

Degree Thesis

Teacher Education 300hp



Adapting THIEVES in the ESL classroom

Adapting a pre-reading strategy using lyrics in the ESL classroom

English for Students in Teacher Education 15 hp

Anton Wärn



Table of contents

1.0 Introduction.....	2
2.0 Research Questions.....	4
3.0 Literature review	4
4.0 Method.....	9
4.1 Thieves.....	9
5.0 Application in the classroom	12
5.1 Part 1	13
5.2 Part two	13
5.3 Part three.....	14
5.4 Interviews	14
6.0 Result.....	15
6.1 Written assignment.....	16
6.2 Results	17
6.3 Interviews.....	18
7.0 Discussion	22
8.0 Conclusion	25
9.0 sources.....	27

1.0 Introduction

In a school environment, teachers and students encounter different kinds of written texts every day. However, in 2009 according to the Programme for International Student Assessment (PISA) Swedish students' ability to read has declined in recent years. This has led to more students with a lesser ability in reading comprehension.¹ In Swedish schools according to Thelin, there appears to be a major problem amongst students when it comes to reading skills.² Students encounter diverse types of texts daily and it ranges from scientific articles to novels. In this essay, I will explore how a teacher can work with reading strategies to improve students' reading ability in English as a second language (ESL). According to the guidelines from *skolverket* (the Swedish national agency for education), students should be given the opportunity to develop and enhance their reading ability.³ My job as an ESL teacher is to help my students become improved and independent readers. My own experiences from operating within a school environment and different ESL classrooms are that students' ability to read indeed appears to have declined. For example, I have observed that students often require a longer period of time to read even shorter texts. Similarly, even if students are given a lot of time to read, they often still have problems comprehending what they just read.

According to Thullberg and Olsson in "*Vad påverkar resultaten i svensk grundskola? Kunskapsöversikt om betydelsen av olika faktorer - Sammanfattande analys*" a teachers' subject didactic knowledge is vital to being able to teach a subject to his or her students. The four questions "what, why, how and when" should be essential to all teaching. Thullberg and Olsson further state in the same article that the way a teacher approaches his or her subject when teaching is vital to student development. A teacher should present a range of tools for the students to use when working on their own. In the case of the study I conducted, the tools are pre-reading strategies that aid the students in increasing their reading skills and that will help them feel more comfortable when reading texts.⁴ Barbro Westlund seconds this and adds

¹ Thelin, Katina (2011). *Skolutveckling utifrån ett lärande organisations-perspektiv* i Thornberg, Robert & Thelin, Katina (red.), *Med ansiktet vänt mot Europa: perspektiv på skolutveckling*, Lärarförbundet, Stockholm. https://hh.blackboard.com/bbcswebdav/pid-135567-dt-content-rid-572026_1/courses/3807/Med_ansiktet_vant_mot_Europa.pdf [Hämtad 25 mars 2018]

² Westlund, Barbro (2015). *Aktiv läskraft*. Stockholm: Natur och kultur.

³ "Ämne - Engelska (Gymnasieskolan)". in , , 2018, <<https://www.skolverket.se/laroplaner-amnen-och-kurser/gymnasieutbildning/gymnasieskola/sok-amnen-kurser-och-program/subject.htm?subjectCode=ENG&lang=sv&tos=gy>> [Hämtad 25 mars 2018].

⁴ Thullberg, Per & Olsson, Lena M (2009). *Vad påverkar resultaten i svensk grundskola? Kunskapsöversikt om betydelsen av olika faktorer - Sammanfattande analys*. Stockholm

that students should work with reading skills in all classes, since it will help them in other subjects such as ESL. Westlund continues by arguing that students that have not mastered a good study technique will become less motivated to studying.⁵

Mckenna and Robinson argue in their book *Teaching Through Text* that pre-knowledge is essential to understanding information. If there is little to no pre-knowledge it becomes the teacher's mission to provide the students with the required pre-knowledge through exercises, such as pre-reading strategies. These exercises can be structured in multiple ways. It could be with the teacher at front and center commanding the learning, but in some other exercises, that focus is less teacher centric.⁶

The pre-reading strategy I am going to use for this study is called "THIEVES". The strategy encourages the students to do some work before they read a text in its entirety. The pre-reading strategy was created by Sussane Liff Manz.⁷ THIEVES is built around seven steps that the students are supposed to work with before reading the text. These are **Title, Headings, Introduction, Every first sentence in a paragraph, Visuals and vocabulary, End of chapter questions** and **Summary**. The first letter of every step of the strategy conveniently creates the name of the pre-reading strategy "THIEVES".⁸ The strategy will be presented in its entirety in a later chapter. My belief is that teachers need to work with reading comprehension extensively, especially in the language subjects. In this study, the pre-reading strategy will be used in an ESL classroom.

For this study, I have chosen to work with song lyrics because they often offer a wide range of interpretation and I want the students to use their creative skills to analyse the text. I am going to give the students the choice of picking a song on their own. But I will have to approve the song picked, to check that the song contains enough lyrics. Lundahl argues in *Engelsk språkdidaktik* (English language didactics) that students should be given texts where they can use their pre-knowledge and previous experiences to analyse the texts and form their own opinion and understanding of the text.⁹ My hope for this study is that students become more motivated to read and find the strategy helpful for the rest of their time in school.

⁵ Westlund, Barbro (2015). *Aktiv läskraft*. Stockholm: Natur och kultur.

⁶ McKenna, Michael C & Robinson, Richard D (2014). *Teaching through text: Reading and writing in the content areas, Second edition.*, Boston

⁷ THIEVES: http://www.readwritethink.org/files/resources/lesson_images/lesson112/manz.pdf

⁸ THIEVES: http://www.readwritethink.org/files/resources/lesson_images/lesson112/manz.pdf

⁹ Bo Lundahl, *Engelsk språkdidaktik*, in , Lund, Studentlitteratur, 2012.

2.0 Research Questions

Does the pre-reading strategy “THIEVES” give any results when teaching English as a second language in the classroom?

Can any results be discerned after six weeks of working with this pre-reading strategy in a Swedish ESL classroom context?

Do students find it easier to work with song lyrics rather than other types of texts?

3.0 Literature review

In my literature review, I will focus on previous research concerning improving reading skills. There will be a focus on research regarding the importance of reading skills especially in an ESL context. As stated before, the reading of texts is something that students will encounter every day in every subject, and understanding written texts is vital when learning a second language.

Lundahl states in *Engelsk språkdidaktik* (English language didactics) that learning, to the most part, comes from written texts and reading. Lundahl discusses how the requirements of reading skills are higher than before and the bar is being raised every day by society. He continues by writing that reading ability and literacy is not the same thing. According to UNESCO (United Nations Educational, Scientific and Cultural Organisation), a person that can write and read a short text about their own everyday life is literate. Lundahl, however, states that the new requirements are being created. He argues that individuals now need to navigate all types of texts and to be able use these texts in different types of contexts and different situations. Reading ability should be judged on the demands that are set. There are different ways to describe reading comprehension; the first distinction can be made between production and reproduction. There can also be a difference in the levels of understanding a text. These are; literal meaning and the interpreted understanding of a text. Lundahl continues by pointing out that the demands of a person’s reading skills differ depending on what information they need to acquire when reading. The demands are different when reading a horror novel than if they are searching for a “*bed and breakfast*” in a pamphlet, for example. The person also needs to use this ability and be flexible when reading and be able to switch from, for example, localisation reading to skimming through text and then switch to critical

reading, all while reading the same pamphlet. Lundahl offers a definition of reading comprehension that he thinks is similar to what the Swedish curriculum for ESL states. Research done by OECD (Organisation for Economic Co-operation and Development) gives this definition of literacy: “Reading literacy is the ability to understand, use and reflect on written texts in order to achieve one’s goals, one’s knowledge and potential, and to participate effectively in society”¹⁰

