songs that we had written in English and Hul’qumi’num’. A few more people occasionally joined our gatherings that usually took place at Violet’s home (I apologize for any omissions). In sharing this, I hope that others can see how much the development of the *Iiyus Siiyǝ’yu Happy Friends* CDs relied on the efforts of volunteers from diverse backgrounds. Most of those who joined us were teachers whose classroom experiences were invaluable because they could test our songs with children. Many of our songs were created while someone was driving home from a gathering at Violet’s house and the next time we would meet, the song would be shared and others would contribute musically or linguistically. The time that we spent at Violet’s home was energizing, playful, and highly memorable.

After developing a few songs, Jan and I started to run a parent-and-tot group in collaboration with the local school district’s early literacy teacher, Wendy Erickson. We
had approximately five families join us including my own family and Jan’s family. After running a few groups, Jan and I realized that we needed to record our songs on CDs so that families would have something to take away and practice. Because of our association with CJOG, Jan and I were able to secure a small grant of approximately $10,000 to record the first CD with 16 tracks. We recorded our CD at Zak’s Woodshop Studio where Merle had initially recorded *Sara’s Sunflower*. Most of the songs were recorded over several nights. Our group was collectively grateful to both Violet and Philomena, who patiently corrected our Hul’qumi’num’ pronunciation to ensure a high level of accuracy for the sensitive microphones we used. The brave vocalists who are featured on our CDs included the teachers who volunteered to help us develop the songs, and we included our children who ranged in age from four to ten years of age (See Figure 1; photo printed with parental consent).
We finished our first CD in 2008 and distributed it to local daycares. The Coast Salish Employment and Training Society’s (CSETS) Success By Six program coordinator became aware of our CD and was able to find money to reproduce the CD and widen its distribution to neighbouring First Nations communities. Both Jan and Denise delivered workshops to teachers through the local school district. In 2010, while I was on maternity leave for my third daughter, Jan and Denise secured a grant from the Coast Salish Employment and Training Society to produce our second CD. Having completed one before, it did not take as long to develop the second one; based on the experience gained the first time, we were more methodical in our approach to recording...
the songs, and we spent more time rehearsing with children who would be featured on the CD. The second CD has 19 tracks and was distributed locally in the Cowichan Valley and to neighbouring First Nations communities.

When I reflected on my personal motivation to develop the 'Iiyus Siiye’yu Happy Friends CDs, it led me to consider Gardner’s (2006) socio-educational model of second language acquisition. The model organizes variables that are implicated in L2 learning and describes how these variables contribute to that process. The model emphasizes the role of motivation and ability as key factors in L2 learning. Integrativeness is openness to other cultures in general and reflects an interest in the target culture. Individuals with a strong interest in another language community might be more open to learning a second language. This was evident in the participation of mothers and their children in the 'Iiyus Siiye’yu parent-and-tot classes. Gardner’s model also accounts for the teacher’s command of the materials and the quality of the materials. These factors particularly motivated me and the group of volunteers to develop fresh materials for our CDs.

“Supporting language and literacy development of Aboriginal children requires approaches that reflect cultural values, beliefs, and experiences of Aboriginal families” (Ball, 2008). The use of word games and of culturally relevant songs and stories significantly improved students’ motivation in a Nigerian English language class (Ajibade & Ndububa, 2008). Having grown up in a time when Hul’qumi’num’ was taught through the recitation of the Lord’s Prayer, I am confident that my motivation to engage as a Hul’qumi’num’ learner would have increased tenfold had there been an opportunity to learn culturally relevant songs or stories.
Achkasova found that children’s opera—a musical tale involving story, dance, acting, singing and talking—combines the natural activities of children and provides an interactional context that offers an environment conducive to second language learning. Courses based on one children’s opera over three months with two 45-minute classes per week provided space for preschool age children to gain exposure to approximately 200 words and 50 functions related to introducing, requesting, expressing joy, and so on. “For a child, a new language is not learning forms and vocabulary or greeting in a new way. It is a new game and a new experience” (2013, p. 389). When Brumen (2011) examined the perception and motivation for foreign language learning in preschool children (n = 120, ages four-to-six years) who had been learning language for at least one year, she found that 95.8% like listening to songs and chants and singing them. Brumen found that children like foreign language learning when the activities are connected with playful activities and movement. The shared nature of music also enhances preschoolers’ motivation for challenging tasks; Butler and Walton (2013) found that children who perceived that they were working toward a shared goal persist longer and report liking their activity more than those who believe they are working alone.

In this chapter, I explored how we acquire the meaning of sounds as infants and how infant-directed speech exaggerates the features of our languages to help infants acquire language. I also explored the similarities between infant-directed speech and infant-directed music; The relationship between music and language is an important connection that may allow L2 learners to recognize and acquire the prosodic features of the second language they are learning. Finally, I discussed the importance of motivation
in learning a second language. In the next chapter, I outline this study’s methodology.
Chapter 3: Methodology

Participants and Setting

In the Cowichan Valley, there is a band-operated private school for K–4 students as well as several private schools. In the 2014–2015 school year, there were 4,245 elementary students in public schools in the Cowichan Valley; 861 (20.3%) self-identified as Aboriginal (British Columbia Ministry of Education, 2015). It was not the purpose of my study to examine the usefulness of the 'Iiyus Siiye’yu Happy Friends songs amongst an Aboriginal-only population so I did not conduct interviews at the band-operated K–4 school. I was mindful that Gardner’s model suggests that a user’s openness to the culture of the target language group impacts motivation and therefore sought data from diverse perspectives by drawing on the knowledge and experiences of teachers from the local public schools.

In order to comply with the Tri-Council Policy Statement and Queen’s University’s ethics review boards, I obtained permission from the local school district to interview teachers and language instructors and I consulted the Cowichan Tribes for endorsement of my focus groups with the cultural teaching assistants (CTAs) employed by the school district. Refer to Appendices A, B, and C.

Data Collection

Focus group interviews are a cost-effective way to collect data and share information amongst respondents who have the same occupation. It also allowed major themes to be identified from a relatively homogenous group (Patton, 2002). It was my
intention that participants in the focus groups would include a purposeful sampling of kindergarten, grade 1, and grade 2 teachers. In addition, participants were drawn from the CTAs who provide Hul’qu’umi’num’ language instruction in the school district. To attract participants, I contacted the district’s Aboriginal education principal and the community literacy coordinators who work closely with kindergarten, grade 1, and grade 2 classroom teachers to extend a letter of invitation for teachers to participate in focus groups. As incentive for teachers to participate, I offered to provide a workshop to teachers on how music aids in the development of phonological awareness and enhances early literacy which would take place after focus group interviews. This topic was purposefully chosen to prevent the priming of focus group participants. In hindsight, this had a detrimental impact on my ability to recruit classroom teachers for both the workshop and focus groups. The ideal participants for this study included kindergarten, grade 1, and grade 2 teachers who were presently using the ’Iiyus Siiye’yu CDs in their classrooms. My goal was to have six to eight teachers participate in four focus groups for a total of 24–32 teachers.

Having never done a master’s thesis before, I did not accurately estimate the time requirements to go through each stage of approval before undertaking research with human participants. After experiencing several delays in scheduling due to ethical approval timelines, changes in executive level staffing within the school district, summer school closures, and the busy-ness of the back to school year, I was not able to recruit classroom teachers for my study. I was, however, able to interview the principal of an elementary school who did his best to share observations and feedback from the teachers
in this elementary school.

**Demographics of Participants**

With assistance from the principal of Aboriginal Education, one focus group was held for language instructors including both CTAs and Aboriginal support teachers. The first focus group interview was held at the end of the 2014/2015 school year, one individual interview was held over the summer, and six follow-up interviews were held in the fall and early winter of the 2015/2016 school year. Despite interest from the early literacy coordinators in the school district, they were unable to assist in calling together K–2 teachers for focus group interviews. After reaching out to local elementary schools, the principal of an elementary school expressed interest in being interviewed. The final two respondents included the co-creators of the CDs. In total, there were eleven respondents: four male and seven female. Based on my personal knowledge, at least eight of the eleven are of Aboriginal descent. I am uncertain about the ancestry of the remaining participants.