Barbro Westlund writes in *Att bedöma eleverns läsförståelse* (To evaluate students’ reading comprehension) that according to the Programme for International Student Assessment (PISA) in 2009 every fifth student in the Swedish school system lacked the necessary knowledge of reading comprehension to manage the demands of the society in general.¹¹ She states that in 2000, Sweden was ranked amongst the best countries in the world and there were only three countries significantly ahead of Sweden in the rankings. These countries were Finland, Canada and New Zealand.¹² Her research on reading comprehension was built on a comparison between Swedish and Canadian schools. Westlund interviewed teachers from upper secondary school. Her information was collected from five Canadian and five Swedish teachers. Westlund then compared the information on three various levels, individual level, group level and compared group level. The results showed that the Canadian teachers had developed an advanced meta language about reading comprehension and grading reading comprehension. They have also managed to master this meta language and use this skill in the class room as a dialogue with their students.¹³

In another study called *Att undervisa i läsförståelse*, (Teaching reading comprehension) Westlund focuses on how to teach reading comprehension in Swedish schools. She argues in her book that reading comprehension influences all subjects, and, highlights the fact that reading comprehension affects all teachers, regardless of what subject they teach. This statement means that a teacher in lower secondary school (ages 12-15, compulsory) can face the same problems as a high school (ages 16-20, not compulsory) teacher. Westlund means that reading comprehension is a vital part of knowledge and points out the need for every teacher to work with their students to improve their reading comprehension, regardless of

¹⁰ Bo Lundahl, *Engelsk språkdidaktik*, in , Lund, Studentlitteratur, 2012.

¹¹ Westlund, Barbro (2013). *Att bedöma eleverns läsförståelse*. Stockholm: Natur och kultur.

¹² Westlund, Barbro (2013). *Att bedöma eleverns läsförståelse*. Stockholm: Natur och kultur.

¹³ Westlund, Barbro (2013). *Att bedöma eleverns läsförståelse*. Stockholm: Natur och kultur.

what subject one teaches. She also argues that it is important that the students' development comes first.¹⁴ Westlund highlights the importance of using strategies when reading. These strategies are called reading strategies. Westlund continues by stating that mastering these strategies takes time and that the teacher needs a lot of time to implement these strategies in the classroom. The teacher needs to work a lot on their own ability to understand how to work with these strategies in order to guide their students in how to use these strategies.¹⁵ Amongst the examples of strategies that Westlund presents in her book is the pre-reading strategy "THIEVES", the method I will, as previously noted, use in my study. The method will be presented in a later chapter.

Monica Richenberg finds in *Vägar till läsförståelse: texten, läsaren, samtalet* that it is important to use more than one reading strategy when teaching. This is because one should adapt the strategy to the subject that is being taught. She believes that there are students that can read the word but do not understand the word or the word in context. Students may recognise the word but will not be able to use it in a sentence. When I am working with glossary in class, I want my students to be able to put the words in complete sentences. If they only know words and cannot use them in sentences, there is no point in knowing them. This becomes problematic when students interact with different texts every day.¹⁶ Both Westlund and Richenberg highlight the importance of giving the students chances to improve their ability to comprehend what they read.

In the article "Reading strategies of successful readers through a three-stage approach" Arif Saricoban explores how 110 different students from Hacettepe university in Turkey use different reading strategies to be successful in improving reading skills. Saricoban's research shows that students do not differ a lot in their ability at the prereading stage and he finds that the strategies used by students at this stage only creates a speculative understanding of the text. He continues by stating that teachers should not explain every possible problem that the students can encounter but he or she should ensure that students can tackle the text without becoming frustrated with language difficulties. Saricoban finds that in order to help students

¹⁴ Westlund, Barbro (2012). *Att undervisa i läsförståelse. Lässtrategier och studieteknik*. Andra utgåva. Stockholm: Natur och kultur

¹⁵ Westlund, Barbro (2012). *Att undervisa i läsförståelse. Lässtrategier och studieteknik*. Andra utgåva. Stockholm: Natur och kultur

¹⁶ Reichenberg, Monica (2014). *Vägar till läsförståelse: texten, läsaren, samtalet*. Falun: Natur och kultur.

tackle the text they could be given pre-text questions or insert questions at various stages of the text. This is to help further the students' development when reading.¹⁷

McKenna and Robinson state in their book *Teaching Through Text* that prior knowledge is something that everyone needs to be able to comprehend, at least to a certain degree. They say that this is true because information needs to be connected to some prior knowledge. They argue that authors often assume that a reader has prior knowledge. However, when too much is assumed, comprehension suffers. Since authors can't foresee the limitations of prior knowledge in everyone that is going to read their text, it is impossible to consider everyone even if they try. They argue that it is important that teachers offer the students help and give them tools, such as inspecting new vocabulary in new texts and connecting it to previous knowledge, and making sure that references are identified and explained. Teachers can help students by giving them structured questions that are specific to the subject that help students identify misconceptions, and they can introduce tasks requiring students to use their prior knowledge. McKenna and Robinson continue by arguing that a good teacher should provide students with a purpose for reading a specific text prior to the assignment, "Prereading questions are among the most versatile devices for setting purposes." They further find that pre reading questions develop more than one level of comprehension, as they develop the literal, inferential and critical levels. In addition, they show that there are numerous ways of doing this in the classroom; some methods are very teacher centric while other are less teacher centric. McKenna and Robinson also state that there are three teacher-centered approaches that have been successful in recent years and one of these is summary writing, which encourages students to integrate content and identify its most important components.¹⁸

Susanne Liff Manz has developed the strategy "THIEVES". She states in an article named "A strategy for previewing textbooks: Teaching readers to become THIEVES" in *The Reading Teacher* (volume 55, no 5) that one should introduce this particular pre-reading strategy as soon as possible. When she has used the pre-reading strategy herself in her own teaching she introduces it at the beginning of the school year. She starts by introducing the pre-reading strategy through warm up exercises where she evaluates the individual students' ability and

¹⁷ Saricoban. A (2002). Reading strategies of successful readers through a three-stage approach. The Reading Matrix. P 1-13

¹⁸ McKenna, Michael C & Robinson, Richard D (2014). *Teaching through text: Reading and writing in the content areas, Second edition., Boston*

the group as a whole. After the evaluation, the class runs through the textbook as a group and this is when she introduces elements of the pre-reading strategy and shows the students how to use every step of the strategy. She teaches the students how to “steal” information from the text before they read it in its entirety; hence they become “thieves”. She finds the strategy highly effective, as even after leaving school she has had former students tell her about using the strategy on college level studies. One student had highlighted the irony of using this strategy since he was studying law at college.¹⁹

Jack C. Richards points out in his book *KEY ISSUES IN LANGUAGE TEACHING* that when students are reading, there are several questions they should take into consideration. Some of these questions are ones such as, why am I reading this text? Will I need this information later? What is my opinion of the text? Richards argues that a teacher may model strategies directly and show students how particular aspects of the text were approached and how difficulties encountered were resolved. The teacher should help the students understand by applying certain stages when presenting the reading strategy.

- The first stage is centred around the teacher selecting a passage and reading it out loud. The teacher should select a part of the text where the comprehension breaks down.
- In stage two, the students go through the thinking of pre, while and post reading. They start by making predictions followed by describing what they see with their imagination when reading, making an analysis while reading (linking to their own experiences), finding the confusing points in the text and at last correcting lagging comprehension (“fix-up”).
- Stage three and four is built around summarization.
- Stage five and six is built around discussions.

Richards state that pre-reading is the most important part of the reading procedure because it helps trigger students’ motivation and helps them prepare for the kind of text they are going to read. However, Richards reading lessons are always build around pre, while and post reading stages. The while-reading stage is important because it encourages the reader to react to what they read while they read. Questioning is a useful while-reading strategy activity due to its ability to involve the teacher posing questions. Questions may also occur as they read at the

¹⁹ THIEVES: http://www.readwritethink.org/files/resources/lesson_images/lesson112/manz.pdf

bottom of the text. Post reading should focus on the text. It should elicit student's reaction to what they just read. The most used post-reading task is usually a discussion.²⁰

Evelyn Sweerts and Jaqui Grice have worked with music in history to see if lyrics can be used instead of reading other types of text. The goal of their teaching was for the students to understand why African Americans became militant and to understand the struggles they encountered in America during the 20th century. When they started working with the subject, the students had already been taught about African-American history up until the year 1920. They had three key questions when working, these were: "What difficulties and hardships did black people face? How did these change over the years? And how are these reflected in music?" Their result showed that students learned about "why" people become racist and gained more information about the subject as a whole. Sweerts and Grice found that the reading of song lyrics gave the students a deeper understanding of African-American history and how their history is reflected in music.²¹

4.0 Method

4.1 Thieves

Thieves is a pre reading strategy used to aid students that have trouble understanding different types of texts. Barbro Westlund states that the strategy was created by the American reading researcher, Manz, who took inspiration from Jeff Zwiers, a senior researcher at the graduate school of education and director of professional development for understanding languages at Stanford university.²² The purpose of the strategy is to have the student take an active role in working with the text that they are supposed to read. Westlund argue that to acquire maximum effect of the strategy, it should be used on students in Swedish year 5 and above.²³

²⁰ Richards, Jack C., *Key issues in language teaching*, Cambridge University Press, Cambridge, 2015

²¹ E Sweerts & J Grice (2002). *Hitting the right note: how useful is the music of African-Americans to historians?* in *Teaching history*. nr 108 p 36-41.

²² Jeffzwiers.org

²³ Westlund, Barbro (2012). *Att undervisa i läsförståelse. Lässtrategier och studieteknik*. Andra utgåva. Stockholm: Natur och kultur

THIEVES consist of seven steps that students run through to extract information from the text before actually reading it in its entirety. The texts that the students apply this strategy to are classroom textbooks, such as *Magic!* a textbook used in an ESOL classroom.²⁴ As the seven steps consist of: **Title, Headings, Introduction, Every first sentence in a paragraph, Visuals and Vocabulary, End of chapter questions** and **Summary**, novels are not a good fit for this strategy due to a lack of end of chapter questions, summary and often visuals and specific vocabulary. These categories are then broken down into smaller units with questions.²⁵ When implementing the pre-reading strategy every step is broken down and the students are given specific instructions to complete at every step.

- **Title:** In the first step, **Title** the teacher wants the student to analyze the title of the text they are given. Manz finds that the title is often overlooked, even though it provides context and establishes a topic. An example of the questions that the students answer at this stage might be: “What is the title? What do I already know about this topic? What do I think I will be reading about?” An example for how to apply this when reading a text in *Magic!*, is as follows: On page 8 in the classroom publication, the title of a text is “Forrest Gump”. At this stage, the students are asked to read only the title and think about how it relates to the text. A thought that a student may have is, “Is Forrest Gump a person or is it a candy bar?”²⁶
- **Headings:** The second step is **Headings**. Manz argues that headings are a gateway to gathering information within, chapters and states that some students may form a summary of a chapter by stringing the different headings together. Questions that the students answer here are: “What does the heading let me know I will be reading about? What is the topic of the paragraph beneath?” Continuing the example from the previous step, the students now read the headings. The headings in the *Magic!* text are **introduction** and, **school and football**. With their previous knowledge, the student now may ask himself or herself, “is Forrest Gump is a football camp?”²⁷
- **Introduction:** The next step is “**Analyzing the Introduction**”. An introduction could offer a background and setting for the text. Here, the students will answer questions such as; “Is there an opening? Do I know anything about this already?” When reading

²⁴ E Hedencrona, K Smed-Gerdin & P Watcyn-Jones, *Magic!*, in , Lund, Studentlitteratur, 2013.

²⁵ THIEVES: http://www.readwritethink.org/files/resources/lesson_images/lesson112/manz.pdf

²⁶ E Hedencrona, K Smed-Gerdin & P Watcyn-Jones, *Magic!*, in , Lund, Studentlitteratur, 2013.

²⁷ E Hedencrona, K Smed-Gerdin & P Watcyn-Jones, *Magic!*, in , Lund, Studentlitteratur, 2013.

the introduction on page 8 in *Magic!*, the students read that Forrest Gump is “a good-hearted young boy from Alabama”. They can now discard some of the previous theories and focus on the ones that apply to what was just read.²⁸

- **Every first sentence:** The next step “**Every first sentence of every paragraph**” does not have any clear questions but Manz state that this step should be done prudently since some students may negate some parts of the text after reading these topic sentences. When the students read the first sentence of the second paragraph on Forrest Gump in *Magic!* they read “I was born an idiot- but I’m cleverer than people think.”. Here the students obtain information about how a character feels about themselves and continue building a theory.²⁹
- **Visuals and vocabulary:** The focus is on whether there are any pictures in the text and, as Manz argues, a picture may not say more than a thousand words, but it can be worth a lot of words. Vocabulary, in turn, can unlock the meaning of a chapter. Some questions to answer are; “Are there any pictures? What can I learn from them? Are there any important words in bold in the chapter? Can I tell the meaning of them in context?” After reading the sentences, the students now look at the visuals and in the case of *Magic!* read a glossary, with words such as, **good-hearted** and **ordinary**. There are only two pictures to this text: a picture of a man playing football and a picture, of a boy and a girl. The students can now further build their theory with the help of the pictures.³⁰
- **End of chapter questions:** These questions are often questions that highlight important points and concepts of the text. These questions often contain “why”. Manz gives the example of “Why did many Americans oppose the war in Vietnam?” The students are, in this step, supposed to answer questions such as: “What do the questions ask? What information do they highlight as important?” To this particular text in *Magic!* there were not any end of chapter questions. But if there was, an example of how a question might look is “How does Forrest describe himself? Who was the girl in the picture? “
- **Summary:** The last and final step is **Summary**. When reading a regular classroom textbook, this step will be skipped, due to the books rarely having a summary at the

²⁸ E Hedencrona, K Smed-Gerdin & P Watcyn-Jones, *Magic!*, in , Lund, Studentlitteratur, 2013.

²⁹ E Hedencrona, K Smed-Gerdin & P Watcyn-Jones, *Magic!*, in , Lund, Studentlitteratur, 2013.

³⁰ E Hedencrona, K Smed-Gerdin & P Watcyn-Jones, *Magic!*, in , Lund, Studentlitteratur, 2013.

end. This step is almost exclusively used when reading a fact-based text. Manz finds that students should read the summary as part of the preview since they provide a general frame of reference for the text. However, this step should not be used when reading texts such as a mystery novel. But the students could need the back of the novel at this step if the teacher insist on using this step.³¹

5.0 Application in the classroom

My study was divided into two different parts. In the first part, the students were working with the modified pre-reading strategy and had a written assignment at the end. The second part of my study was based around interviews with some of the students in the class where they explored how they felt when working with the modified pre-reading strategy. I modified the strategy by removing the focus on **headings** but kept the **introduction** due to the fact that some songs such as the song “*burn*” by grammy award winning american RnB singer, Usher, does have a short introduction.³² I also gave certain instructions to certain parts such as **visuals and vocabulary** where the students should watch the music video if there were any to the song that they picked.

During my practice at the Swedish equivalent of senior high school called gymnasium (students are aged from 16-20), I conducted my study on a group of students from year two. These students attended a course called English 6. Before my six-week period of working with the class began, I was instructed by my supervisor to work with reading comprehension and reading skills in an English as a second language class. The reason for this was that the students in this class had trouble reading, in general and needed a longer period of time when reading. When I was making my plans for the six weeks, I thought of ways to make the students interested in reading. After some thinking, I decided to work with songs. I wanted to work with song lyrics because they leave a lot of room for the students to interpret the text in different ways and because of this, it leaves a lot of room for the students to interpret and use their creative thinking when working with the assignments.