**Data Sources**

Table 1 displays the type and amount of data collected.
Table 1

*Type and Amount of Data Collected during Study*

<table>
<thead>
<tr>
<th>Alphanumeric Code</th>
<th>Interview Type</th>
<th>Audio file length (hr: min:sec)</th>
<th># of transcribed pages</th>
<th># of field notes pages</th>
</tr>
</thead>
<tbody>
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<td>Language Instructor Focus Group 1</td>
<td>23:27</td>
<td>7</td>
<td>4</td>
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<tr>
<td>A2</td>
<td>Language Instructor Focus Group 2</td>
<td>25:31</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>A3</td>
<td>Language Instructor Individual Interview 1</td>
<td>14:36</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>A4</td>
<td>Language Instructor Individual Interview 2</td>
<td>29:41</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>A5</td>
<td>Language Instructor Individual Interview 3</td>
<td>1:06:44</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>B1</td>
<td>Principal Individual Interview 1</td>
<td>46:27</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>C1</td>
<td>Co-Creator Individual Interview 1</td>
<td>35:28</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>C2</td>
<td>Co-Creator Individual Interview 2</td>
<td>49:31</td>
<td>13</td>
<td>4</td>
</tr>
</tbody>
</table>

The focus group interviews were scheduled to take 60 to 90 minutes. At the beginning of each session, I explained the purpose of the focus group and the guidelines for participation: cellular devices be turned to silent, each speaker be respected and permitted to talk without interruption, that there were no wrong answers, and that individual responses would not be shared outside of the group context. The participants
were informed that their responses would be summarized and they would have the option of reviewing the summary for comment on its accuracy.

To complement my dataset, I conducted two semi-structured interviews that were planned in advance with (a) one of the co-creators of the CDs who now works as the School District’s Principal of Aboriginal Education, and (b) one of the co-creators of the CDs who is a member of the school district’s Early Literacy Network and who has also delivered teacher’s education workshops on the use of the CDs. Though I would have liked to interview more of the co-creators of the CDs, I recognized that my sample included people who have time to participate in an interview and I aimed to be as efficient as possible. The co-creators identified for individual interviews have multifaceted perspectives on the development and use of the CDs. Not only were they both involved in the creation and distribution of both CDs, but they also led demonstrations of how to use the CDs in teacher education workshops.

The focus group interview and individual interview questions are detailed in Appendices D, E, and F respectively.

Data Analysis

To capture all discussion and responses, each focus group and interview was audiotaped and transcribed verbatim. The data was stored on a password-protected computer and analyzed using QSR Nvivo 10 software. The study used triangulated reflexivity to add consistency and credibility to the data. Triangulation requires researchers to practice self-reflexivity, reflexivity about those studied, and reflexivity about their audience (Patton, 2002). Once all data was collected and all transcriptions
were complete, I loaded the transcriptions into QSR Nvivo 10 to assist with data management and analysis. I used pattern, theme, and content analysis to make sense of the qualitative material and attempted to identify core consistencies and meanings (Patton, 2002). I then re-read each transcription and, using QSR Nvivo 10, I highlighted sections of the transcriptions and created nodes as I was re-reading the transcriptions. I printed the nodes, which included the highlighted sections of the transcriptions, and grouped them to identify themes. This enabled me to develop a framework for organizing and describing what was collected.

Because I sought to both understand how the materials were being used and intended to use this data to make improvements in future material development, I believed a phenomenological analysis was the best data analysis approach. Phenomenology attempts to understand our lived experiences. Phenomenology does not aim to explicate meaning or to develop theory (van Manen, Higgins, & van der Riet, 2016). In this study, the phenomenon under examination is Hul’q’umi’num’ language revitalization.

I was then, and continue to be, interested in the subjective experiences of the respondents, and my desire to cultivate a deeper understanding of their points of view persists.

In the next chapter, I review my findings.
Chapter 4: Findings

I present the results of all data collected during the study are presented here in three sections. The first section describes how children were exposed to the Happy Friends Songs in classrooms and the materials and resources that were developed to support language learning in the classroom. The second section describes themes that emerged as participants described their motivation and comfort level in using the Happy Friends songs with children. Before I list recommendations regarding the use of songs for language revitalization that arose from participants in this study in section 4, I describe how language instructors are using the songs to support classroom teachers in other curriculum units and provides feedback from language instructors useful for future song development. The research questions are reiterated below for ease of reference.

1. Describe the specific ways in which teachers effectively use the children’s songs in the classroom;
2. Identify the specific ways that Hul’qumi’num’ language instructors use the children’s songs to help students to build fluency; and
3. Discover alternate uses for the collection of children’s songs.

Section one of this chapter is intended to address the first and second research questions of this study. Section three seeks to address the third research question.

How Children are Exposed to the Happy Friends Songs in Classrooms

To address the research questions in this study about how teachers and language instructors are using the CDs to promote Hul’qumi’num’ language learning, it is important to first recount how the CDs that were originally meant to help parents and tots
remember songs from a weekly music class were introduced into classrooms in the local school district.

**Distribution of the Happy Friends CDs.** Shortly after the first CD was recorded and produced, my involvement in their distribution became limited due to personal and professional commitments. Fortunately, however, the co-creators of the CDs continued to distribute and promote the first collection of *Happy Friends* songs. Through partnerships with Aboriginal Success by Six and other community organizations such as Cowichan Family Life and aboriginal health organizations on Vancouver Island and Penelakut Island (Individual Interview C1) and School District 79 (Individual Interview C2), the *Happy Friends* CD was given to children in early childhood education centres, Strong Start centres operating through local schools, public health centres, the Cowichan District Hospital, and early literacy packages. The CDs were provided to families free of charge and have travelled as far as Europe (Individual Interview A5).

The warm reception it received from families, and especially from children, prompted the co-creators to secure funding for a second CD.

Stories kept coming in to us about people playing it in their cars and their kids loving it and singing it at the table. I think that is a gift when children choose a person or a song or anything, and I think that they have an authenticity that is unique to being a child, and that is a signal to me that we are on the right track and we need to keep going. (Individual Interview C2)
Several years ago, I attended a community fundraiser. While I was talking to my children, a father interrupted me to ask, in a singsong voice, if a sum’sum’aya had bit my fingers. He clearly recognized my voice from the ‘Mystery Bag’ song on the first CD, and he shared with me that his children listened to the songs in the car. This was not the first time that people have recognized my voice from the *Happy Friends* CDs.

Participants in this study who also recorded songs for the CD shared stories about being recognized for their work, too. “I have had families say to me that they recognize my daughter on the front cover. They have said, ‘Oh, we have your CD,’ or ‘Oh, I heard your voice and we have it in our car,’” (Individual Interview C1).

Two language instructors reported that some students knew the *Happy Friends* songs before they started school, and these students could be heard singing the songs in the hallway.

I have heard kids sing the song without it on and after, when I leave the room, I smile and laugh about it because the teacher is going to hear that song for the next three hours…they are very catchy…I am not musically inclined but the songs just work that way, and they want to keep you singing. (Language Instructor, Individual Interview A4)

When the CDs were ready for distribution, minimal resources accompanied the CDs: song lyrics were printed on the CD jacket with English translations. To support educators in using the songs, two of the co-creators delivered workshops throughout the school district to demonstrate how to use the songs with children. At the end of each
workshop, they provided a resource booklet to help participants remember the actions used with the songs. From approximately 2008 until 2013, the workshop was delivered twice per year, but demand for the workshops has declined in the past three years (Individual Interview C2). See Figure 2 for examples of the resources that were available to teachers when the CDs were distributed.