³¹ THIEVES: http://www.readwritethink.org/files/resources/lesson_images/lesson112/manz.pdf

³² "Usher – Burn", in Genius, , 2018, <<https://genius.com/Usher-burn-lyrics>> [accessed 19 December 2018].

My planning resulted in an assignment and study split into three parts. The first part consisted of choosing a song and writing a short biography about the artist that sings the song. The second part was to translate the song to Swedish. The third part was where students use the pre-reading strategy before they analyze the song. Before I introduced the assignment, I chose to let the students listen to a song “*Every breath you take*” by The Police. I chose the song because the lyrics are often interpreted in different ways than the writer, Sting, intended.³³ In interviews Sting has said that those who interpret the song as a love ballad have misinterpreted the lyrics. Instead, Sting has stated the song is about a man “stalking” a woman and that it is not a love song. And after a brief discussion about the song and how everyone can interpret texts differently, I introduced the students to the assignment.

5.1 Part 1

The first part of the assignment was built around the students picking a song that they wanted to analyze. When they had picked their song, they received the assignment to write about the artist. The reason for the students to write a shorter biography about the artists life, road to success and personal life was that they could use this later for the analysis. An example of questions that they could use were; when and where did the artist start his or her career? When did he or she release their first song?

5.2 Part two

For the second part of the assignment, the students were told to translate the song they chose from English to Swedish. I told the students to not focus on the content of the song just to translate it. I wanted the students to do a rough translation, focusing on translating the sentences in a vacuum and not focus on how the sentences were connected. The focus of this assignment was working with the difference between Swedish and English regarding word order and sentence structure. This part took about two lessons for the students to complete as the length of the text varied depending on what song was picked by the individual students. When they translated the song, they were given the following instructions to keep in the back of their minds.

³³ "The Police – Every Breath You Take". in , , 2018, <<https://genius.com/The-police-every-breath-you-take-lyrics>> [accessed 20 December 2018].

- Word order – sometimes, the Swedish word order is not the same as the English word order. Example: Min dagbok glömde jag hemma – My diary forgot I home (!?) NO – I forgot my diary at home
- Grammar – remember that English has some grammatical rules that we do not have in Swedish, especially when it is about the differences between Singular verbforms, and plural verbforms. For example: Stolen ligger där borta/ Stolarna ligger där borta – The chair **is** over there/ The chairs **are** over there.
- Similar words – We have some words that are and mean the same in English and Swedish, however, be aware, they might not always mean the same in both languages. For example: Answer (svar) – Ansvar (responsibility) | actual (faktiskt) – aktuell (current)

5.3 Part three

The third part of the song is the analysis. Before the students start analyzing, they are introduced to the pre-reading strategy “THIEVES”. My reasoning behind introducing the pre-reading strategy at stage three and not two was that I felt that the students might lose focus if they have too much to think about. The strategy is introduced via PowerPoint with all the steps explained and modified to fit a song text. As an example, even though not all songs have an introduction, the learners were introduced to how an introduction might look and sound like with the example *burn* by, the artist, Usher. Another example showed that in song lyrics there are no pictures in the text. Therefore, the students were advised to watch any accompanying music video instead. During the introduction, the students could interrupt at any time to ask questions about the pre-reading strategy. Once they had done the steps of the pre-reading strategy, these were the questions that they were to use when analyzing the song.

- Explain the story of the song. (What happens in the song) What is the song about?
- What is the message of the song?
- Can you identify any theme(s)?
- Can you see any connection between the song and the artists’ personal life?
- Is there more than one interpretation of the song?

5.4 Interviews

Before all the students handed in their analysis, I decided that I was going to conduct qualitative interviews with them after grading their written assignment. I wanted to conduct the interviews after grading because then I would know how much/little the overall class had used the pre-reading strategy. Bjørndal states that a qualitative interview is better to conduct since a qualitative interview provides more information than a survey. A qualitative interview allows the interviewee to elaborate and expand on their thoughts and gives the researcher a deeper understanding of what the student means.³⁴ When I was deciding on which of the students to interview, I decided on selecting students from the different levels, or achieved grades in the written assignment. In the end, I selected two students from the groups who I had awarded with the grades E, C and A in the assignment. My reasoning behind this was to see to what extent the students achieving the different grades had used the pre-reading strategy.

Interviews were conducted individually, and the questions were open so that the students could develop their thoughts if they chose to do so. They were allowed to speak about their general thoughts on reading, but focus should be on the task they had been working with during my teaching practice. The reasons for holding individual interviews was that the students felt more comfortable talking privately. Three students were 17 years old and two were 18. The gender breakdown of the participants were three boys and two girls. My original plan was to have 6 interviewees with three boys and three girls. But since there were some students missing I had to settle on five students.

6.0 Result

In this chapter, I will present the results of my study. The results will be divided into three parts. The first part will be the results of the written assignments (analysis of the songs) that the students wrote. The second part will be the results of the interviews that were conducted with five students from the class at the end of the six-week period. The third and final part will be a comparison of the results and interviews. In the appendix, there are examples of two different essays.

³⁴ Bjørndal, C, & B Nilsson (2005). *Det värderande ögat*. Stockholm, Liber.

6.1 Written assignment

The finished analysis of the songs from the written assignment were graded according to a scale designed by Swedish *skolverket*. This grade scale is specific for written assignments created in the ESL course English 6. (2nd year of gymnasiet) ³⁵

E	C	A
<p>I skriftliga framställningar i olika genrer kan eleven formulera sig relativt varierat, tydligt och relativt strukturerat. Eleven kan även formulera sig med flyt och viss anpassning till syfte, mottagare och situation. Eleven bearbetar, och gör enkla förbättringar av, egna framställningar.</p> <p>(In Written submissions in different genres the student can formulate relatively varied, distinct and relatively structured. The student can also write with flow and with some adaptation to purpose, receiver and situation. The student can process and make simple improvements to own petitions.)³⁶</p>	<p>I skriftliga framställningar i olika genrer kan eleven formulera sig varierat, tydligt och strukturerat. Eleven kan även formulera sig med flyt och viss anpassning till syfte, mottagare och situation. Eleven bearbetar, och gör välgrundade förbättringar av, egna framställningar.</p> <p>(In Written submissions in different genres the student can formulate varied, distinct and structured. The student can also write with flow and with some adaptation to purpose, receiver and situation. The student can process and make well-grounded improvements to own petitions.)³⁷</p>	<p>I skriftliga framställningar i olika genrer kan eleven formulera sig varierat, nyanserat, tydligt och strukturerat. Eleven kan även formulera sig med flyt och anpassning till syfte, mottagare och situation. Eleven bearbetar, och gör välgrundade och nyanserade förbättringar av, egna framställningar.</p> <p>(In Written submissions in different genres the student can formulate varied, nuanced, distinct and structured. The student can also write with flow and with adaptation to purpose, receiver and situation. The student can process and make well-grounded and nuanced improvements to own petitions.)³⁸</p>
<p>Eleven väljer texter och talat språk från olika medier och kan på ett relevant sätt använda det valda materialet i sin egen produktion och interaktion.</p> <p>(The student chooses texts and spoken language from different media and use the</p>	<p>Eleven kan välja och med viss säkerhet använda strategier för att söka relevant information och värdera olika källors tillförlitlighet.</p> <p>(The student can choose sources and with some certainty, use strategies to</p>	<p>Eleven kan välja och med säkerhet använda strategier för att söka relevant information och värdera olika källors tillförlitlighet.</p> <p>(The student can choose sources and with certainty, use strategies to search</p>

³⁵ "Ämne - Engelska (Gymnasieskolan)". in , 2018, <<https://www.skolverket.se/laroplaner-amnen-och-kurser/gymnasieutbildning/gymnasieskola/sok-amnen-kurser-och-program/subject.htm?subjectCode=ENG&lang=sv&tos=gy>> [Hämtad 25 March 2018].