**Figure 2: Sample of Early Worksheet for “Greetings Happy**

![Sample of Early Worksheet for “Greetings Happy Friends”](image)

| SONG: | "Greetings Happy Friends" |
| CD: | Tyuts Sitiy’yu - Happy Friends #1 |
| BENEFITS: | Gross motor skills, language development Teaches Basic Greetings (Good Morning, Good Day, Good Night, Goodbye) in Hu’umun’u’m |
| FUNCTION: | Stationary Movement, focused listening |
| LYRICS: | Can be found in cd #1 insert, page 1 |
| TRANSLATIONS: | Tyuts Sitiy’yu: Happy Friends |
| | 'Ly’ Netul: Good Morning |
| | ‘Ly’ Skawuy: Good Day |
| | ‘Ly’ Snet: Good Night |
| | Hey’awuy: Goodbye |

**TEACHING NOTES:** Have children form a circle. Talk about how the sun rises in the East towards Maple Bay and sets in the West in the direction of Mt. Prevost and how the sun moves through the sky throughout the day. Talk about Good Manners in greeting people.

Show the children the actions for each verse.

Verses 1. (Good Morning/’Ly’ Netul) Make a rising sun with your arms by placing your right hand into your left palm, raise your arms in a half sun shape up above your head. Repeat.

Verses 2. (Good Day/’Ly’ Skawuy) Leave your arms in the same shape above your head and sway side to side with the rhythm of the music.

Verses 3. (Good Night/’Ly’ Snet) Bring your arms down like the setting sun and then bring your hands, cupped to the side of your face, resting your head on your hands as though you are pretending to sleep.

Verses 4... (Good-bye/Hey’awuy) Wave good-bye to all the children.

**My notes from workshop:**

*Figure 2.* This resource was developed by Jan Bruce in 2008. Permission to include this image was granted by the resource creator/copyright holder, Jan Bruce.

In addition to the teacher workshops held at schools and the resource booklet, the school district’s Aboriginal Education Department also purchased puppets that could be used with the songs. Since then, work has started on a curriculum book and posters to accompany the CDs (See Figure 3).
Figure 3. This excerpt from a draft curriculum book was developed by Jan Bruce. Permission to include this image was granted by the resource creator/copyright holder, Jan Bruce.

In addition to the lyrics and images of children using the songs, the curriculum book also contains notes that provide ideas of actions that can be used to support the songs for children of different ages (See Figure 4).
Further resource development. The first Happy Friends CD was completed in 2008 and shortly after it was recorded, one of the co-creators who was a music teacher became Principal of Aboriginal Education. In this role, she has continued to work toward the promotion of Hul’qumi’num’ language revitalization, one of the four key goals of the Aboriginal Education Department (Individual Interview C2). This has involved a
partnership with linguists who have dedicated their lives to studying Hul’qumi’num’ and language instructors working within the school district as well as early childhood educators. With assistance from a fluent Hul’qumi’num’ speaker, the Principal of Aboriginal Education successfully delivered Hul’qumi’num’ language courses through Vancouver Island University to adults. This work has included the use of chants as well as activity-based or context-specific learning, for example, following instructions in Hul’qumi’num’ to learn how to make bread. Though the use of the Happy Friends CDs was the focus of this study, learning that chants have been developed to support language learners is encouraging, especially since one of the participants in this study randomly broke into a chant several times during an interview and was able to recall entire sentences. This participant remarked, “And why did I get it? Because it was a song.” (Individual Interview B1).

The Aboriginal Education Department has continued to develop resources including several print-based materials such as books, worksheets, and more. This will be discussed later in the next chapter. Language instructors and teachers working in the Aboriginal Education Department meet weekly to develop curriculum and lesson plans that can be applied throughout the school district. Below is a sample of materials that one participant of this study has developed to support the use of the Happy Friends songs in classroom (See Figure 5).
Since the *Happy Friends* CDs made their way into classrooms, technology has rapidly changed. Vocabulary from the *Happy Friends* songs is now further supported with the use of QR readers, Keynote presentations on iPads, and smart boards. In some instances, the fact that the *Happy Friends* songs were recorded and distributed as CDs
has become a barrier to their use; Fewer classrooms have CD players, and newer laptops in classrooms do not have internal CD or DVD players (Individual Interviews A4 and B1).

**Using Happy Friends songs in the classroom.** Participants in this study consistently reported that children are exposed to the *Happy Friends* songs as background music during centres, as transition songs while students move from one activity to another, through listening centres, and through circle time. Two participants reported that before they deliver Hul’qumi’num’ language lessons to children, classroom teachers will ask which songs from the *Happy Friends* CDs should be played to prime children for learning (Focus Group A2). When the songs have been used by Hul’qumi’num’ language instructors to teach the language as part of a lesson plan, participants reported that this involves reviewing vocabulary lists followed by a worksheet activity and then closing with the relevant *Happy Friends* song (Individual Interviews A3, A4, and B1). One participant identified the Mystery Bag song from the first CD as one that is used to build vocabulary. From the second CD, the Let’s Get Ready song is popular for teaching students the names of clothing and can be adapted to each season. The song is easily supported with props such as binoculars and recipe cards with pictures of each item from the song on one side and the written vocabulary word on the other side (Individual Interview A5).

A surprising finding of this study was the revelation that the *Happy Friends* songs are used by language instructors and students to build and retain vocabulary for the district-wide Spuptitul Hul’qumi’num’ language contest, wherein students are asked to
introduce themselves and respond to questions in Hul’qumi’nun’. Another unexpected finding that came from this study was the report by two participants that music teachers have used the *Happy Friends* songs in the Cowichan Valley Music Festival. When asked about the appeal of the *Happy Friends* songs, one participant responded that the songs are positive and structurally sound for teaching music, “so even if you weren’t focused on the language, you could use them as songs in music class or in the elementary classroom” (Individual Interview C2).

**Popular songs for learning.** Several participants reported that the ‘Greetings’, ‘Good Manners’, ‘Days of the Week’, ‘Colours’, and ‘Hokey Pokey’ songs are used throughout the year with students. One participant expressed surprise when describing how adamant classroom teachers have been about wanting her to join their classrooms for circle time and calendar time to review the basics of Hul’qumi’nun’ (Individual Interview A5). The ‘Hickity Tickity’ song is popular at the beginning of the year when teachers and language instructors are getting to know students’ names. The ‘Happy Birthday’ song was believed to be by far the most popular song by nearly all participants in the study. One school, in particular, sings the ‘Happy Birthday’ song in Hul’qumi’nun’ at every assembly and provides a birthday pencil to students celebrating birthdays that month (Individual Interview B1). All of the songs noted above were recorded on the first CD.

**Classroom teachers’ use of the songs.** Answering the question of how classroom teachers effectively used the Happy Friends songs was challenging due to the researcher’s inability to interview classroom teachers. However, throughout various
interviews, several participants readily provided examples of classroom teachers who successfully use the Happy Friends songs in their classrooms. One participant reflected on the response of teachers and students when using the CDs; “As I watch teachers and students and how they react to the CD using enthusiasm and passion within their voices… it [the CD] is well planned and executed” (Individual Interview A4). Despite this enthusiasm observed by one language instructor, it remains unclear how comfortable teachers are using the Happy Friends songs as a learning tool in addition to using it as a support. At least three participants mentioned the challenge of using the Happy Friends songs to teach a second language when they have limited knowledge of Hul’qumi’num’.

The teachers are the first to say, “I don’t know the language so I’m not going to pretend to teach it.” They like to play it for the children so the children can hear it. It is being listened to. The children are more familiar with it. (Individual Interview A5)

Using a resource in another language is a nerve-racking thing to do, as noted by one participant, who explained how awkward and difficult it feels to be a classroom teacher who may be asked questions about the songs and who may be unable to effectively respond to the questions (Individual Interview B1). Confidence is a theme that repeatedly arose through all of the focus groups and individual interviews.

**Motivation and Comfort Levels in Using Hul’qumi’num’ in the Classroom**

Nearly all of the respondents reported a high degree of comfort in using the *Happy Friends* songs (and one indicated that they were generally very uncomfortable
with public speaking itself). Four of the eleven respondents were involved in the development of the Happy Friends songs to a certain degree. For these participants, the involvement of knowledgeable and fluent Hul’qumi’num’ speakers increased their comfort and confidence in developing materials in another language. The fluent speakers who were involved participated in all stages of the development of songs, the recording of CDs, and the printing of CD jackets with song lyrics.

As I spoke with the elders and met more people, I realized how important it was to get it right and to pass it on correctly. I felt a tremendous responsibility and also nervousness and also an awareness of my lack of strength in the area, I guess. I was nervous about getting it wrong, and I wanted to be respectful, and I didn’t want to disappoint anyone…the thing that really helped me was when one elder said to me, “If you are not teaching it then there is no one else doing it.” (Individual Interview C1)

As the CDs were developed, elders re-listened to the recordings, and the singers then returned to the recording studio to ensure that the recordings were as accurate as possible. “The only reasons I didn’t have any concerns was because I knew our elders were working with us all the time…So that gave me confidence so that I knew if I was going to do something wrong, then somebody would be there to correct me.” (Individual Interview A5)

For the participants who were involved in recording the CDs, feeling confident developing and using the Happy Friends songs was not specific to the use of the
Hul’qumi’num’ language. One participant described discomfort in using music to teach the language. “Yes, as much as I like to see language put into musical form or rhythm, for me to come in and maybe emulate it or duplicate some of the songs was challenging and not my strong point” (Individual Interview A4). This participant further explained that watching the students sing along increased his overall comfort and confidence levels, “It is simple for people and everyday learners that don’t know Hul’qumi’num’ that they can easily follow along. That is one of the great things about it, because it is not overwhelming” (Individual Interview A4).

Though great care was taken to ensure the presence of fluent Hul’qumi’num’ speakers who guided and supported the recording of the language, in hindsight, the transition into classrooms could not be supported in the same manner. This resulted partly from the fact that Hul’qumi’num’ is no longer widely spoken, and opportunities for fluent speakers to correct language learners as they begin to use Hul’qumi’num’ is limited. One participant noted that teachers are not necessarily encouraged to pronounce words and teach language independently. “As I said before, we believe that should be in the hands of a cultural language speaker so that we are not teaching them incorrect pronunciation” (Individual Interview A5). One participant explained that the teachers need more ideas about how to use lots of songs on the CDs, but they may not feel confident in speaking or singing the words (Individual Interview C2). Another participant described the difficulty classroom teachers face in using the Happy Friends songs this way:

It’s a confidence issue…I think sometimes it’s a confidence and fear of being disrespectful issue…people being fearful that they don’t want to offend by trying
Hul’qumi’num’ when Hul’qumi’num’ is not something that they’re skilled at and that can sometimes make people fearful of putting on something…a few teachers, I think, probably would not be comfortable saying, “I don’t know,” or “I can’t do that,” or “I can’t make that sound,”’ right? Yeah, so there’s that comfort level.

(Individual Interview B1)

Not wanting to be perceived as disrespectful or offensive in using Hul’qumi’num’ was identified as a challenge by at least two participants. Due to the limited sample size of this study, it is difficult to say whether this is a common belief among classroom teachers. It is, however, interesting to note that the presence of fluent Hul’qumi’num’ language speakers increased the confidence of the participants involved in developing and recording the Happy Friends songs.

As the theme of confidence emerged, it became clearer that the use of the Happy Friends songs as background music may be explained by the lower comfort levels that some classroom teachers have in speaking Hul’qumi’num’. “Even if it’s just in the background, if you’re hearing it, you’re getting used to the sounds…And to me, that’s my usage of it. It’s more just about trying to get comfortable hearing the language” (Individual Interview B1).

Finding ways to explore the themes of confidence and not wanting to be disrespectful are areas for further research to support Hul’qumi’num’ language use in classroom environments.
Connecting the *Happy Friends* Songs to Curriculum Units

Data collection for this study was limited to two of the three groups that I had hoped to interview. After several failed attempts to schedule focus group interviews with teachers, I nearly lost hope that I would find out how the *Happy Friends* songs were being used to connect with other curriculum units. To my surprise and great delight, one participant was able to describe in detail how she and other language instructors use designated time for Aboriginal education instruction to support classroom teachers in other curriculum units. Two examples of how the *Happy Friends* songs were used for multiple teachable moments are highlighted in this study below.

**Tiny smuy’uqwa.** On the second CD, purposeful attempts were made to fill gaps that we had identified from the first CD so a theme of spring and insects was chosen. The second CD features songs about nature, bugs, and even a legend about tiny smuy’uqwa, the ladybug who drank up all the water after the last great flood in the Cowichan Valley. The song is a variation of a Cowichan legend recounted by Wesley Modeste in the book, *Those Who Fell from the Sky* (Marshall, 1999). Each month, the Aboriginal Education Department uses the Cowichan Teachings as themes for lesson plans. In January, the theme is around the teaching, Yath ch ’o’ lhq’il’ (Be Positive). The Tiny Smuy’uqwa song is used as an example of how someone small was positive, offered help to solve a big problem, and came to the rescue of people much bigger.

With smuy’uqwa, she was positive and believed in herself. He [The other character in the song] wasn’t so forgiving or, sorry, as open to that and so he laughed at her. So we talk about that and responses such as encouraging your
friends…So that looks different with every grade level. What I usually do, whether it is the kindergarten or the older ones, and I teach up to grade 7, I tell the story and I animate it. I make it really...I don’t read it, I act it….I really draw the little ones into it to really get into it. They are there and they want to be entertained. So I animate it and then we go through the whole story…So I go through the whole song and then I do actions while I do the song. (Individual Interview A5)

This song is used again to reinforce other teachings such as, Tl’i’ to’ mukw’ mustimuhw which means that each person is important. “It's all of these different teachings, and sometimes it’s just a lesson between two kids who are having a problem” (Individual Interview, A5). The ladybug song is then used as a segue to other activities that involve counting in Hul’qumi’num’, like using a ladybug shaped gardening kneeling pad and tokens that are counted in Hul’qumi’num’ twice, once on each wing. As the numbers are counted on one wing and then the other, students have an opportunity to repeat the numbers they have already counted and then to practice counting higher as they count both wings. As a Hul’qumi’num’ language learner, I have repeatedly heard from fluent speakers that all sounds of the language can be heard when one counts from one to ten in Hul’qumi’num’. The ladybug song is also used to segue into Hul’qumi’num’ lessons around colours. Finally, the participant who described the use of the ladybug song also explained that teachers frequently have springtime themes around insects, and the Tiny Smuy’uqwa song and the counting and colour activities described above are used again as activities to support the classroom teacher’s curriculum unit.
The Hokey Pokey. The ‘Hokey Pokey’ song was recorded in English with Hul’qumi’num’ words substituted for body parts. It was included in the first CD as a movement song and is very popular with little ones. I was surprised to learn that one of the language instructors used the ‘Hokey Pokey’ song from the Happy Friends CD to support a grade 5 teacher who was delivering a curriculum unit on science and the body. In her interview, the participant described the pressure that the classroom teacher had shared with her about interrupting her teaching unit for Aboriginal education instruction time. The participant in this study could see, understand, and empathize with the classroom teacher’s stress and adapted her instruction time to support the teacher’s work on science and the body. The ‘Hokey Pokey’ song was used in the grade 5 classroom, and Hul’qumi’num’ words were taught to identify different body parts. After singing the song and doing the actions, the class spent time drawing and then labeling the body parts in Hul’qumi’num’. After this activity was exhausted, the language instructor moved on to a discussion about First Nations foods, which facilitated her transition into different vocabulary lists including food and utensils and so on (Individual Interview A5).