³⁶ My translation

³⁷ My translation

³⁸ My translation

material in own production and interaction) ³⁹	search them for relevant information and evaluate the reliability of the different sources.) ⁴⁰	them for relevant information and evaluate the reliability of the different sources.) ⁴¹
---	--	---

6.2 Results

The results of the assignment showed that students in the class used the pre-reading strategy of THIEVES, but to what extent differed from student to student. In some students' analysis one can see that they have used the entire strategy and have broken down the song into small pieces, and have answered the questions I gave them in a way so that it is obvious that they have started by analyzing the **title** and so on. These students have often analyzed every verse on its own in detail. They have taken all this information and summarized the song at the end. However, in some cases the students have analyzed the song as a whole but one can also see that the strategy has been used to the same extent. These students will be known as group 1 from here on. Other students have used parts of the strategy and have analyzed parts such as individual sentences of verses in detail but have then continued to analyze most parts of the song as a whole. These students will be called Group 2. And then there are students that have jumped to analyzing the entire song instantly. It is hard to tell if these students have used the strategy at all. They miss most of the elements and lack the depth in their analysis that the other two categories have when it comes to analyzing in detail. These students will be known as Group 3.

When you combine the grades with these three categories one can see that a pattern is forming.

- The majority of students who achieved grades C-A on the grading scale are in Group 1 where the students have generated a deeper and more detailed analysis of the song.
- Group 2 is where the majority of the class end up. Here the grades differ between E-C.
- In the third and final group the majority of students have grade E with grade F close behind. Only one student in this group gained grade C.

One can come to the conclusion that the students with a higher grade have worked with the pre-reading strategy to a greater extent. But it is not conclusive that only the students with a

³⁹ My translation

⁴⁰ My translation

⁴¹ My translation

higher grade can use the strategy since some students in group two have achieved grade C as well.

6.3 Interviews

The students will be presented as students 1, 2, 3, 4, and 5 in this chapter. The students mention two teachers during this interview. They will be called Teacher 1 and Teacher 2.

- Students 1 and 2 represent Group 3
- Students 3 and 4 represent Group 2
- Student 5 represent Group 1

Before the interview, each student was asked if they wanted to do the interview in Swedish or English and the majority answered Swedish. However, I transcribed the interview in English to save the time of not having to transcribe twice.

Question one: The first question that the students were asked was: **What did you think about the ‘THIEVES model?’ Have you used this kind of model previously in class?** (*The thieves model is based on students learning how to break down the text into smaller parts before reading*). The answers were similar amongst all the students.

- Student 1: *“I think that the model was good, and I used some of the model when writing. I had some problems because the music video did not have anything to do with the song..... I have never used a prereading strategy before.”*
- Student 3: *“I had some trouble understanding some parts of model therefore I only used the parts I understood..... It was hard to understand the model because I found some words hard to understand and I missed some lessons I have never used any prereading strategy before.”*

Most of the students found the pre-reading strategy relatively hard to understand or rather found some steps difficult to understand. When there were parts that became complicated, they did not know how to proceed. However, there was one student that had an opinion that was different from the others.

- Student 5: *"I liked the model and I used all of it. It was easy to understand the model and it was easier to understand the text when you kind of had some knowledge before. I think that I have seen a model like this when I was in 9th grade."*

This student managed to use the entire model in the analysis and did not have a hard time understanding the model.

Question 2: The second question was: **Do you find music lyrics easier/harder to comprehend than other reading material (such as articles and novels etc) in English class?** The majority of the students were unanimous in their opinion about using lyrics instead of other types of texts.

- Student 3: *"I think that lyrics are easier to understand because they are more interesting and therefore easier to understand. I liked to listen to the text and translate at the same time because it was easier. I think that books are boring and it would not have helped if teacher 1 would have read the book out loud because I would have lost interest before the first chapter was over."*
- Student 4: *"I think it is more interesting and fun to write about something that I like. I like music and Ed Sheeran. I do not like reading books and I think that they are boring even if I listen to them."*

Here the students clearly share the same thoughts about listening to a teacher read a novel or book out loud compared to listening to music. But once again there is one student that has a different thought about a teacher reading a book or novel out loud.

- Student 2: *"I like that I can listen to the text and keep up with the text at same time because it is easier. If teacher 1 or teacher 2 would have given us a book to read and read it out loud to us it would have had the same effect."*

Question 3: What made you choose writing about this particular song and artist? The answers here were not very long and the students chose to just give a short explanation as to why.

- Student 3: *"I thought that I had a lot of pre-knowledge. Picked the song because it is great and I love Justin Bieber."*
- Student 1: *"I listen to imagine dragons a lot right now and that's why picked them and the song I picked is the best song they have ever made."*
- Student 5: *"I like Breaking Benjamins music and my father showed me their music."*

One can from the students answers above, that it is their interest in the artist and his or her music that steers the students towards their choice.

The three following questions focus on the ESL aspect of the assignment. The first of these questions were **Did you learn anything new in English by analysing the lyrics? If so, what did you learn?** (*Could be vocabulary, grammar, use of slang etc*).

- Student 1: *"I learned more words and structure compared to Swedish. I thought that it was good to translate because you can see structures."*
- Student 3: *"I learned more vocabulary and how to use the new words."*
- Student 4: *"I learned a lot about vocabulary and I think I'm better at writing now because I know how to spell all the words."*
- Student 2: *"I learned about sentence structure and word order differences between Swedish and English."*
- Student 5: *"I did not learn a lot new stuff."*

The students' answers show that most of them learned more about vocabulary and how to use words. There is only one student that did not feel that he/she did learn anything of significance enough to mention.

The second question of the ESL part explored the impact that translating the song had before analysing the song. **Did translating the song help when analysing the song? If so, in what way?**

- Student 1: *"A bit easier. Because you could read both languages when analysing. This made the words that were hard to understand before easier."*
- Student 3: *"Yes, because I could read both texts."*
- Student 4: *"translation helped. It was easier to read and easier to comprehend"*
- Student 2: *"I helped a little bit"*
- Student 5: *"translation helped, when you could see the words in Swedish it was easier to understand."*

Most students found the translation helpful in the sense that they could use the Swedish translation to understand words and sentences in English that they had a tough time understanding. However, none of the students mentioned anything about the translation part giving any pre-knowledge.

The final question of the interview was a simple question about what differences the students could identify between Swedish and English. **When translating the lyrics from Swedish to English did you identify any differences between Swedish and English?** (*Could be word order, sentence structure or meaning etc*).

- Student 1: *"mainly sentence structure"*
- Student 3: *"word order/ sentence structure. Nothing about meaning."*
- Student 4: *"word order and sentence structure"*

- Student 2: *“word order and structure”*
- Student 5: *“word order, sentence structure”*

One can clearly see that the students unanimously found sentence structure and word order as the most visible difference between the two languages. In the answers to the final three questions, the majority of students from Group 1 and 2 have the same opinion and feel that the translation helps due to the fact that it gave them some knowledge of words that were new to them.

7.0 Discussion

In this chapter, I will present my thoughts on and discuss the result of my study regarding the study questions. I will discuss to what extent the pre-reading strategy has given results and if any visible improvement amongst the students was shown. I will also discuss if six weeks was enough time for the students to master the pre-reading strategy.