Advice for other communities and for future work. The participants in this study were asked what motivated them to become involved in developing or using the Happy Friends songs. Their reasons ranged from having a lifelong interest in Hul’qumi’num’ language learning to the use of repetitive, structurally sound songs that could be used either for language instruction or music instruction. Two participants described how they became interested as a result of wanting to be respectful of the history of the First Nations people where they were raising their children and wanting to
be knowledgeable about the culture of the school’s large Aboriginal population where they were working. The involvement of fluent speakers and elders who supported and endorsed the work that was being done to record children’s songs in English and Hul’qumi’num’ was repeatedly identified as a factor for success. The involvement of fluent Hul’qumi’num’ speakers who ensured that the language was being recorded with as high degree of accuracy as possible leant a ring of authenticity to the *Happy Friends* songs that boosted the confidence of the people involved in creating and recording the songs. The time that was involved in proofreading lyrics to ensure spelling was correct and in reviewing recordings and returning to the studio to ensure accurate pronunciation was a factor that the participants noted could easily be underestimated when undertaking a project in a second language where nearly all contributors are still in an early stage of language learning.

When participants were asked what suggestions they might have for the co-creators of the CDs, most participants suggested that a third CD be developed. Some requested that more songs featuring Cowichan legends and Cowichan teachings be recorded. From a teaching perspective, one participant suggested that the next CD have two parts: one CD to be recorded with several tracks that introduce the song and how it can be used, vocabulary lists for each story or song, stories that support the songs, and then the songs themselves; one CD with only the songs so that they can be easily played in classroom settings. Another suggestion was that the next efforts to record Hul’qumi’num’ involve an increased use of interactive technology such as applications on iPads and Keynote presentations that can be played on iPads. There is no shortage of
possibilities regarding what could be recorded on a third collection of *Happy Friends* songs. The findings of this study indicate that there are now far more concrete ideas for useful supporting materials that should accompany all current and future resource development projects. This issue is discussed in more detail in the next chapter.
Chapter 5: Discussion

Songs have a way of pulling us together and bringing our stories full circle. When we sing them together, we define who we are and we share a common bond through each note, each beat, and each vibration that passes through our bodies. Our voices carry our sorrows and celebrations and, through song, we share our cultural identities (Barnwell, 2015). The story, or the intention, of creating the Happy Friends songs was to help parents and their children learn and remember Hul’qumi’num’ words and phrases. Singing these songs and recording them broadened the path for Hul’qumi’num’ language revitalization and created an opportunity for more voices to join in, and with them comes a greater need for resources to support classroom teachers and sustain language learning for all.

Can Partially Fluent Speakers Teach Hul’qumi’num’?

In reflecting on the challenges of collecting data and the findings of the study, I was left with mixed feelings. In part, I was overwhelmed with joy at how far the collection of songs had gone. I also felt that language revitalization is, at times, a lonely path. Truly, these feelings reinforced my motivation for recording the songs in the first place. Hul’qumi’num’ language learning will thrive when it is approached from multiple perspectives and takes place inside our homes, our cars, and our classrooms. To be successful, we need to include a strategy that lends new language learners greater comfort as they assist in the transmission of the language to other language learners.
Initially, I was troubled by the notion that language instruction should only be done by fluent speakers. This idea was not stated explicitly by participants; however, one participant commented that “We are not necessarily encouraging the teachers to start to pronounce these things and teach them on their own. As I said before, we believe that should be in the hands of a cultural language speaker so that we are not teaching them incorrect pronunciation” (Individual Interview A5). I agree wholeheartedly that fluent speakers can better assist language learners in mastering the sounds of Hul’qumi’num’ because slight mispronunciations can change the meaning of a word. The reality, however, is that when our children go to school, the time that is dedicated to Hul’qumi’num’ language instruction is limited, depending on the school that they attend. Some schools have a dedicated cultural teaching assistant who provides language instruction with support from an Aboriginal education teacher while other schools receive language instruction from itinerant cultural teaching assistants and itinerant Aboriginal education teachers. The itinerant team visits more than 2,000 students every month, and instruction time is limited in contrast to the schools where they have dedicated teaching staff. Because I was not able to collect data from classroom teachers, it is unclear how comfortable classroom teachers are in using Hul’qumi’num’ or the Happy Friends CDs in classrooms. Moving forward, it is important to find out what supports classroom teachers want so that they can use the Happy Friends songs and other Hul’qumi’num’ resources with ease.

The majority of the participants in this study already had an interest in learning and promoting the use of Hul’qumi’num’. Two participants expressed a desire to learn more
about the First Nations people in their communities and schools as a motivating factor to use or become involved in developing songs for the *Happy Friends* CDs. This finding tied neatly back to Gardener’s socio-educational model of second language acquisition, which emphasizes an individual’s interest in the target culture as a factor for motivation (2006).

**Surprising finding.** Motivation, confidence, and comfort using a second language have been important considerations of this study. Surprisingly, the value of respect was not something I anticipated being a factor in whether or not an individual chooses to learn or attempts to speak Hul’qumi’num’. One participant shared, “I was nervous about getting it wrong and I wanted to be respectful and I didn’t want to disappoint anyone. Also, as a non-Aboriginal person, I felt that I might upset some that may not like seeing a White person teaching their language. I did experience that a little bit as I went along.”

With encouragement, this participant continued on her path because “The thing that really helped me was when one elder said to me, ‘if you are not teaching it then there is no one else doing it. It is not going to be completely lost, but these songs aren’t going to be passed on and used unless you bring them’” (Individual Interview C1).

The concerns expressed by this participant as a non-First Nations person teaching Hul’qumi’num’ are not unique to this study. In a report generated by the office of the Auditor General of BC, the authors noted that non-Aboriginal teachers may lack the confidence or knowledge to comfortably deliver a curriculum rich in Aboriginal content (OAGBC, 2015). To address this concern, the BC Ministry of Education has dedicated a non-instructional day in the 2015/2016 school year to Aboriginal instruction as it is
believed that increased professional development in this area will increase the confidence levels of non-Aboriginal teachers. The findings of this study suggest that the presence of an Aboriginal expert or fluent Hul’qumi’num’ speaker during classroom instruction may also increase the comfort levels of non-Aboriginal teachers in using Hul’qumi’num’.

Another participant of this study also noted that using the *Happy Friends* songs in the classroom and speaking Hul’qumi’num’ involves both confidence and a fear of being disrespectful. This participant described not wanting to offend listeners by trying Hul’qumi’num’ and how he overcame this when using Hul’qumi’num’ publicly by making it clear that he is still learning the language (Individual Interview A4). The acquisition of new language skills can be uncomfortable as we master new sounds. It is hard to say whether or not all First Nations people in the Cowichan Valley would consider the use of Hul’qumi’num’ by a non-First Nations individual as disrespectful, but one would hope that the bravery of the speaker would be acknowledged instead.

**A dynamic and living language.** First Nations living in the Cowichan Valley find ourselves in a precarious position as the number of fluent Hul’qumi’num’ speakers continues to dwindle. We must acknowledge that partially fluent speakers will be tasked with transmitting the Hul’qumi’num’ language to current and future generations and, in doing so, we must accept the risk that the language will evolve over time. As challenging as this may be to accept, what is the risk if we fail to encourage partially fluent speakers to speak or teach Hul’qumi’num’? The ‘Happy Birthday’ song has changed already. When translated, the phrase ’iiyus skweyul ’un ch kwun means “happy day of your birth,” and it is repeated throughout the song. When sung, most singers will change the
second half of the phrase from ‘un ch kwun to ‘un ch skwunch. Hul’qumi’num’ speakers with a higher degree of fluency than I possess have most likely noticed other, more substantial changes to the way language learners are pronouncing words and phrases today. Overall, the current Hul’qumi’num’ language instructors in our local school district have varying degrees of fluency and we have already experienced a shift wherein partially fluent speakers are teaching Hul’qumi’num’.

This line of thought evokes strong emotions when I reflect on the natural evolution of Hul’q’umi’num’ (such as new terms to describe new phenomenon) and the forced adaptation of the language that is a legacy of colonization and residential schools (e.g. lost words, Anglicized pronunciation of sounds). I admire the patience of fluent Hul’q’umi’num’ speakers who spend time ensuring that learners master the sounds of the language. It may be valuable to further examine attitudes and perceptions of how beginning language learners are viewed and supported as they attempt to share their knowledge of Hul’qumi’num’ in classrooms.

**Sharing responsibility for creating language resources.** When we create resources such as the Happy Friends CDs, we need to build supports around them to increase the chances that they will be used broadly. In this instance, workshops and simple resource guides were developed to support families, early childhood educators, and classroom teachers in using the Happy Friends songs with children. The creation of the Happy Friends songs was done largely through the work of passionate volunteers whose dedication and interest made it possible to move forward quickly without the kind of bureaucratic red-tape that often sidelines other important projects supporting
Hul’qumi’num’ language revitalization. When the Happy Friends CDs were recorded, careful attention was paid to ensuring the correct pronunciation of words in the songs, but this was mainly done by two fluent Hul’qumi’num’ speakers. Had the CDs been produced by an organization, the chances are high that the songs would have been reviewed by a committee of elders and other language experts, all of whom would likely come with their own slight variations in pronunciation unique to their families and villages. The local First Nations in the Cowichan Valley are doing important language revitalization work, and I am not certain that the Happy Friends CD projects would have ranked high on their priority lists with competing projects such as dictionaries and category dictionaries. On a larger scale, most First Nations communities face greater competing priorities for funding and resources, including infrastructure development to ensure that families have access to clean water. Thus we cannot rely solely on these governing structures to assign resources to promote the revitalization of Hul’qumi’num’ and other First Nations languages; These small nations must address other important community needs. In sharing responsibility for the development and broad distribution of new resources for Hul’qumi’num’ language learning, we increase the chances that the language will continue to be transmitted beyond the current generations. We cannot know the possible reach that a simple project like the Happy Friends CDs can have if we do not try. The Happy Friends songs providentially made their way into classrooms in the local school district. For First Nations students in the Cowichan Valley, we have at least two more resources that may increase the comfort, confidence, and motivation of First Nations students in classrooms.
Directions for Future Research

This study relies on qualitative data from focus groups and individual interviews and provides a short peek into the world of Hul’qumi’num’ language instruction in School District No. 79.

Hul’qumi’num’ is taught by a cultural teaching assistant in the band-operated schools of Cowichan Tribes, and related dialects are spoken in band-operated schools of neighbouring communities where immersion programs have been successfully developed. These schools were not included in this study because I was interested in the reception of Hul’qumi’num’ resources by a broader and more diverse group of potential users. Local First Nations have strived to sustain Hul’qumi’num’ for decades, and we know that we cannot do it alone.

Moving forward, it will be important to hear the voices of classroom teachers who are important partners in the promotion of Hul’qumi’num’ use in classrooms. I entered into discussions with the principal of Aboriginal Education approximately seven months before completing my thesis proposal and the ethics review process, which included obtaining permission from the local school board during a time of significant transition. Ethical approval took approximately two more months. After nine months of conversations, my ability to recruit teachers for focus groups was limited by the end of the school year. In September, I made efforts to connect with individuals who I hoped could provide assistance in gathering classroom teachers who might be interested in my study. Because I did not want to prime my potential participants with information from my literature review about how lyrical music aids in second language acquisition, it was
increasingly difficult to entice teachers away from their important work of settling their students in for the new school year. A few teachers I spoke to asked me how this study would link to the new curriculum that will be coming out soon. As more time passed, I had to set a firm personal deadline to ensure that this study would be completed within my allocated time and I was unable to collect data from 24 to 32 classroom teachers as I had hoped. I was fortunate that one principal kindly offered to provide an administrative perspective that included observations and feedback from classroom teachers.

The findings of this study are formative and cannot be generalized beyond this context.

**Directions for Future Pedagogical and Professional Development**

*We were not experts.* In setting out on this journey, my primary interest was in discovering how I could make better songs for children. I did not understand how language developed in infants beyond what I read on the Internet, in parenting books and magazines, or from the first-year university course I took on language to satisfy my linguistics requirement for my undergraduate degree. I did, however, have a strong interest in music. After all, my grandfather was not able to pass on language, but he did pass on a love for music; today, nearly all of his grandchildren sing the traditional songs with our children that we learned from him. The literature review included in this study sparked new ideas about how to approach songwriting in a second language and helped me reconsider some of the feedback I had received as we were developing the Happy Friends songs.
For example, some community members questioned why we recorded Western lullabies or children’s songs instead of traditional songs. We were also questioned about why some of the songs were in both English and Hul’qumi’num’. I now know that it is important for second language learners to be comfortable, to feel safe to make mistakes, and to be primed for learning. Using familiar Western songs achieves all of these objectives. Songs that include both English and Hul’qumi’num’ are transitional songs that introduce the phonemes to listeners and create opportunities for statistical learning to occur. When we developed the *Happy Friends* songs, we knew that we could not force the use of Hul’qumi’num’ words into western melodies where the number of syllables and beats did not match. Perhaps some of the co-creators understood the impact this would have on prosody. Some of us, however, were concerned that doing so would be displeasing to the ear. It is important to acknowledge that these CDs were not developed by a group of experts, but we all shared an interest in music and Hul’qumi’num’ language and we included as many people with diverse backgrounds as possible: fluent Hul’qumi’num’ speakers, musicians, language instructors, and parents.

**Suggestions from Happy Friends users.** Naturally, after finishing the first two CDs, we were interested in developing more songs and CDs, but time has not permitted this. During this interlude, we now have a greater sense about how widely the CDs were distributed and what supports were put in place to promote the use of the CDs in classrooms and early childhood education centres. We also have recommendations from the language instructors who are using the CDs about what would help them when they are using the Happy Friends songs for Hul’qumi’num’ instruction in classrooms:
1. An accompanying CD that includes vocabulary lists for each song and verbal instructions that will help transition listeners from one song to another.

2. Print-based materials including books, posters, cards, and packages that support using the vocabulary from each song in games.

3. More songs about the teachings, legends, and other stories that share history, geography, and cultural practices with listeners.

4. A resource guide that includes physical activities and permits teachers to include outside activities with the songs and/or movement inside classrooms.

**Songwriting approaches.** When we next approach songwriting, one key consideration based on the literature review may involve the recording and mapping of a fluent Hul’qumi’num’ speaker as he or she engages with children of various ages one-on-one in different settings. Recording infant-directed and child-directed speech in Hul’qumi’num’ would capture the exaggerated prosody and melodic contours of Hul’qumi’num’ such that songwriters could mimic these patterns in future songs. Today, most Hul’qumi’num’ is spoken in a ceremonial context where fluent speakers can be very serious due to the nature of the activities in which they are partaking. There are few opportunities to hear fluent Hul’qumi’num’ speakers laughing and joking with one another, but I do recall several occasions when my grandfather has held one of his great-grandchildren in his arms and they have gazed into each other’s eyes. Each time I have witnessed these interactions, I hear my grandfather speak in fluent Hul’qumi’num’ and ask the little one if he or she has any sxwiem or stories to share. Despite language barriers, the joy on their faces and in their exchange is palpable, and there is a sincerity
and genuine quality to their interaction that is universal. These memories help bring my thoughts back the importance of engagement in second language instruction. At this time I must note that I see value in the use of Hul’qumi’num’ resources through digital media but I cannot overstate the importance of transmitting language through engaged human interaction.