While I was teaching, I realised that when the strategy was applied to my assignment, the strategy changed from a pre-reading strategy to a pre, while and post reading strategy. This is because the students worked and read the text in its entirety multiple times during the assignment and not only when it they had completed all the steps. The students gathered information at the translation stage as it is hard for them not to start interpreting the text at this stage and, therefore, the strategy transformed to a pre, while and post reading strategy. Some of the stages moved to the while and post reading part. This unintentionally led to the assignment and lessons becoming more like the ones that Richards was writing about, as he had pre, while and post reading stages in all his lessons.⁴²

I think that the pre-reading strategy has worked for the students, but to a greater extent with some students more than others. Some students may have needed to work with the strategy for a longer amount of time and they could possibly have needed a longer introduction than the one that was given to them. As a teacher, I think that you must work a lot with the strategy and make sure that every student knows what to do even if they say that they know what to do. Six weeks may be enough time for the students, but I do not think that it is sufficient when implementing the strategy in the middle of a term, when they are not used to working with

⁴² Richards, Jack C., *Key issues in language teaching*, Cambridge University Press, Cambridge, 2015

any type of pre-reading strategy. In a perfect situation, the teacher would have time to work for one or two weeks with lyrics chosen by him/her before handing the assignment to the students. To gain maximum effect from the pre-reading strategy, I would suggest using a scaffolding approach. The teaching theory scaffolding is built around the teacher giving the students a lot of help and attention at the beginning of the learning process and then gradually reducing the help and attention as the learning process continues.⁴³

In the study done by Arif Saricoban⁴⁴ he stated that the 110 students he studied did not differ a lot in their knowledge after using the pre-reading strategies that they had used. The only knowledge that was gained was speculative at that stage. This give the indication that different reading strategies do not have a significant impact on the students. However, it is important to note that as Monica Richenberg⁴⁵ argues that one should use more than one strategy, and a different strategy may have worked better in my class since the students have rarely worked with any strategies before. My interviews show that only one of the interviewed students managed to understand the pre-reading strategy. With more pre-reading strategies to choose from, the other students might have reached the same level as student 5 if they had the option to use an alternative strategy. When only one of the students could understand the pre-reading strategy it becomes hard to discern the results of the work done. Were student 5's good results due to working with the strategy or did the student already have a high level of comprehension?

As I mentioned before, using this strategy may work if implemented at the start of a term, but I think that it would need more time if teacher comes into the class in the middle of term with no pre-knowledge of the students' requirements and understanding of the language. Backed up by the interviews, I can see that most of the students said that they understood at least some parts of the pre-reading strategy and a couple more weeks of work may help them over the hump, so when they start the assignment they have full knowledge of how to use the strategy. More time would also allow the teacher to help students individually and correct any errors or misunderstandings that the student has encountered. As Mckenna and

⁴³ Westlund, Barbro (2012). *Att undervisa i läsförståelse. Lässtrategier och studieteknik*. Andra utgåva. Stockholm: Natur och kultur

⁴⁴ Saricoban. A (2002). Reading strategies of successful readers through a three-stage approach. The Reading Matrix. P 1-13

⁴⁵ Reichenberg, Monica (2014). *Vägar till läsförståelse: texten, läsaren, samtalet*. Falun: Natur och kultur.

Robinson⁴⁶ argue, it is vital that the teacher gives the students the right tools for them to be able to complete the tasks that they are given and, with so little time, I think that the majority of students were not given a sufficient amount of time to master these tools.

From the results of the written assignment, one can clearly see that the students that have managed to use the strategy to its full potential are the students with higher grades. I think that these students already possessed a satisfactory level of knowledge in the skills that Barbro Westlund writes about in her book. These are to be able to critically review, retrieve, analyse and sort information.⁴⁷ From this, I draw the conclusion that these students have developed their metacognitive thought processes to a level that made sure that they could use their pre-knowledge in the subject to instantly apply the various stages of the pre-reading strategy on their chosen text.

When interviewing the students about the translation and how much they used the translation, the students unanimously found that the translation helped them with words that they could not understand. However, none of the students made any comments about how the translation helped them understand the context of the song. This may be due to the fact that I only wanted them to do a rough translation and only focus on the sentences in a vacuum. McKenna and Robinson⁴⁸ have found that pre-reading questions develop more than one level of comprehension and if the discussion had been placed at a later stage, the pre-reading strategy could have helped them extract even more information from the text when translating. But on the other hand, they would not have received the help with difficult words before the analysis.

Another thought that comes to mind when analysing the results is that this particular strategy might be best used in classes where the students already have developed a good reading comprehension ability and that the strategy may boost these students to a higher level. In Sussane Liff Manz's research, the strategy has presumably been implemented in a native speaker class since she is an American.⁴⁹ But for the students that do not have a good reading ability there may be another more appropriate strategy to use.

⁴⁶ McKenna, Michael C & Robinson, Richard D (2014). *Teaching through text: Reading and writing in the content areas, Second edition.*, Boston

⁴⁷ Westlund, Barbro (2012). *Att undervisa i läsförståelse. Lässtrategier och studieteknik.* Andra utgåva. Stockholm: Natur och kultur

⁴⁸ McKenna, Michael C & Robinson, Richard D (2014). *Teaching through text: Reading and writing in the content areas, Second edition.*, Boston

⁴⁹ THIEVES: http://www.readwritethink.org/files/resources/lesson_images/lesson112/manz.pdf

The choice of lyrics was, in my opinion, a success and all the students interviewed preferred working with lyrics as opposed to other types of texts such as novels or fact-based texts. In the interviews, they said that it was more interesting to work with lyrics and they listed a couple of different reasons for why they found it more interesting. Amongst them were the fact that they could listen to the music at the same time or simply because they enjoy working with something they like. However, one student found that listening to a text was more interesting than reading and it did not matter what type of text he was listening to. Jackie Grice and Evelyn Sweet's research shows that lyrics can give a deeper understanding about the themes of the songs. But they do not state that the students have to be interested in that type of music to gain that knowledge. The students worked well with songs that they liked but their level did not decrease when working with other songs.⁵⁰

8.0 Conclusion

My belief is that the study showed that a pre-reading strategy can somewhat help the students. If I were to teach this set of lessons again, I would make some adjustments such as rearranging the stages and perhaps give the students a choice of 5 different songs rather than giving them a free choice. As well as moving the translation part to the end, I would also try to implement the pre-reading strategy as early as possible. In addition to this, I think that if I had more time, I would have used some of the more teacher centric methods described by McKenna and Robinson.⁵¹ The method that I think I would use is the one where the teacher is in command and I would show students how I have completed the assignment. When going through the assignment, the students may ask me questions and I can help them understand what is asked of them. That way I could have made sure that every student mastered the tools to a better degree than what was achieved in this study.

To receive a clearer result of this study, the experiment should have been carried out in more than one class and probably in at least one class where the students had a higher level of knowledge. However, with the time and place constraints it was not possible to carry out the study in more than one class at that time. Because of this, the results are not representative for the whole school. They only represent a small percentage of the students in the school. To

⁵⁰ E Sweerts & J Grice (2002). *Hitting the right note: how useful is the music of African-Americans to historians?* in *Teaching history*. nr 108 p 36-41

⁵¹ McKenna, Michael C & Robinson, Richard D (2014). *Teaching through text: Reading and writing in the content areas, Second edition.*, Boston

further the study, it would be optimal to also test it in classes from different age groups, subjects and, when using other types of texts such as novels. Barbro Westlund argues that one should test this strategy in all classes where reading is part of the learning.⁵²

The problem with not trying out the study in more than one class is that the results show that, in my class, only the students with a decent or good knowledge of the language managed to use the strategy. My belief is that this particular pre-reading strategy as it is only works with high performing students, as the ones with a lower grade did not manage to master the study within the six week period that was given to them. To help the students that do not have a good knowledge of the subject, the strategy would have to be modified further. A modification that may work is removing the majority of steps and only keeping **title**, **headings**, and **visuals and vocabulary**. The student should then focus on the **title** and **headings**. After those stages, they read the vocabulary and try to match the vocabulary with pictures if there are any. Narrowing the strategy down may help the students as it may give them less to think about and make it easier to focus on the fewer steps. It would also be useful to try the strategy outside the English as a second language classroom to see if the strategy might be best used in a classroom when the native tongue is used, to see if the same problems occur.

⁵² Westlund, Barbro (2012). *Att undervisa i läsförståelse. Lässtrategier och studieteknik*. Andra utgåva. Stockholm: Natur och kultur

9.0 sources

Thullberg, Per & Olsson, Lena M (2009). *Vad påverkar resultaten i svensk grundskola? Kunskapsöversikt om betydelsen av olika faktorer - Sammanfattande analys*. Stockholm

Bo Lundahl, *Engelsk språkdiraktik*, in , Lund, Studentlitteratur, 2012.

Westlund, Barbro (2013). *Att bedöma elevers läsförståelse*. Stockholm: Natur och kultur.

Westlund, Barbro (2012). *Att undervisa i läsförståelse. Lässtrategier och studieteknik*. Andra utgåva. Stockholm: Natur och kultur

Westlund, Barbro (2015). *Aktiv läskraft*. Stockholm: Natur och kultur.

McKenna, Michael C & Robinson, Richard D (2014). *Teaching through text: Reading and writing in the content areas, Second edition.*, Boston

Reichenberg, Monica (2014). *Vägar till läsförståelse: texten, läsaren, samtalet*. Falun: Natur och kultur.

E Sweerts & J Grice (2002). *Hitting the right note: how useful is the music of African-Americans to historians?* in Teaching history. nr 108 p 36-41.

Saricoban. A (2002). Reading strategies of successful readers through a three-stage approach. The Reading Matrix. P 1-13

Richards, Jack C., *Key issues in language teaching*, Cambridge University Press, Cambridge, 2015

Hedencrona, E, K Smed-Gerdin, & P Watcyn-Jones, *Magic!*. in , Lund, Studentlitteratur, 2013.

Electronic sources

"Usher – Burn". in , , 2018, <<https://genius.com/Usher-burn-lyrics>> [accessed 19 December 2018].

"The Police – Every Breath You Take". in , , 2018, <<https://genius.com/The-police-every-breath-you-take-lyrics>> [accessed 20 December 2018].

THIEVES: http://www.readwritethink.org/files/resources/lesson_images/lesson112/manz.pdf

Theelin, Katina (2011). *Skolutveckling utifrån ett lärande organisations-perspektiv* i Thornberg, Robert & Theelin, Katina (red.), *Med ansiktet vänt mot Europa: perspektiv på skolutveckling*, Lärarförbundet, Stockholm. https://hh.blackboard.com/bbcswebdav/pid-135567-dt-content-rid-572026_1/courses/3807/Med_ansiktet_vant_mot_Europa.pdf [Hämtad 25 mars 2018]

"Ämne - Engelska (Gymnasieskolan)". in , , 2018, <<https://www.skolverket.se/laroplaner-amnen-och-kurser/gymnasieutbildning/gymnasieskola/sok-amnen-kurser-och-program/subject.htm?subjectCode=ENG&lang=sv&tos=gy>> [Hämtad 25 mars 2018].

Appendix 1

ANDRA DAY - RISE UP

Cassandra Monique “Andra” Batie, more known as Andra Day, is an singer and songwriter. She’s born in December 30, 1984, when she was three years old she moved to Southern California and grew up in and around San Diego, California. Andra Day was a star from the beginning if you ask me, she started to sing at a young age, she also began taking dance classes at age of 5 and her beauty has always been there. Despite her talent and interest of music and dance no one discovered her until she was a grown up.. She actually had 20 different jobs after high school until 2010 when the producers and singer Stevie Wonder’s wife saw her performing at a strip mall and brought her to the attention of her husband.

Five years later she had her big breakthrough when she released her album “Cheers to the fall”, one of the songs in this album is called *Rise Up* and it’s actually my one time favorite song. I think the song is loved by a lot of people since it’s the number 1 song on Spotify and YouTube when you search for Andra day. She has done music videos for many of her songs, both her own songs and her cooperations. The three first music videos on YouTube when you search for Andra Day is *Rise Up*, *Stand Up For Something* and *The Only Way Out*. Something in comment with Andra Days music videos is that every video shows the story of her lyrics in the songs and each video varies with clips of her singing and clips of the people and events she sings about.

You're broken down and tired Of living life on a merry go round	Du är nedbruten och trött Att leva livet på en rolig karusell
---	---

And you can't find the fighter	Och du kan inte hitta styrkan
But I see it in you so we	Men jag ser den i dig så vi
gonna walk it out	Kommer gå ut
And move mountains	Och flytta berg
We gonna walk it out	Vi kommer gå ut
And move mountains	Och flytta berg
And I'll rise up	
I'll rise like the day	Och jag kommer stiga upp
I'll rise up	Jag kommer stiga som
I'll rise unafraid	dagen
I'll rise up	Jag stiger upp
And I'll do it a thousand times	Jag kommer stiga upp
again	oförskräckt
And I'll rise up	Jag stiger upp
High like the waves	Och jag gör det tusen
I'll rise up	gånger igen
In spite of the ache	För dig
I'll rise up	För dig
And I'll do it a thousands	För dig
times again	För dig
For you	
For you	
For you	
For you	
When the silence isn't quiet	
And it feels like it's getting	När tystnaden inte är tyst
hard to breathe	Och det känns som att det
And I know you feel like dying	blir svårt att andas
But I promise we'll take the	Och jag vet att du känner för
world to its feet	att dö
And move mountains	Men jag lovar att vi tar
We'll take it to its feet	världen till fötterna
And move mountains	Och vi flytta berg
And I'll rise up	Ta världen till fötterna
I'll rise like the day	Och flytta berg
I'll rise up	
I'll rise unafraid	
I'll rise up	Och jag kommer stiga upp

And I'll do it a thousand times again	Jag kommer stiga som dagen
For you	Jag stiger upp
For you	Jag kommer stiga upp
For you	oförskräckt
For you	Jag stiger upp
All we need, all we need is hope	Och jag gör det tusen gånger igen
And for that we have each other	För dig
And for that we have each other	För dig
We will rise	För dig
We will rise	
We'll rise, oh oh	Allt vi behöver, allt vi behöver är hopp
We'll rise	Och därför har vi varandra
I'll rise up	Och därför har vi varandra
Rise like the day	Vi kommer stiga
I'll rise up	Vi kommer stiga
In spite of the ache	Vi kommer stiga, oh oh
I will rise a thousands times again	Vi kommer stiga
And we'll rise up	
Rise like the waves	Jag kommer stiga upp
We'll rise up	Stiga upp som dagen
In spite of the ache	Jag stiger upp
We'll rise up	Trots värk
And we'll do it a thousands times again	Jag kommer stiga upp tusen gånger igen
For you oh oh oh oh oh	Och vi kommer stiga upp
For you oh oh oh oh oh	Stiga som vågorna
For you oh oh oh oh oh	Vi stiger upp
For you	Trots värk
	Vi stiger upp
	Och vi kommer göra det tusent gånger igen

--	--

When I listen to *Rise up* and read the lyrics I get the feeling of a person who sings for her friend who's depressed. The one who sings wants to tell her friend that she would do anything for her friend and that she knows that together they can make everything good again. When I watch the music video I get another picture of the song. I still think it's about someone who fights for making someone special feel better, but when I watch the video I can see that it's a girl who gets up everyday and take care of her boyfriend who's in a wheelchair. The music video also gets me a clearer picture of why she sings "I rise up for you" so often and why that's the name of the song. Because the girl in the video doesn't just have to wake up for her own sake, she also has to get up for her boyfriend as well. She keeps on singing that she'll "Rise up" for him and she would "Do it a thousand times again". This makes me believe and feel with her that she is deeply in love with him.