**More dialogue.** There is a clear need to include the voices of classroom teachers at a later time to better answer the question of how the Happy Friends songs are being used by classroom teachers. It may also be of interest to obtain feedback from children, parents and other caregivers, as well as early childhood educators and other potential users of the CD. For example, while walking through the Cowichan Tribes Health Centre, I was drawn to the multi-purpose room where a group of new mothers were rocking their babies while listening to the ‘Greetings Song’ from the Happy Friends CD. Pursuing this data and sharing it with others who remain committed to the revitalization of First Nations languages has potentially far-reaching effects. Locally, it would help identify future themes for songs and resources to augment the work that is being done by the school board’s Aboriginal Education Department. Across British Columbia, where a plethora of Indigenous languages are at risk, we have a moral obligation to share any information that we can that will aid other First Nations in the revitalization of their languages and move us closer to the action that is required for truth and reconciliation in this country.
Conclusion

If this study were a song, this would be the point where I would inhale in preparation to start the next verse after the interlude or bridge. There are more songs to sing when this is finished, and there is space in the soundscape for more voices to join our choir. Using lyrical music to aid in second language learning as a strategy for Hul’qumi’num’ revitalization is but one approach. To be successful, we need many approaches that target different ages and levels of language learners. We were not experts and we did not expect that our simple project, that did not feel like work at the time, would have such far-reaching effects. In closing, I invite readers to be brave and know that any attempt that one makes to read, write, speak, or sing Hul’qumi’num’ is highly respectful to the First Nations of the Cowichan Valley and to our ancestors who fought so bravely to ensure the continued transmission of a language which carries our cultural identity, teachings, and values.
References


Appendix A

Letter of Information for Focus Groups

“LYRICAL MUSIC AND SECOND LANGUAGE ACQUISITION: a study on the use of children’s songs as a strategy for Hul’q’umi’num’ language revitalization”

This research is being conducted by Stephanie Peter, Graduate Student, under the supervision of Dr. Elizabeth Lee, in the Department of Education at Queen’s University in Kingston, Ontario.

What is this study about? The purpose of this research is to identify how the 'Iiyus Siyiye’yu Happy Friends CDs are being used in K-2 classrooms in public schools, how they are being used as part of Hul’q’umi’num’ language instruction, and to discover alternate uses for the CDs. The CDs were initially developed to support language learning in informal contexts; they were widely distributed in education centres and schools in the Cowichan Valley but little is known about how they are being used and what materials teachers need to support the use of the CDs. The study will require one 1-1.5 hour focus group visit and participants are invited to return for a follow up 1 hour debriefing. The focus group sessions will take place at the School Board Office subject to availability of space. There are no known physical, psychological, economic, or social risks associated with this study.

Is my participation voluntary? Yes. Although it be would be greatly appreciated if you would answer all questions as frankly as possible, you should not feel obliged to answer any question that you find objectionable or that makes you feel uncomfortable. You may also withdraw at any time with no effect on your standing in school.

What will happen to my responses? We will keep your responses confidential to extent possible. All focus group members will be asked to keep the conversation confidential. Only the principal researcher, the thesis supervisor, and a transcriber will have access to
this information. The data may also be published in professional journals or presented at scientific conferences, but any such presentations will be of general findings and will never breach individual confidentiality. Should you be interested, you are entitled to a copy of the findings. The audio files and transcribed audio files will be kept on a password protected computer until the thesis has been successfully defended, after which they will be deleted. If at any time a participant wishes to discontinue participating in the focus group, they will be free to leave and request their comments are not transcribed or included in the data set.

**Will I be compensated for my participation?** No, you will not receive monetary compensation for your participation. However, the principal researcher is willing to provide a free workshop on a related topic of how music helps with the development of phonological awareness and supports early literacy.

**What if I have concerns?** Any questions about study participation may be directed to Stephanie Peter at stephandleon@shaw.ca or 250-709-0184. Any ethical concerns about the study may be directed to the Chair of the General Research Ethics Board at chair.GREB@queensu.ca or 613-533-6081.

Again, thank you. Your interest in participating in this research study is greatly appreciated.

*This study has been granted clearance according to the recommended principles of Canadian ethics guidelines, and Queen's policies.*
Appendix B

Letter of Information for Individual Interviews
“LYRICAL MUSIC AND SECOND LANGUAGE ACQUISITION: a study on the use of children’s songs as a strategy for Hulq’umi’num’ language revitalization”

This research is being conducted by Stephanie Peter, Graduate Student, under the supervision of Dr. Elizabeth Lee, in the Department of Education at Queen’s University in Kingston, Ontario.

What is this study about? The purpose of this research is to identify how the ’Iiyus Siiye’yu Happy Friends CDs are being used in K-2 classrooms in public schools, how they are being used as part of Hul’q’umi’num’ language instruction, and to discover alternate uses for the CDs. The CDs were initially developed to support language learning in informal contexts; they were widely distributed in education centres and schools in the Cowichan Valley but little is known about how they are being used and what materials teachers need to support the use of the CDs. The study will require one 1-1.5 hour individual interview with up to an hour follow-up for debriefing. The individual interview will take place at York Street Diner in Duncan, BC or an alternative location to be determined by the participant. There are no known physical, psychological, economic, or social risks associated with this study.

Is my participation voluntary? Yes. Although it be would be greatly appreciated if you would answer all questions as frankly as possible, you should not feel obliged to answer any question that you find objectionable or that makes you feel uncomfortable. You may also withdraw at any time with no effect.

What will happen to my responses? We will keep your responses confidential to extent possible. Only the principal researcher, the thesis supervisor, and a transcriber will have access to this information. The data may also be published in professional journals or presented at scientific conferences, but any such presentations will be of general findings and will never breach individual confidentiality. Should you be interested, you are entitled to a copy of the findings. The audio files and transcribed audio files will be kept on a password-protected computer until the thesis has been successfully defended, after which they will be deleted. If at any time a
participant wishes to discontinue participating in an interview, he or she will be free to leave and request his or her comments are not transcribed or included in the data set.

**Will I be compensated for my participation?** No, you will not receive monetary compensation for your participation. However, the principal researcher is willing to provide a free workshop on a related topic of how music helps with the development of phonological awareness and supports early literacy.

**What if I have concerns?** Any questions about study participation may be directed to Stephanie Peter at stephandleon@shaw.ca or 250-709-0184. Any ethical concerns about the study may be directed to the Chair of the General Research Ethics Board at chair.GREB@queensu.ca or 613-533-6081.

Again, thank you. Your interest in participating in this research study is greatly appreciated.

*This study has been granted clearance according to the recommended principles of Canadian ethics guidelines, and Queen's policies.*
Appendix C

Consent Form

“Lyrical Music and Second Language Acquisition: A study on the use of children’s songs as a strategy for Hu’q’umi’nu’m language revitalization”

Name (please print clearly): ______________________________

1. I have read the Letter of Information and have had any questions answered to my satisfaction.

2. I understand that I will be participating in the study called Lyrical Music and Second Language Acquisition. I understand that this means that I will be asked to participate in a focus group or individual interview session.

3. I understand that my participation in this study is voluntary and I may withdraw at any time. I understand that every effort will be made to maintain the confidentiality of the data now and in the future. Only the principal investigator, Stephanie Peter, thesis supervisor, Dr. Elizabeth Lee, and a transcriber will have access to the data. The data may also be published in professional journals or presented at scientific conferences, but any such presentations will be of general findings and will never breach individual confidentiality. Should you be interested, you are entitled to a copy of the findings.

4. I am aware that if I have any questions, concerns, or complaints, I may contact Stephanie Peter, Graduate Student at stephandleon@shaw.ca or 250-709-0184; thesis supervisor, Dr. Elizabeth Lee at elizabeth.lee@queensu.ca or 613-533-6000-77409; Head of the Department of Education, or the Queen’s University Chair of the General Research Ethics Board at 613-533-6081.

I have read the above statements and freely consent to participate in this research:

Signature: _______________________________ Date: __________________________

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Appendix D

Teachers’ perspectives on use of ‘Iiyus Siiye’yu Happy Friends CDs in Kindergarten, Grades 1 & 2 Classrooms

Preamble for moderator: Thank all participants and confirm that everyone has signed a consent form. Inform participants that the intention of the focus group is to collect feedback from teachers on the ’Iiyus Siiye’yu Happy Friends CDs. For ease of reference, the ’Iiyus Siiye’yu Happy Friends CDs and collections of songs will be referred to as the Happy Friends CD or Happy Friends songs.

Review the guidelines for group discussion: (1) Turn cellular devices to silent, (2) Each speaker will be respected and permitted to talk without interruption, (3) There are no wrong answers, and (4) Individual responses will not be shared outside of the group context. Inform participants that their responses will be summarized and they will have an opportunity to collectively verify its accuracy.

Note: Question 2 will be distributed to focus group participants on individual pieces of paper.

Participants will circle their responses and return to the moderator for discussion later.

Sample Focus Group Questions:

1. How did you learn about the Happy Friends CDs? To be sure, do you have both Happy Friends CDs or only one?

2. Sometimes people find it challenging to use second language or musical materials, how would you rate your comfort level in using the Happy Friends songs?

   | Very uncomfortable | Uncomfortable | Neutral | Comfortable | Very Comfortable |

3. Often people have a range of responses to the second question. What, if any, were some of the challenges in using the Happy Friends CD?

4. Prompt: What was the source of the challenge – musical elements, unfamiliarity with Hul’q’umi’num’ or other sources?

5. In what ways, are your students exposed to the Happy Friends songs in your classroom?
6. Walk me through a time when you used the Happy Friends songs in your classroom.

7. If you have had a chance to see another person using the Happy Friends CDs with children, what stood out for you as a successful way they used the songs with the children? Prompt: What was it they did that you thought was particularly effective?

8. What materials have you used or have seen used with the Happy Friends songs?

9. How do you think the Happy Friends songs can be used in various curriculum units?

10. Of the two CDs, do you use them at particular times of the year or do you use them as part of a unit?

11. If you could ask the creators for something that would help you use the songs in your classroom, what would that be?
Appendix E

Cultural Language Teachers’ perspectives on use of 'Iiyus Siiye’yu Happy Friends CDs in Kindergarten, Grades 1 & 2 Classrooms

Preamble for moderator: Thank all participants and confirm that everyone has signed a consent form. Inform participants that the intention of the focus group is to collect feedback from teachers on the 'Iiyus Siiye’yu Happy Friends CDs. For ease of reference, the 'Iiyus Siiye’yu Happy Friends CDs and collections of songs will be referred to as the Happy Friends CD or Happy Friends songs.

Review the guidelines for group discussion: (1) Turn cellular devices to silent, (2) Each speaker will be respected and permitted to talk without interruption, (3) There are no wrong answers, and (4) Individual responses will not be shared outside of the group context. Inform participants that their responses will be summarized and they will have an opportunity to collectively verify its accuracy.

Note: Question 2 will be distributed to focus group participants on individual pieces of paper.

Participants will circle their responses and return to the moderator for discussion later.

Sample Focus Group Questions:

1. How did you learn about the Happy Friends CDs? To be sure, do you have both Happy Friends CDs or only one?

2. Sometimes people find it challenging to use second language or musical materials, how would you rate your comfort level in using the Happy Friends songs?

   Very uncomfortable  Uncomfortable  Neutral  Comfortable  Very Comfortable

3. Often people have a range of responses to the second question. What, if any, were some of the challenges in using the Happy Friends CD?

4. Prompt: What was the source of the challenge – musical elements, unfamiliarity with Hul’q’umi’num’ or other sources?

5. In what ways, are your students exposed to the Happy Friends songs in your classroom?
6. Walk me through a time when you used the Happy Friends songs in your classroom.

7. If you have had a chance to see another person using the Happy Friends CDs with children, what stood out for you as a successful way they used the songs with the children? Prompt: What was it they did that you thought was particularly effective?

8. What materials have you used or have seen used with the Happy Friends songs?

9. How do you think the Happy Friends songs can be used in various curriculum units?

10. Of the two CDs, do you use them at particular times of the year or do you use them as part of a unit?

11. If you could ask the creators for something that would help you use the songs in your classroom, what would that be?
Appendix F

Individual Interviews for Principal of Aboriginal Education and Early Literacy Network Member/Co-Creators of the CDs

Preamble for moderator: Thank participant, confirm that consent form has been signed. Inform the participants that the intention of the interview is to collect feedback from teachers on the 'Iiyus Siiye’yu Happy Friends CDs. For ease of reference, the 'Iiyus Siiye’yu Happy Friends CDs and collections of songs will be referred to as the Happy Friends CD or Happy Friends songs.

Review the guidelines for the interview: (1) Turn cellular devices to silent, (2) There are no wrong answers, and (3) Individual responses will not be shared outside of the study without explicit consent.

1. How did you become involved in the Happy Friends CDs?

2. What motivated you to work on the Happy Friends CDs?

3. What was it about the idea for the Happy Friends songs that appealed to you?

4. Did you have previous experiences with the development of Hul’q’umi’num’ language resources?

5. As someone who is not fluent in Hul’q’umi’num’, did you have any hesitations on creating a Hul’q’umi’num’ language resource?

6. If yes, how did you overcome your hesitations?

7. After developing the first CD, what prompted you to secure funding for a second CD?

8. Since the development of the CDs, how have you been involved in distributing the CDs?

9. How would you describe the information that was shared with educators on the use of the CDs?
10. What materials have been given to educators to support the use of the Happy
Friends songs in classrooms?

11. To the best of your knowledge, how do educators use the CDs in the classroom?

12. Have you had any requests from educators who use the CDs?

13. What feedback have you received on the Happy Friends songs and CDs?

14. Since the CDs were developed, have you done any further work on
Hul’q’umi’num’ language revitalization?

15. What plans have you made, if any, to change anything or do anything differently
if you work on a third CD?

16. Is there anything you further that you would like to share?
Appendix G

May 14, 2015

Ms. Stephanie Peter
Master’s Student
Faculty of Education
Queen's University
Duncan McArthur Hall
511 Union Street West
Kingston, ON K7L 3N6

GREB Ref #: GEDUC-776-15; Romeo # 6015482
Title: "GEDUC-776-15 Lyrical Music and Second Language Acquisition: A study on the use of children's songs as a strategy for Hul'q'umi'num' language revitalization"

Dear Ms. Peter:

The General Research Ethics Board (GREB), by means of a delegated board review, has cleared your proposal entitled "GEDUC-776-15 Lyrical Music and Second Language Acquisition: A study on the use of children's songs as a strategy for Hul'q'umi'num' language revitalization" for ethical compliance with the Tri-Council Guidelines (TCPS) and Queen's ethics policies. In accordance with the Tri-Council Guidelines (article D.1.6) and Senate Terms of Reference (article G), your project has been cleared for one year. At the end of each year, the GREB will ask if your project has been completed and if not, what changes have occurred or will occur in the next year.

You are reminded of your obligation to advise the GREB, with a copy to your unit REB, of any adverse event(s) that occur during this one year period (access this form at https://eservices.queensu.ca/romeo_researcher/ and click Events - GREB Adverse Event Report). An adverse event includes, but is not limited to, a complaint, a change or unexpected event that alters the level
of risk for the researcher or participants or situation that requires a substantial change in approach to a participant(s). You are also advised that all adverse events must be reported to the GREB within 48 hours.

You are also reminded that all changes that might affect human participants must be cleared by the GREB. For example you must report changes to the level of risk, applicant characteristics, and implementation of new procedures. To make an amendment, access the application at https://eservices.queensu.ca/romeo_researcher/ and click Events - GREB Amendment to Approved Study Form. These changes will automatically be sent to the Ethics Coordinator, Gail Irving, at the Office of Research Services or irvingg@queensu.ca for further review and clearance by the GREB or GREB Chair.

On behalf of the General Research Ethics Board, I wish you continued success in your research.

Yours sincerely,

Joan Stevenson, Ph.D.
Chair
General Research Ethics Board

c: Dr. Elizabeth Lee, Faculty Supervisor
   Dr. Chris DeLuca, Chair, Unit REB
   Ms. Erin Wicklam, c/o Graduate Studies and Bureau of Research