After I have listened to the song, read the lyrics and watch the music video I get a clear picture of the song's message. Andra Day wants to show the world how important it is to fight for the ones you care about and share them your love to help them feel good. You can see this in the video when the girl helps her boyfriend in his everyday life and you can see the message in the lyrics. For instance when she sings "And I know you feel like dying But I promise we'll take the world to its feet"

I think "Rise up" has two different themes, *love* and *strength*. Love because it's about a girlfriend who loves her boyfriend so much that she keeps on being his girlfriend despite it's hard. I'm unsure if I could be together with someone who's in a wheelchair because that's something that makes life so much harder. You have to plan every day in advance and simple things gets much more complicated for a couple when someone has a disability. All this is also about strength. She fights for their relationship to work and she struggling to make him happy. Her strength is not the only thing who makes me feel like that's one of the themes, it's his strength to. In the music video you can see that despite his disability he

wants to make his girlfriend feel special and happy. He surprise her with a note who says “I want to take you out on a date today” I think it’s strong of him to do this. Not everyone with his disability would have the energy for this.

Like I said before “Rise up” gives me the feeling of someone fighting for a close person. So my first thought of why Andra Day wrote this song was that she wanted someone close to her feel stronger, and that’s the reason why she wrote it. But after reading an article at time.com about Andras inspiration for the song I realized that it’s not just about making someone else feel good, the song was a way for her to write down the things she needed to hear to get back on her feet. In the article when Andra got the question what inspired her to write the song she said “My music and my personal life were both stagnating at the time”. She also mentioned a friend of her that recently got diagnosed with cancer. So all this was her inspiration while writing ”Rise up”.

Appendix 2

Chris Brown

Part one

Chris Brown was born in Tappahannock, Virginia.

He began to perform in his church choir and in several local talent shows.

His career started 2002-04, age 13. When he mimicked and usher performance of ”my way” , his mother recognized his vocal talent, and they began to look for the opportunity of a record deal.

His first single is "run it" and was released on June 30, 2005. Having signed with Jive Records 2004. He released self-titled debut studio album the following year. 29 November, 2005, the self-titled Chris Brown album debuted at number two on the Billboard 200 with first week sales of 154,000 copies.

Chris Brown's most popular song is "Pills & Automobiles".

Chris Brown's genre is R&B hip hop, pop.

Songs like "Kiss Kiss", "Forever", and "With You" are some of Chris Brown's best music videos.

Chris Brown is still very famous today, one of the most famous artists actually.

I don't remember when and how I discovered him but I know that I was little when I did it and since then I have continued to listen to his songs.

Part two

Döm inte mig	Dont judge me
Jag vill inte gå dit Vi borde aldrig gå dit Varför vill du gå dit? Jag antar att jag måste gå dit	I don't wanna go there We should never go there Why you wanna go there I guess I gotta go there
Du hör rykten om mig Och du klarar inte av tanken Att någon annan skulle röra min kropp När du är så nära mitt hjärta Jag tänker inte förneka vad de säger För det mesta av det är sant	You're hearing rumors about me And you can't stomach the thought Of someone touching my body When you so close to my heart I won't deny what they saying Because most of it is true

<p>Men allt det var före jag föll för dig</p>	<p>But it was all before I fell for you</p>
<p>Så snälla älskling Snälla döm mig inte Så ska jag inte döma dig För det kan bli otrevligt Förrän det blir vackert Snälla döm mig inte Så ska jag inte döma dig Och om du älskar mig Så låt det då vara vackert Låt det vara vackert, låt det vara vackert Låt det vara vackert, låt det vara vackert</p>	<p>So please babe So please don't judge me And I won't judge you 'Cause it could get ugly Before it gets beautiful Please don't judge me And I won't judge you And if you love me Then let it be beautiful Let it be beautiful-u-ul , let it be beautiful Let it be beautiful-u-ul , let it be beautiful</p>
<p>Allt jag säger nu Kommer att användas i ett annat gräl Och jag har gått genom det här så många gånger Kan vi byta ämne? Du kommer att börja fråga frågor som: "Var hon attraktiv? Var hon en skådespelare?" Älskling saken är den att</p>	<p>Everything I say right now Is gonna be use in another fight And I've been through this so many times Can we change the subject You gonna start asking me questions like: "Was she attractive, was she an actress ?" Baby the fact is,</p>
<p>Du hör rykten om mig Och såg bilder online Säger att de fick dig att bli så arg Får dig att önska att du vore blind Förrän vi börjat prata galenskaper Och säger saker som vi kan komma att ångra Kan vi bara ta och sakta ner trycka på återställning. Du är vacker</p>	<p>you're hearing rumours about me And saw some pictures online Saying things, they got you so angry Making you wish you were mine Before we start talking crazy Saying some things we'll regret Can we just slow it down and press reset You're beautiful</p>
<p>Så snälla älskling Snälla döm mig inte Så ska jag inte döma dig För det kan bli otrevligt</p>	<p>So babe So please don't judge me And I won't judge you</p>

<p>Förrän det blir vackert Snälla döm mig inte Så ska jag inte döma dig Och om du älskar mig Så låt det då vara vackert</p> <p>Bara låt det förflutna Bara var det förflutna Och fokusera på saker Som kan få oss att skratta Ta mig som jag är, inte som jag var Jag lovar jag ska vara, den som du kan lita på</p> <p>Så snälla älskling Snälla döm mig inte Så ska jag inte döma dig För det kan bli otrevligt Förrän det blir vackert Snälla döm mig inte Så ska jag inte döma dig Och om du älskar mig Så låt det då vara vackert Låt det vara vackert [x4] Låt det vara vackert ay Låt det vara vackert yeah [x3]</p> <p>Jag vill inte gå dit älskling yeah Vi borde aldrig gå dit</p>	<p>'Cause it could get ugly Before it gets beautiful Please don't judge me And I won't judge you And if you love me Then let it be beautiful</p> <p>Just let the past Just be the past And focus on things That are gonna make us laugh Take me as I am, not who I was I'll promise I'll be, the one that you can trust</p> <p>So please baby So please don't judge me And I won't judge you 'Cause it could get ugly Before it gets beautiful So please don't judge me And I won't judge you And if you love me Then let it be beautiful Let it be beautifu-u-ul , let it be Let it be beautifu-u-ul , aye let it be beautiful, yeah yeah yeah</p> <p>I don't wanna go there baby We should never go there</p>
---	--

Part three

The song "don't judge me" by Chris Brown explains the struggles he went through because he beat his girlfriend. He regret what he had done and elaborates it in his song, apologizes and tells people and his past girlfriend not to judge him.

The title of the song "Don't Judge Me" shows a lot about his identity, a woman beater, he made so many accomplishments in the past and one mistake ruins it all. Within his song how people see him on the outside, where he is different on the inside. He tells how he wants to go back where he was and not let people judging him affect him. The title itself shows a lot about the situation he's in. "Don't judge me" I think means that to not judge him for what he did. I mean it's simply his life and people shouldn't have the right to judge people. Sometimes it is hard to think clear when you are in a bad mood and don't really can control you or your feelings and does something that feels good for the moment which can be something you can regret later, it's normal.

The music video shows the language of posture and what it means, with the meaning of the video itself.

I can really see a connection between the song and his personal life because this is what he was/is going through. He often describes the struggles he had and has in his life with his songs.

"Before we start talking crazy, saying some things we'll regret, can we just slow it down and press reset", this is a sentence from the song and I interpret it like he just wants to slow down and forget everything that has happened, before they start arguing and say things that they don't really mean he just wants to let it drain on the sand and restart, to give each other another chance if they really love each other which I think Chris Brown really did, to make sacrifices and everything he can to just be with her and to make it work, I think this at least from Chris Brown's side.

Anton Wärn



PO Box 823, SE-301 18 Halmstad
Phone: +35 46 16 71 00
E-mail: registrator@hh.se
www.hh.se